

T SAN DIEGO ROUBADOOR

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



September 2006

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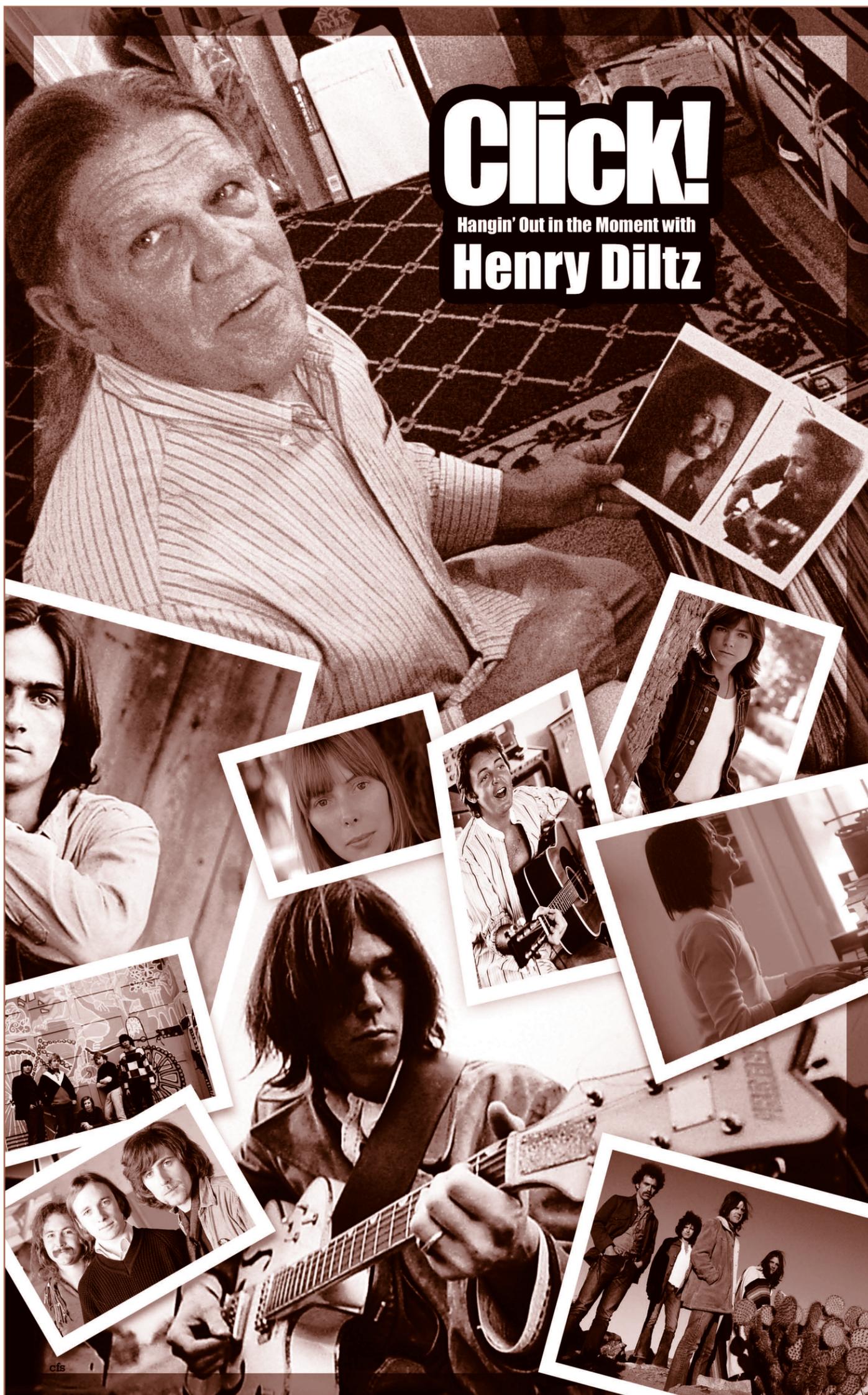
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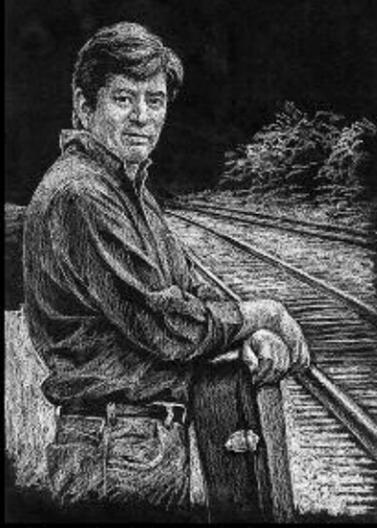
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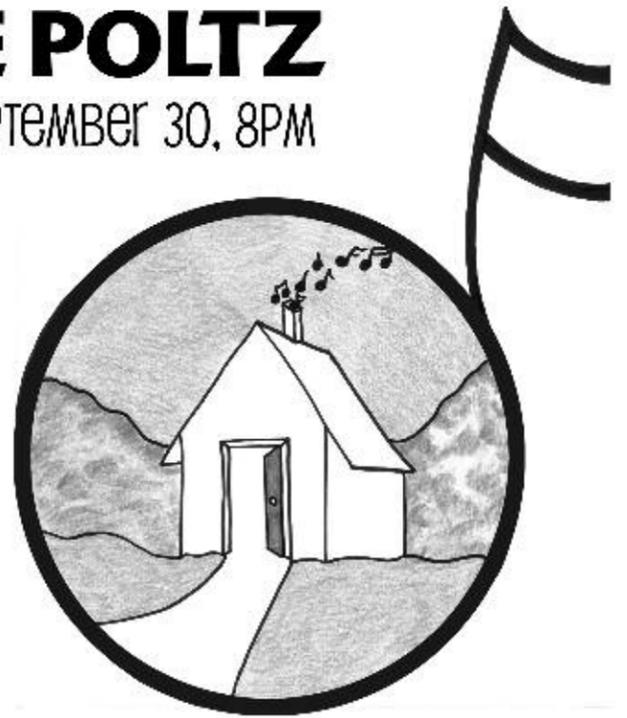
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Floyd Dixon: Another Music Legend Is Gone

by Bart Mendoza

It seems like all too often these days we read about the passing of a music legend. This year alone Gene Pitney, Arthur Lee, and Syd Barrett, to name just three, left us. Now the music world has suffered another tremendous loss with the passing of blues pianist Floyd Dixon on July 26. Sadly, he had cancelled a performance the night before at City College's Saville Theatre as part of a special concert celebrating Lou Curtis' 20 year anniversary as host of "Jazz Roots" on KSDS 88.3FM.

Dixon was a true original. He was there as swing music gave way to R&B and then to rock 'n' roll. His resume is impressive. A quick look at his discography reveals that he recorded seven albums and was included on 51 compilations during his lifetime, an impressive feat by any standard. While it's true, he released dozens of recordings in his lifetime and was considered a consummate showman, it's more than a little ironic that for the general public, his best known song is his 1954 single "Hey Bartender" (co-written with Dossie Terry), made a hit by the Blues Brothers. The song was included on their 1978 debut, *Briefcase Full of Blues*, and while not a patch on the real thing, at least Akroyd and Belushi's rendition put a song by Dixon into the hands of millions of listeners who might otherwise not have discovered this gem.

"I first went to see him in the '50s," recalled Curtiss. "I'm not sure when exactly, but he was already doing 'Hey Bartender,'" he laughed. "I was really into the boogie woogie piano players, especially those that had more to say than 'my baby left me.' I was really drawn to his topical songs."

Dixon was born Jay Riggins Jr. on February 8, 1929, in Marshall, Texas. He would have a lifelong affinity for Texas, teaching himself piano while there, but it was when he moved to Los Angeles with his

family at the age of 12 in 1942, that music began to take its hold on him. A number of blues heroes figure into the early stages of Dixon's career. His initial inspiration was Charles Brown, who became his mentor. Brown eventually got Dixon a spot with a band called the Brown Buddies, and he was on his way. However, it was band leader Johnny Otis who initially pointed him toward the studio.

Dixon recorded for almost six decades, but never stayed with a label for long. His first 78rpm side, "Houston Jump," was released in 1947 by Swing Time Records, switching to the more widely distributed Modern Records in 1949, and scoring his first big hit, "Dallas Blues," in the process. With wider distribution, he was able to tour further afield and quickly became one of R&B's top acts. It was during this stage that Dixon changed the course of modern music, if indirectly. He shared the stage with many greats during that era, including B.B. King, Ruth Brown, and Ray Charles. He would have a tremendous impact on Charles in particular. It was Dixon who advised Charles to change his music from the lounge-pop style of Nat King Cole styled acts to an ultimately far more successful R&B and gospel oriented approach.

His contract with Modern was taken over by Aladdin, immediately earning him a smash when teamed up with Johnny Moore's Three Blazers for the song "Telephone Blues." Despite many interim releases, his next big hit, "Wine, Wine, Wine," wouldn't chart until 1952. The song would go on to become a garage band staple during the '80s. He next moved to Specialty in 1953, but when three singles in a row failed to sell, he was dropped the following year.

He did record sporadically but until the late '70s, nothing made an impact. He performed only occasionally and relocated back to Texas, but a rekindled interest in the



Dixon at the Adams Avenue Street Fair in 2004

blues soon brought him back into action.

The resurgence in his music came from Europe, specifically Sweden. A 1975 compilation of his early tracks led to a tour of the country and a return to recording new material. In 1976 he released the *Opportunity Blues* album, setting the wheels in motion for a career revitalization that would have him playing to bigger audiences than in his "heyday." He toured Europe numerous times as reissues of his earlier material became hits with new generations of fans. A 1980 European Blues Caravan tour alongside Ruth Brown and Charles Brown was a particular highlight, but he also toured the West Coast of the U.S. with the likes of Little Charlie and the Nightcats and Robert Cray.

In 1984 he was commissioned by the Los Angeles Olympic Games Organizing Committee to compose "Olympic Blues," but even 30 years after its release, "Hey Bartender" continued to be a big part of his story. That same year he won a Billboard Blues Award for the song as recorded by the Blues Brothers. Showing how broad his

influence really was, he received a Billboard Country Award in 1985 for "Hey Bartender," this time recorded by singer Johnny Lee.

Dixon rarely seemed to slow down. He became a regular at blues festivals, including the Monterey Jazz Festivals and in 1993 received the Rhythm & Blues Foundation's Pioneer Career Achievement Award. In 1996 he signed with Alligator Records and released *Wake Up And Live!*, eventually winning the 1997 Blues Music Award from the Blues Foundation for Comeback Album of the Year. While he wouldn't release another album until *Fine Fine Thing* in 2005, the gap was filled with dozens of compilation album appearances. In June 2006, Dixon recorded a live CD alongside pianists Pinetop Perkins and Henry Gray, which will be released posthumously this fall. A DVD will also be available.

"There just aren't many left," muses



Dixon ca. 1950

Curtiss. When booking his 20th anniversary party, the initial thought was to book artists that had begun recording in the '30s, but that idea quickly faded. "We found that there were just three artists from that era left. The last people from those years will be gone soon, and that's what's starting to happen with the musicians from the '40s. All we've got left is those records. And thank God we've got those."



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Lou Curtiss

MARY McCASLIN

It was back in 1970 when I was helping Conrad von Metzke bring Lightnin' Hopkins down to the old Bifrost Bridge coffeehouse in La Mesa. We were looking for an opening act for Lightnin' and someone suggested that we ask Ed Douglas, then owner of the Blue Guitar. He suggested a young Los Angeles area folk songster named Mary McCaslin whom he'd heard about from Larry Murray (ex-fellow Scottsville Squirrel Barker). That's how Mary McCaslin first came to town and, I have to say, started a relationship with San Diego fans (including me) that continues to this day.

Mary was in her late teens at that time and part of the regular crowd at L.A.'s legendary Troubadour night club, hoping to be discovered. She had been signed to record a single by Capitol records and eventually did a whole session for them (only the Beatles' single "Rain" and Mike Nesmith's "That All Happened Once Before" was issued in the early 1970s and the other stuff sat in the Capitol vaults until Germany's Bear Family label issued it about a year or two ago). I'm not sure whether it was me or someone else who turned Mary on to the Heritage coffeehouse in Mission Beach, where she started to play off and on. When she came to town she would sometimes stay with Virginia and me and hang around Folk Arts Rare Records.

The San Diego Folk Festival was well underway during its years at San Diego State University at that time and it was

Recordially, Lou Curtiss

Photo: Bill Richardson

inevitable that Mary would become a part of it. Her first appearance was as a duet with Heritage regular Pam Ostergren (at the sixth festival, I believe). Interestingly enough, a trio from Fresno performed at the same festival, which consisted of Kenny Hall on mandolin, Ron Tinkler on banjo, and Jim Ringer on guitar. That group, along with Harry Liedstrand and Cary Lung, would become the Sweets Mill String Band. It may have been at that festival that Mary met Jim Ringer, but more likely it happened the following June when Virginia and I took Mary up to Sweets Mill, a small enduring festival in the Sierra foothills east of Fresno near a little town called Auberry. Jim Ringer and Mary McCaslin became a duo that weekend.

While all of the above was going on, Mary came out with an LP on the Barnaby label. A single from that album, the Beatles' song "Help!," got enough airplay around Southern California that she was asked to appear on one of those *Shindig/Hullabaloo* ripoff network television shows. I don't remember the name of the show, but there was Mary doing the lip sync, and we were all suitably impressed.

It was also around this time that Mary started to write songs and perform them. "Circle of Friends" and "San Bernardino Waltz" were two of the first I remember.



McCaslin with her basset hound.

Photo: Daniel Ogas



McCaslin at the Adams Ave. Street Fair, 2004

The latter was one of the more memorable songs heard at the seventh festival where Mary and Jim Ringer performed together for the first time. They would play every festival after that except for the nineteenth, which fell on hard times that year, and the twentieth festival, which was the last time they played together in San Diego. Along with the festival appearances, they did regular gigs at Folk Arts Rare Records throughout the 1970s and played a few times at the Old Time Cafe during that North County folk music venue's brief run.

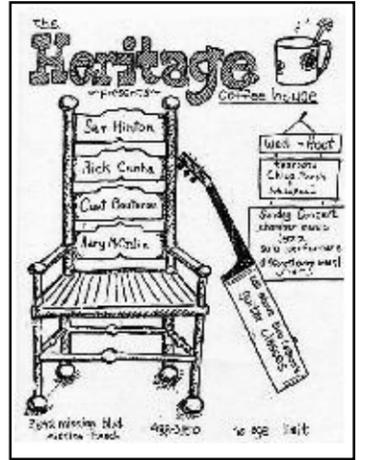
Sometime in the early 1970s Mary (as well as Jim) started to record for the Philo label. Doing both original and traditional material, they each recorded three solo albums and one album together. A bit later in the 1980s each of them did a solo LP for the Flying Fish label and Mary did another record for Mercury, a major label. The last time I saw Mary and Jim together was at the last folk festival held at SDSU. Jim died a few years later.

Right about the time when the festivals started up again on Adams Avenue (as the Roots Festivals), Mary was getting her career back in full gear. She recorded a new

solo CD for Philo (now owned by Rounder, which also owns Flying Fish). It was natural for her to have become part of the new series of festivals and she's performed at most of them.

Mary McCaslin has been a staple of the folk music circuit since the 1970s and has made several well-earned forays into the pop music scene. Her unique guitar tunings and vocal gymnastics have influenced many of today's singer-songwriters and folk performers. When you listen to the current crop, you can't help but hear her influence everywhere. She was doing a lot of this stuff 15 or 20 years before any of these folks, who are doing it second or third hand today.

Mary, both solo and together with Jim Ringer, helped keep the folk music flame alive during some lean and hard years. She continues to be a leading light today. Mary currently lives in Santa Cruz, does a radio show, and writes a music column for the *Santa Cruz Sentinel*. You can check out all the things she's been doing on her website and watch the Folk Arts Arts Records.com site for some of those early recordings called "Live in San Diego at Folk Arts, the Heritage, and the San Diego Folk Festival." Mary's recordings are available through her website as well with the possible exception of her first LP, *Goodnight Everybody*, on the Barnaby label as well as the one she did for Mercury called *Sunny California*, both of



which I think may be out of print. It's also possible that the Flying Fish LP isn't out on CD yet, although some tracks from it may be found on the *Best of* compilation that Rounder put out.

Mary McCaslin is an artist I never get tired of listening to and it's always great to go out with her after a performance and gab about music, basset hounds, and getting by in this crazy world. She is someone who is worth knowing about and if you already know about her, you know that.

Recordially,

Lou Curtiss

P.S. With several folks doing house concerts around town, it might be nice to have Mary down this way some time. I'd be glad to help.

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CELTIC MUSIC SERIES WEAVES ITS CHARM IN OCEAN BEACH

by Steve Thorn

Driving through the Sunset Cliffs Boulevard and Newport Avenue section of Ocean Beach on any given evening, one can expect to hear the Rasta beat coming from a nightclub, heavy bass emanating from a lowrider waiting at the light, and the heirs to Slightly Stoopid working on a ska-punk composition in a garage.

In the middle of the booming volume from the urban landscape, you might also hear the sounds of bagpipes, recorders, mandolins, fiddles, and harps. As the bumper stickers on the locals' autos point out, Ocean Beach might be "beside the point," but it is also the home of a thriving Celtic music scene that exists within the intimate confines of a local church parish hall.

Holy Trinity Church, a member of the worldwide Anglican Communion, is entering its ninth season of music offerings from England, Ireland, Scotland, Wales, and France. And while Father Larry Bausch is quick to acknowledge the efforts of his all-volunteer crew at the 85 year-old church, it doesn't hurt that Holy Trinity's spiritual leader is also an avid music fan, record collector, and tireless champion of artists in a variety of musical genres.

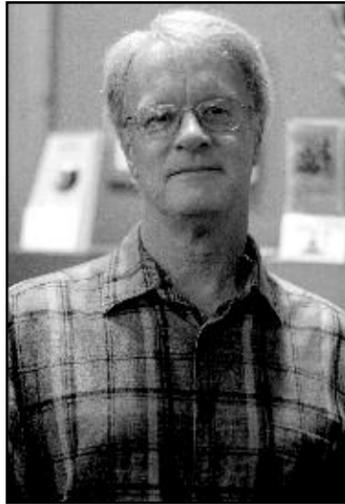
A native of Cleveland, the 57-year old Bausch moved to Los Angeles with his parents in 1955. "The first records I remember liking were "Little Star" by the Elegants and "Bird Dog" by the Everly Brothers," says the youthful father of four, who still enjoys surfing on his Mondays off. "I listened to KFWB, the

major rock station in L.A. during that time. I would ride my bike down to the local record store and pick up the weekly top 40 survey. I remember diligently marking on the survey the songs I liked."

Folk music entered Bausch's life when he was in junior high. "Peter, Paul, and Mary's first album came out in 1962. The album had a picture of them at the Bitter End in New York. I didn't know anything about folk music and coffeehouses, but after that album came out, I began to fantasize about the whole scene." Upon receiving his driver's license at 16, Bausch began to frequent the folk music haunts around L.A. "My favorite clubs were the Ash Grove and the Troubadour."

Bausch made his first attempt at folk music promotion when he was a philosophy major at San Diego State. "In 1967 I was seeing shows at a club called the Candy Company in La Mesa. A man named Cliff Nyman was running the club, and he and I decided we were going to try to bring Judy Collins to the auditorium at San Diego City College. I had met Judy after one of her concerts at the Santa Monica Civic." To Bausch's astonishment, Collins expressed interest in the young college student's pitch to come to San Diego. Alas, due to a scheduling conflict, the concert, which would have also featured Bob Dylan mentor and Greenwich Village legend Ramblin' Jack Elliott, never occurred. "I guess you could say it was my first failed attempt to bring folk music to San Diego," laughs Bausch, shrugging his shoulders.

Although he put his promotional aspirations into storage, Bausch continued to enjoy folk music and discovered



Larry Bausch

Photo: Steve Covault

the Celtic music genre almost by accident. It was Los Angeles 1970, and the seminal British folk rock group Fairport Convention was playing at the Troubadour on a bill with Rick Nelson, the latter artist dropping the "y" from his first name and making waves with his pioneering country rock sound. "It was my first exposure to contemporary musicians [Richard Thompson was in Fairport at this time], playing modern instruments but performing Celtic music. It was fascinating."

In 1985, San Diego Public Broadcasting radio station KPBS-FM was airing *The Thistle and the Shamrock*, a syndicated Celtic radio program out of North Carolina, hosted by an ebullient Scottish woman named Fiona Ritchie. Bausch was to become a devoted listener. "After listening to *The Thistle and the Shamrock*, I became very interested in the Celtic movement and began searching for the music I was hearing on the show. I knew there were British, Irish, Scottish, and Welsh musicians coming over to the U.S. and touring, and I tried to find out where they were playing." Bausch also visited the U.K. four times, combining theological research with the opportunity to travel extensively and meet many of the artists featured on *The Thistle and the Shamrock* and network with a Celtic music scene far more entrenched than he first realized.

It was a pivotal moment in the fall of 1997. Bausch, perhaps for a fleeting moment remembering that failed Judy Collins gig, threw caution to the wind and decided to return to concert producing, using his own church hall for the venue. What artistic vision consumed him?

"It was two things. The first was the move of local concert producer Monica Walsh to Northern California. Monica had brought a lot of great Celtic musicians to San Diego, and her shows had been supported by myself and many of our parishioners. She encouraged us to continue what she started... We loved the music and we had the space at Holy Trinity to do shows. So we moved forward."

"Second, there was the closing of the Better World Galleria in Mission Hills during the '90s. It had been a great place to see Celtic performers. So we felt our concert series could fill the void left by Better World's closing."

On September 21, 1997, the Holy Trinity series began with a solo concert by Andy Irvine (Ireland), best known for his work with Sweeney's Men and Patrick Street. For nearly a decade, the series has hosted the following legends from over the pond: guitarist Martin Carthy (England), the musician Dylan referred to as his favorite British folksinger; brothers Phil and Johnny Cunningham of Silly Wizard (Scotland); fiddler Aly Bain of Boys of the Lough (Shetland); fiddler Martin Hayes (Ireland); harpist William Jackson (Scotland); and singer Karan Casey (Ireland).

Bausch is ably assisted in bringing Celtic musicians to San Diego through the efforts of parishioner Susan Batt, a veteran in the corporate hospitality industry whose resume includes involvement in several Super Bowls. Batt in turn is quick to point out that her responsibilities are made easier through a loyal core of eight volunteers.

The Scripps Ranch resident has been witness to several changes in the concert series, all for the better. "In the early years, we spent a great deal of our time contacting the artists, seeing if we could afford to have them come to San Diego and perform," says Batt. "Now we have many artists contacting us. There's been good word of mouth from other musicians that we have a nice venue and great audiences. We are now a popular destination on many musicians' North America tours."

The demographics are quite different in 2006 than in 1997. "In the early days, our parishioners made up the majority of our audience," says Batt. "Now, it's only five percent of our parish and the rest is a loyal fan base that comes to us from all over the county. The concert audiences have become like a family and many friendships have grown out of our program. We're very proud that we are still offering complimentary refreshments. Intermission is a very social occasion out in our church patio."

Batt and Bausch have also learned from experience whether staging numerous Celtic concerts is too much of a good thing. "We have been averaging six concerts in a season," says Bausch. "In the past, when we tried to do more than that our attendance base went down. This suggested to us that concert attendees had a limited amount of time and money for how many concerts they would be able to attend."

Batt says it's interesting who shows up at the ticket table. "We have a lot of music teachers bring their students. When we book a fiddler, we seem to get a lot of fiddle instructors and their pupils."

From its very inception, the Holy Trinity Concert Series has been viewed by Bausch as a form of community outreach. He says that after paying the artists, the revenue goes to upgrading the sound equipment and remaining money goes toward community programs in Ocean Beach. He is adamant that the public be aware that the money earned doesn't go to himself or the church coffers.

As Bausch and Batt are currently arranging final contracts for some shows, four concert dates for the 2006-07 have

been confirmed.

Holy Trinity Church is located at 2083 Sunset Cliffs Boulevard. For updated information on the Celtic music series, visit http://www.holytrinityob.org/celtic_concert_series.htm or call the concert hotline at 858-689-2266.



HOLY TRINITY CHURCH 2006-2007 SCHEDULE



Sunday, October 15: **Gerry O'Beirne and Rosie Shipley.**

O'Beirne's passport has been stamped in Ghana, California, Mexico, and many other exotic locales. That's quite a bit of globe trotting for the Ennis, County Clare native who grew up learning the six- and 12-string guitar, slide guitar, tiple, ukulele, and many other instruments. A perennial favorite among Holy Trinity audiences, O'Beirne is as renowned for his on stage Irish penchant for blarney as he is for his consummate songwriting craft. Shipley, an Irish-American based in Baltimore, is a fiddler extraordinaire who picked up the instrument at age three. In addition to touring with O'Beirne, Shipley collaborated on a CD titled *Well Kept Secrets* with guitarist-singer Lisa Moscatiello.



Sunday, November 17: **Liz Carroll and John Doyle.** Stephen Winick, Celtic Music Contributor to the *All Music Guide*: "A fan-

tastic Irish fiddler from Chicago, Liz Carroll has been a member of Cherish the Ladies and of the Green Fields of America...her solo work also deserves attention." Fans of the film *The Brothers McMullen* and radio's *A Prairie Home Companion* have heard Doyle's powerful guitar playing. A former member of Solas, the Dublin music veteran has also collaborated with Linda Thompson and Kate Rusby.



Friday, February 2: **Jim Malcolom.** Is there life after being an Old Blind Dog? The Holy

Trinity audience will find out when Malcolom, a former guitarist-singer with Scotland's Old Blind Dogs, ventures out on a solo path after an "Auld Lang Syne" farewell to the Dogs in August. If it's possible to measure who is a superstar on the Celtic scene, Malcolom catapulted over that wall years ago. Suffice it to say, buy tickets early.



Sunday, March 4: **Muireann Nic Amhlaoibh Trio.** This concert

won't be held until next winter, which will give San Diegans enough time to learn how to correctly pronounce her name (MWI-ren Nick OWL-eve) and to hear samplings of her wonderful music (<http://www.muireann.ie/shop.htm>). In addition to her warm vocals, this native from the islands of Inisheer and Cape Clear excels on the flute and whistle. Muireann Nic Amhlaoibh is also a member of the group Danu.

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Photo: Chuck Schiele

KELLIS DAVID TAKES IT DAY BY DAY

Pure Sugar, at Hot Java Café. I asked him if he would meet with me and tell me more about his record and recently I had the opportunity to ask him questions about his beginnings and the road he sees before him.

Kellis' lyrics are poignant and his delivery has a powerful effect — disquieting but undeniable. "Sometimes I write about pickles," he says. More often, though, he writes about heartbreak, which is a topic many of us can relate to. But these songs don't rely on the standard cliché lament. Rather, they elicit in the listener the depth of real emotion in heartbreak — a depth that typically makes it hard for us to "really" understand what it's like to be heartbroken. Kellis achieves this rare emotive power with his words, his guitar, and, most strikingly, his uncompromising voice.

by Will Edwards

There was an evening in the distant past — I don't remember exactly when — when I was at Twiggs' Wednesday night open mic and I met Kellis David. Kellis is not easily engaged by garden variety small talk. As I recall, songwriting was the topic of our first short hello during which we both had questions and comments about each other's songs. After that introduction, I learned that honest and direct dialog was good currency in my discussions with Kellis. It was refreshing.

For the past three to six months, Kellis has been diving into the art of recording. Releasing a CD has been one of his goals since the beginning of his road as a musician. He recently released his first EP,

In conversation, however, Kellis is resigned and jovial. "As long as I'm still alive," he tells me, "I haven't made any terrible decisions." We both laughed. "Yep, everything is a learning experience, Will." I enjoy his dry humor, and his sense of resignation seems wise.

"What have you learned?" I asked. "Sometimes when you give poetry to women, it doesn't always work." Kellis had a dead pan expression, but I couldn't help but grin over my keyboard. His answer was direct and honest, catching me off guard.

I decided to move our discussion to another topic: his recent EP *Pure Sugar*. He's spent the past several months working toward this and he tells me that the majority of that time was spent assembling the right equipment and familiariz-

ing himself with its capabilities. Once he had things situated, his next goal was to develop a final list of songs and write any that were missing. When it came to production, he decided to keep his recordings relatively simple. It turns out that he recorded himself live and finished most of the songs in a couple of takes.

"The best advice I got was to keep the CD like myself in a coffeeshop," he said.

"Did you do that?"

"For a few songs."
Kellis volunteers that his recordings were influenced by Nirvana, the Melvins, and Alice in Chains. This is a sharp contrast to the other influences expressed in his own words as "Howlin' Wolf, Howlin' Wolf, Howlin' Wolf, and the Grateful Dead." During the rest of our conversation I kept this eclectic list of musicians in the back of my head as we talked. They began to make sense — at least in the music of his that I knew.

The relationship between Alice in Chains and Kellis' most recent EP may appear at first to be incongruous, but he won't be donning leather pants or an electric guitar any time soon. "My ultimate goal is to get a quality whole-hearted, down-to-earth bluegrass band that has a lot of soul. That is my ultimate goal: a bluegrass band that has a lot of emotion." In the meantime, Kellis is finding that his EP is being well received. "It seems to be worth the \$5 donation."

"Is there anything else you want to say?" I asked, finally.

"I'd like to thank everyone for supporting musicians."

Amen!
Kellis will be performing at Acoustic Alliance on Saturday, September 9 at Brick by Brick.

You can find Kellis David online at <http://www.myspace.com/kellisdavidmc>. His EP is only available for purchase at his shows.



Phil Harmonic Sez:

"A child educated only at school is an uneducated child."

— George Santayana

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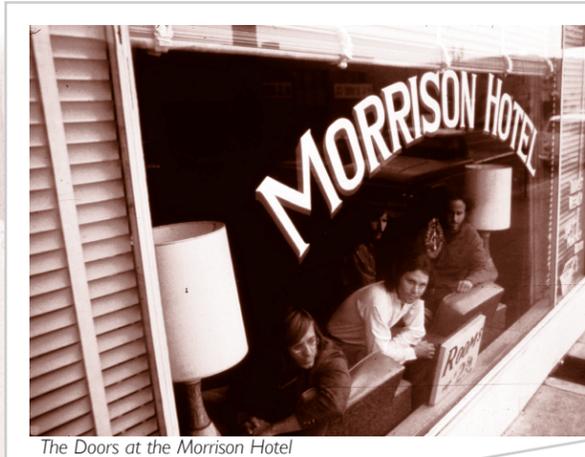
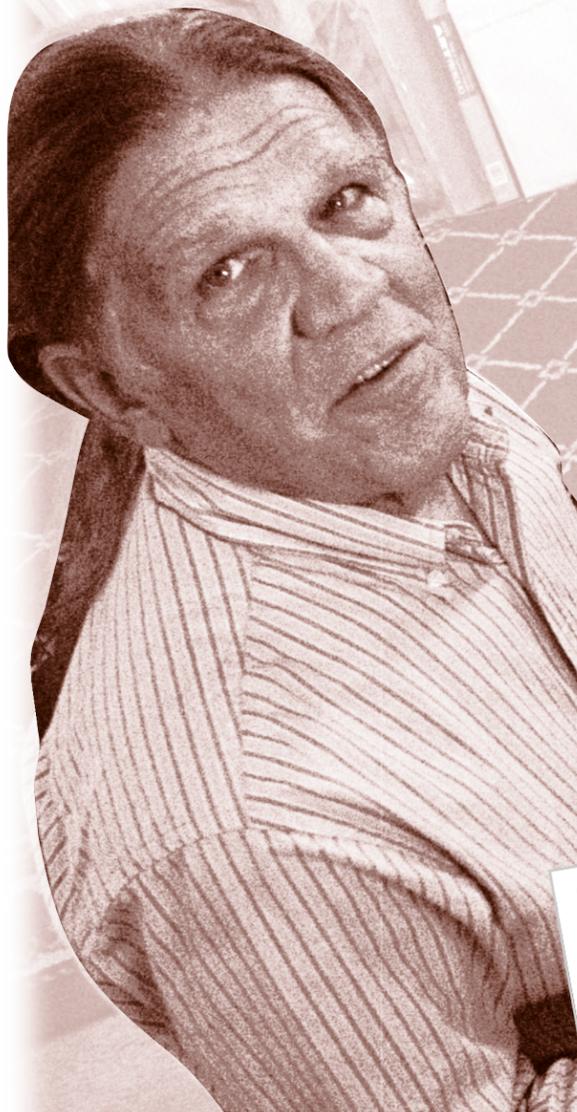
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Hangin' Out in the Moment with Henry Diltz



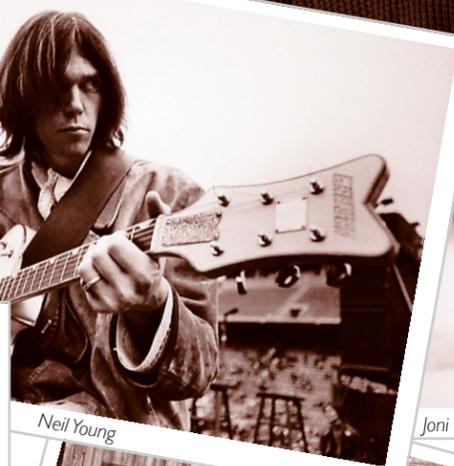
The Doors at the Morrison Hotel



Crosby



Buffalo Springfield



Neil Young

Joni Mitchell



The Monkees, 1967



Paul McCartney



The Eagles

by Sven-Erik Seaholm
Photos by Henry Diltz
Photo of Henry Diltz: Sven-Erik Seaholm

From the azure skies above La Jolla, the hazy California sunshine spills off the terra cotta and glass of the village's myriad shops, galleries and hotels, unifying the seeming contradiction of its Beverly Hills-meets-Mediterranean aesthetic. Nestled unassumingly between George's and Top of the Cove on Prospect Avenue is a quaint looking structure, whose striking black and white exterior gives perhaps a knowing wink with regard to its contents: stunning photographs that feature many of popular music's greatest icons — from Paul McCartney to Joni Mitchell, Jimi Hendrix to Neil Young, and from Springsteen to the group from whom the Morrison Hotel Gallery gleaned its name, the Doors.

The man behind the lens when many of these photographs were taken might seem a far less familiar face to most, but Henry Diltz may well have made as profound an influence on music history as any of the stars on the other side of his trusted Nikon camera. Among his many photographic accomplishments are more than 200 album sleeves, including James Taylor's *Sweet Baby James*, Jackson Browne's eponymous debut (often called *Saturate Before Using*) and the first Crosby, Stills, and Nash album, as well as covers for America, the Eagles, Jimmy Webb, Steppenwolf, the Turtles, Poco, the Mamas and Papas, and, of course, the previously alluded to *Morrison Hotel* cover.

As a result of his father's position with the U.S. State Department, Diltz's early years were somewhat nomadic, but music quickly revealed itself to be both the catalyst and driving force of his passions. His elementary school years were spent in Japan, where he learned to play the harmonica, which was a popular instrument at the time in that country. Soon afterward his family

moved to Thailand, where he picked up the clarinet and, due to difficulty meeting new friends, spent many nights alone in his room playing the blues on it. After relocating yet again to Germany, he began playing guitar while in college there. Soon thereafter, Diltz gained acceptance to the prestigious Military Academy at West Point. It was during his time there (in 1958) that he was introduced to the music of folk artists Bob Gibson, Pete Seeger, and, most influentially, Pete's sister Peggy Seeger.

"She played the mountain modal banjo," Diltz explains. "And it was the most beautiful sound, like a waterfall. She sang all these old, old mountain songs and it just hypnotized me. I thought, 'I have just got to do this!' and I really missed music, even though I sang in the West Point choir and glee club, and I just could not wait to get out of there."

At the end of the school year, Diltz bought a banjo and moved to Hawaii where he majored in psychology at the University of Hawaii. "I was told to look up Cyrus Faryar when I got there. He had a coffeehouse called the Greensleeves Coffeehouse down near Waikiki. So I went there on my little motor scooter with my banjo between my knees and when I walked in, and he saw my case, he said 'A banjo!' as it was apparently the first banjo on the islands." Diltz laughs and continues. "This is right when The Kingston Trio was huge: 'Hang down your head Tom Dooley.' I

"... we stopped in a little second-hand store and there was a table with a bunch of cameras on it. Somebody bought one, and then we all bought cameras and we went to the drug store and bought film for all of them."

can remember marching along at West Point and the upperclassmen's windows would be open and they'd be playing that constantly."

Diltz played and sang at the Greensleeves Coffeehouse regularly for the next couple of years. This is where he met many popular folk singers, including members of the Kingston Trio (two of whom were from Hawaii). He learned a lot of songs and played throughout the islands, eventually forming a duo with Faryar; which subsequently developed into a group they called the Modern Folk Quartet.

In 1962 the MFQ's quest for broader success brought them to Los Angeles, where their unique four-part harmony-based sound was enthusiastically received. The group was soon signed to a recording contract

with Warner Brothers, and they began a non-stop touring schedule that found them playing folk clubs and colleges across the country as well as making several TV appearances. Then, in 1964, the Beatles arrived. "We were on tour, and we got a motel room that night, because we knew they would be on. We sat there and watched it, and like all the other folk groups at the time, we said, 'That is the kind of music we want to be doing!' We went out the next day and traded in our stand up bass for an electric bass and got an electric guitar and became an electric group."

The MFQ continued its steady touring throughout what he refers to as the '60s "awakening." "We smoked grass. Every single musician we knew did, and regardless of what people think



of drugs, it's not a drug. It's God's own herb and it grows and it's here for us to use. The 'Peace and Love Generation' happened because people smoked this wonderful herb and it made you feel good and made you look at life in a new way.'

"So there we were, singin' and smokin' our way across Michigan in early '66 and we stopped in a little second-hand store and there was a table with a bunch of cameras on it. Somebody bought one, and then we all bought cameras and we went to the drug store and bought film for all of them. Then for the next



by Stills, and Nash



back there!' So I started shooting *everything*. I'd get up early in the morning [it's 7 a.m. in Laurel Canyon and everyone sleeps till 11 or 12] and there would be snails on the ivy and I'd take these close-up shots of a snail and we'd project that *huge*, you know? Or, there'd be cats and I would lay down on my stomach in front of them and 'Click!' Then, when people would wake up, I'd start photographing them."

"In those days there was a lot of hangin' out goin' on. I knew David Crosby, and Mama Cass was a dear friend, and Stephen Stills, so I just started taking pictures of these people along with all of my other 'unfamous' friends, and I was just doing my thing. No one saw me as a photographer. It wasn't a photo shoot. I was just there, hangin' out like always, but I was sneaking these little pictures"

"So, one day I went to a friend's house and Stephen Stills was there and he said, 'Hey! We're goin' down to Redondo Beach this afternoon to do a sound check. Why don't you come along?' and I thought, 'Great! I need more photos for my slideshow, and I can take photos on the beach while they're doing their sound check.' Which I did. When I walked back to the club, there was a huge mural painted on the back of it — lots of colors — of a guy on a bicycle. An amazing artistic thing. So I took a few photos of it, and just then the back door opened and out comes the Buffalo Springfield. So I said, 'Hey! Why don't you guys stand in front of it and I'll take a picture of you?' Which I did. A couple of days later, I got a call from *Teen Set* magazine. They said, 'We hear you have a picture of the Buffalo Springfield. We'd like to run it, and we'll give you \$100.' And I thought, 'Wow! I could make some money doing this to pay for the film and processing!'"

'Okay.' And I went to New York and spent the summer of '66 with the Lovin' Spoonful."

It was there that the budding photographer acquired his first album cover credits: The Spoonful's *Hums of the Lovin' Spoonful* and the Hollies' *For Certain Because*.

Soon after returning to L.A., Diltz met Gary Burden, an architect that Mama Cass had cajoled into doing the graphic design for her album cover. The two began a long-standing partnership.

"We started doing album covers like crazy. Being a musician, I knew that photo shoots were boring from the musician's perspective. So Gary and I sort of developed a way of going on these little adventures. Like, we said to the Eagles, 'Let's go out to Joshua Tree, and we'll spend the night out there and we'll take a lot of pictures.' Gary would always tell me, 'Henry, take pictures of everything. Film is the cheapest part of this,' which he didn't even have to tell me, because I was doing it anyway!"

If eyes actually sparkle, then Henry Diltz's are about to go supernova. "I had a Jones," he says in a hushed, awestruck sort of way in which he holds the "o" out for a full four seconds, "for looking at things through that little window and framing it up. It was a joy, you know? And it was kind of what centered me and balanced me."

That sense of well-being is reflected in a cool, disarming manner that has afforded Diltz inner-circle status and deep, lasting friendships with pop stars of the last four decades. In 1966 (obviously a banner year for Henry), *Tiger Beat* magazine hired Diltz to go on the set of a new TV show that centered around the comical hijinx of a young (fictional) rock band called the Monkees.

"I had seen a couple of the guys around the scene, so we sort of knew each other. I had kind of long hair and was roughly their age." He explains, "Up until that point, they had used these older AP photographers. They'd say things like, 'Hey boys, do something zany!' which the guys hated. So my method of photographing was just to hang out with them and take pictures of what went on, which is what I always did, and that's what they wanted — lots of candid shots. But they also wanted portraits," he continues, "for magazine covers and posters. So I would crouch down betwixt the light stands, where I knew I wouldn't be in the way, with my telephoto lens just trained on a face. I would wait and wait until they were turned just right, and — CLICK!"

Henry's method eventually acquired a name. "One day I got a call from McCartney's office. They said, 'Paul would like you to come and shoot photos. He

Henry's anthropological finds are on display daily at the Morrison Hotel Gallery, where he is also part owner, along with partners Peter Blachley and Rich Horowitz. Diltz's work is sold and shown exclusively through the gallery, along with that of 25 other rock photographers, including Neal Preston, Jim Marshall, Baron Wolman, Bob Gruen, Gered Mankowitz, Barrie Wentzell, and Herb Greene. The gallery also boasts locations in New York's Soho district and, coming this fall, Los Angeles. A Denver site is also due to open soon.

Upcoming events at the La Jolla location include a showing of esteemed photographer Lynn Goldsmith's work, with an opening on November 4, and in conjunction with the Ray Charles estate, Morrison Hotel will be exclusively

displaying the never before published photos of his former manager Joe Adams as limited edition prints. In addition the gallery has exclusively partnered with Joni Mitchell to release a small edition of platinum and silver gelatin prints signed by Joni. There have been musical performances at the gallery in recent months as well by Steve Poltz and Santana associate Javier Batiz.

The connections to the San Diego music scene don't stop there for Henry Diltz either. In recent years he's shot album covers for Victoria Robertson ("She's a lovely, lovely person. One of the great ones."), Cindy Lee Berryhill ("Same thing! Gosh, what a talented singer-songwriter!"), Steph Johnson ("She is very cool, a very sweet lady!"), and Steve Poltz ("Talk about the fun of hangin' out with somebody. He is just endless fun. He made up songs about me while I was taking his picture!").

Henry's love and appreciation for people is a constant thread of light that weaves through not just his body of work but his entire life as well. How else does one become a reliable confidant and favored companion to a young David Cassidy at the height of his *Partridge Family* fame? "I can remember waking up at 8:30 in the morning, with a crowd of girls outside singing, 'We love you David, we always will' He couldn't go anywhere, so we just hung out in the hotel all day."

Similar examples of implicit trust were uncovered throughout our conversation, whether it was smoking grass with the Monkees, globetrotting with Stephen Stills, or just hanging out with the Red Hot Chili Peppers. Diltz relates every anecdote with an equal measure of enthusiasm and humility.

Diltz continues to record and perform with the Modern Folk Quartet and makes regular lecture appearances in addition to his photographic pursuits. "I'm happy to keep on doin' what I'm doin'," he says. "Photography is a passport. It's like sneaking under the circus tent."

The Morrison Hotel Gallery is located at 1230 Prospect St. in La Jolla. Hours: 11 a.m.-7 p.m. Sunday through Thursday, and 11 a.m.-9 p.m. Friday and Saturday. For more information about upcoming events, check the website at www.morrisonhotelgallery.com or call (858) 551-0835.



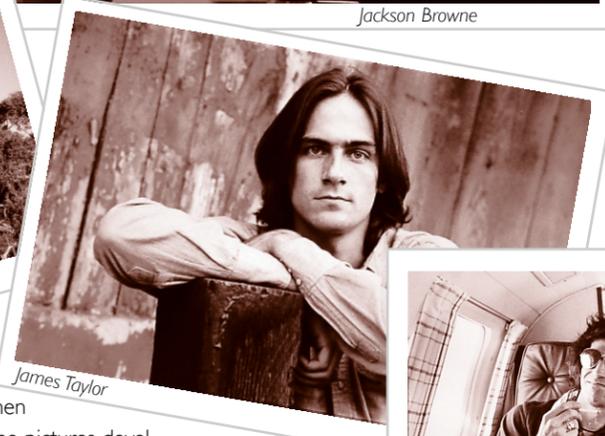
Jackson Browne



two weeks we had a big 'photo shoot-out' with them. When we got back to L.A., we got all the pictures developed and we invited all of our friends and we had a slide show. And people just loved looking at this stuff!"

Hindsight reveals this as a pivotal moment in the life of one Henry Diltz.

"I got bit by the bug. I thought, 'I've got to take a lot more of these things, because we've gotta have more slide shows.' I said to myself, 'This is magic. You look through the little window, you push a button, and you get this magic piece of plastic that, when you project it, puts you right



James Taylor

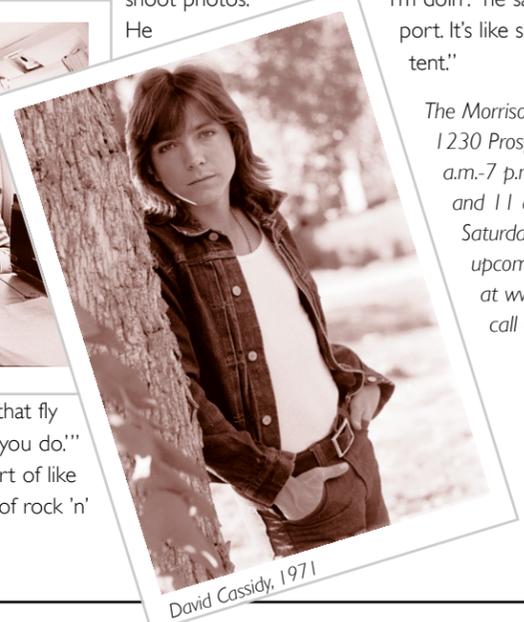
Shortly thereafter Diltz was contacted by his friend Erik Jacobsen, who was in New York producing a hot new band.

"He said, 'The boys are going out on a tour of the Midwest, and we need tons of photos for magazines and stuff. We'll pay all your expenses, and you'll learn to be a photographer.' So I said,



Keith Richards and Ron Wood of the Rolling Stones

wants you to do that fly on the wall thing you do.'" He laughs, "I'm sort of like the Jane Goodall of rock 'n' roll photography."



David Cassidy, 1971



Bluegrass CORNER

by Dwight Worden



by Sven-Erik Seaholm

HOW TO GET GOOD LIVE SOLO ACOUSTIC SOUND

Playing a great gig, only to have an audience member approach you afterward with complaints regarding the sound, can be a plummeting come down. Even worse are the instances when things just can't get going, because the performer is constantly having to address various P.A. issues. This, of course, can manifest itself as a lack of confidence and, consequently, a less than optimal performance.

Being familiar with common pitfalls and the sonic frequencies associated with them can make the difference between a good gig and a great one.

Sound Advice #1: Get there early. It would be awesome if we could all get picked up by the limo at our hotel and party with supermodels all the way to the gig, where we then step out into our waiting throngs of fans, sign a few autographs, and run inside to an already ready and waiting stage. That only works for Lenny Kravitz right now, though. The rest of us need to get there ahead of the show's patrons and suss out any sound issues beforehand, so that we're not doing this stuff "on stage."

Sound Advice #2: Allow yourself to be lucky. Starting with a typical scenario for the acoustic performer, let's say that you've either brought your own small P.A. or that there's one at the venue without a soundman to run it.

The first thing to do is to turn down the volume on all the channels you won't be using, making note of where the volumes were generally set. Don't touch anything else. Some places know their room, and you'd only be reinventing the wheel.

Turn up the main vocal channel very slowly and speak into the microphone (or, even better, have someone else speak into it as you stand out in front of the speakers). How does it sound? Do any of those one word descriptions come immediately to mind, or is it totally full and natural sounding? If it's the latter, try doing the same thing with your guitar or keyboard's channel next. Sound good? Cool! Then you got lucky. After repeating this procedure for other players who may be appearing, go sit down and enjoy a nice cappuccino as you go over tonight's set list.

If you weren't so fortunate, it's time to check a few things. First off, flatten all of the EQs on the vocal channel, meaning set the Hi, Mid, and Lo knobs to their center positions. Sometimes during the course of an evening (or if the last person to use the P.A. was legally deaf), the high end can keep

being progressively added, making for an overly bright starting point for the next poor sucker to use the thing. Now, repeat the incremental raising of the volume and see if there's an improvement. No?

Sound Advice #3: Start from scratch. This is actually my favorite part, because it's pretty easy once you have the hang of it. Take a look at the P.A. Does it have a main system EQ? Like a master Hi and Lo knob or (preferably) a graphic EQ? Good. Flatten all those as well as the channel EQs. Turn down the channels again and bring up the master fader to about 2/3 of the way. You may see a marking that looks like the symbol for infinity, or maybe it says "0." Bring it close to that, but not over. The reason for doing



this is that your P.A. doesn't have to work as hard if you're not having to blast the individual channels, so your risk of feedback is considerably lower if you keep your channel levels lower than your master level.

Now, slowly try bringing up the voice again. Better? Good. Now we'll start making (subtle) corrections to the EQ. Don't just start whacking things around willy nilly, unless you like spikes of feedback in your ear holes (and those of others). For the purposes of illustration, let's assume you're working with a graphic EQ. If it's the other type, apply these steps with a more general approach.

We're using the voice for two reasons. One is that the human voice is a sound we are all most familiar with with regard to its finer details. Without any sort of formal training, we have all become highly attuned to any anomalies.

Sound Advice #4: When possible, don't add EQ. Cut (or subtract) it. Are your "S"s and "T" spitty and sibilant? Try pulling down in the areas around 4k to 8k in the high end.

Murky and mumbly sounding? Pull



Sven-Erik Seaholm

it down in the areas between 200 and 500 Hz.

Nasal or tunnel-y? That's the mid-range. Try cutting around 1k or 2k for the nasal stuff, 750Hz to 900Hz for that "through a paper towel tube" sound.

Boominess and some muddiness is generally countered with cuts in the 60Hz to 120 Hz range.

Once you have a very natural sound going on, try your guitar or keyboard again. It should be pretty close, but whatever is too prominent or lacking can now be adjusted by using that individual channel's EQ. This may also be a good time to point out that on a house sound system, the one channel that may have mechanical problems is probably going to be channel number one, as that's the one that gets used the most and receives the most wear and tear. Avoid using it whenever possible.

Sound Advice #5: There's a reason they call it sound reinforcement. Unless you're a Deep Purple tribute band, you're probably not going to need to be amazingly loud. You want to gently fill the space so that you have your audience's attention, but not so loud that people have to yell over top of you to say something to the person next to them.

Hopefully this can get you in the ballpark of satisfactory sound at your next gig. Remember to stay relaxed in the face of difficulties, so that your mind is clear and your audience is less apprehensive. If you have your own P.A., practice these techniques in rehearsal, but don't rely on those settings exclusively at the venue, as each room has its own personality.

Break a leg, not your eardrums!

Sven-Erik Seaholm is a performing recording artist and independent record producer. He has been nominated for two 2006 San Diego Music Awards in the category of Best Rock Album with the Farmers, as well as Best Americana Album for his own band, The Wild Truth. He will perform at the Adams Ave. Street Fair on Saturday, September 23, 3:15-4pm on the Lestat's stage.

members, which includes a one-year professional membership in IBMA, with some scholarship money available.

Bluegrass in the Schools. IBMA has an impressive program and selection of materials for teachers, school administrators, and students who are interested in learning about and teaching bluegrass music. IBMA's 67-minute video/DVD, *Discover Bluegrass*, includes

six different instructional segments that explore the history and elements of bluegrass music, presenting them in a manner that is both informative and fun to watch. Each segment includes individual lesson plans that are designed to meet educational performance standards. The DVD can be purchased for \$5 each (buy more than three at \$3 each) and the video is \$6, or \$5 each for more than three; both are great tools for teachers. There is also a *Bluegrass in the Schools Implementation Manual* for teachers, available at no charge. This manual was designed as a resource for teachers who are seeking specific information about bluegrass music to present to students as well as for artists interested in developing educational bluegrass programs. The *Implementation Manual* includes information on the history of bluegrass music and a presentation outline, along with funding ideas and a list of written, video, and program resources. The manual is also a resource for teachers looking for specific information about bluegrass music to present in the classroom.

IBMA also has a mini grant program that offers \$100 grants for those presenting bluegrass music in the schools. These grants are available by completing a simple on-line application form at <http://www.ibma.org/events.programs/schools/index>. In addition, IBMA offers a teacher training program every year at which teachers can earn a professional development credit certificate.

So, if you are a teacher, a student, or an artist interested in presenting bluegrass music to the schools, IBMA is a great resource. Call them toll free at 888/438-4262 or visit the IBMA web page at www.ibma.org.

Marketing and Demographics. IBMA has a treasure trove of data and demographic information covering bluegrass music, including artists, bands, and listeners that can be just what you need if you are an event promoter, a performing band, an agent, or otherwise involved in the business end of bluegrass music. Here is a sampling of the kind of information that is available:

*Percent of U.S. Adults Who "Listen to Bluegrass" (National Endowment for the Arts, 1997)
1982: 25%; 1985: 24%; 1992: 29%; 1997: 42% (82 million)

*Number of Active Bluegrass Associations: 167; *Average Number of Members: 709; *Publish Newsletters: 85; *Host Concerts/Festivals: 92

It goes on from there, with information about record companies, radio stations, and demographic and income data relating to bluegrass listener populations.

IBMA's insurance program offers the best deal around for festival liability coverage, extensive information about sponsorships, and discounts on many items. If you are already an IBMA member, avail yourself to some of these resources. If you aren't, consider joining. If you know someone who might benefit from the IBMA Leadership Bluegrass program, pass the info along to them. If you are a teacher or involved in schools, take advantage of the Bluegrass in the School materials available from IBMA.



Have you ever had the need for information or assistance with regard to a bluegrass related topic? Let's take a good look at the International Bluegrass Music Association (IBMA) and see what it is all about as, more than likely, whatever your need is, they can meet it.

IBMA is the professional trade association representing bluegrass music. Its membership is broken down into groups. Professional members include bluegrass musicians and artists, agents, promoters, and the like. Associations include the San Diego Bluegrass Society, California Bluegrass Association, North San Diego County Bluegrass and Folk Club, and individual members. Essentially, everyone who is anyone in the bluegrass world is an IBMA member.

IBMA is governed by a 17-member Board of Directors comprised of artists (currently including Tim Stafford of Blue Highway and Missy Raines of the Claire Lynch Band among others), with David Crow a music

attorney and performing fiddler serving as board chair. Stan Zdonic of the Boston Bluegrass Union sits on the IBMA Board as the Association representative and he's been doing a great job representing the interests of local associations and clubs. Other board members include event producers, record label representatives, journalists, and others. A full-time staff of three works at the headquarters in Nashville, including Dan Hays who serves as executive director.

IBMA was founded in 1985 and has steadily grown since that time, adding the Bluegrass Hall of Fame, a Trust Fund for helping bluegrass musicians in times of emergency (with a current balance of about \$400,000), a Bluegrass in the Schools program, and other innovative activities that have taken place over the years. And, it is IBMA that conducts the annual World of Bluegrass, a week-long event in Nashville every fall, replete with training seminars and the three-day Fanfest that presents a line up of top acts in bluegrass. Likewise, it is IBMA that awards the Player of the Year awards to outstanding bluegrass musicians and bands each year at their gala event conducted much like the Academy Awards, whose winners are voted on by the IBMA professional membership. All well and good you say, but what does IBMA offer the rest of us who are not bluegrass stars?

Leadership Bluegrass. This highly acclaimed program offers selected members several days of intensive training at the IBMA headquarters in Nashville to learn the ins and outs of the music world and bluegrass in particular.

Many prominent local bluegrass musicians and activists are graduates of this program, including Mike and Vonnice Tatar (The Virtual Strangers), Mike Tatar Jr. (Lost Highway), and Chris Stuart (Chris Stuart and Backcountry). Each year a class of not more than 20 is selected to undergo this informative training program wherein one learns about record companies, music promotion, copyright law, and other issues as well as the opportunity to meet a host of movers and shakers in the bluegrass world. The cost is \$250 for IBMA members and \$315 for non-



IBMA Board Member Tim Stafford

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Hosing Down

by José Sinatra

EPIPHONY

At what point does the veteran Troubadour throw in the towel and, if only for commercial reasons, begin integrating rap/hip-hop into his repertoire?

I was sublimely disturbed by that question when the late Maurice Gibb recently posed it to me in a dream. Disturbed enough to awaken in the middle of the night, hop on my bicycle, and glide over to Presidio Park, where my soul has decided it can relax as it struggles. Disturbed enough to seek out that deserted mountain where the wise quiet of nature would whisper enlightenment to my thirsty ears, yet vain (and realistic) enough to offer a smile and a wink to the arresting image blessing my eyes from the hallway mirror on my way out.

You can't ignore reality, a venerable sage once proclaimed. (Was it Ghandi?) But that's anemic, fatuous, false. (Perhaps, then, it was our President.) I'm a world-class champ when it comes to snubbing reality, knowing that my number includes other well-known ostriches from Adam to Charles Manson.

I have yet to use a computer, don't have the slightest idea about how to access the Internet, and generally hope to die before such knowledge becomes a requirement for enjoying minimal pleasure during my allotted days. Reality is starting to call me illiterate, so I scream rotten names at it before running off to other business, which I try to do far from Reality's gaze.

What a weirdo, some surely think. Well, I'll admit, there's some kind of weird bug up my butt. Don't know where it came from, but my God, it sure knows how to party.

On my nighttime mountain I was reminded of a recent column in *City Beat* by my dear friend Edwin Decker (if I'm not certifiable as his biggest fan, at least there's no doubt as to being his handsomest). He recently tackled the rap issue, and powerfully.

It is not my purpose here to cover the same ground that he so sincerely fertilized, even if it's the only topic on which we seem to disagree. But I'll crib a bit of his research to avoid having to locate and lay into my dictionary — a task that seems much at odds with my mission to either save the world or sustain my own current mood.

Reverend Decker discovered music to be defined as comprising "melody, rhythm, and timbre." And that sounds fine to me. There will be other definitions, sure to expand as humans continue to evolve. Just as surely, those definitions will be corrupted by hoards of idiots who overtake the scholars simply by their greater number.

What's interesting is to be alive and aware while that corruption is taking place. Feeling sadness — true emotional pain — while witnessing the human intellect dumb



Photo: Jesse Egan

The allegedly stable Mr. Sinatra (left)

itself down. In this regard, the concept of "rap music" has become one of the prime sordid treats of my lifetime.

Mercy, the bug's rockin' out now. "Melody, rhythm, and timbre." There's no "or" there, is there? No, it's "and," which makes these three spirits such a profound family.

In the case of rap, melody is elusive or nonexistent. It's basically spoken word to a beat and, more often than not, it relays messages of antisocial behavior, negativity, lust, and/or narcissism. I happily recall that the songs of the sixties usually carried messages of love . . . and those songs seemed to get the contemporary grownups all riled up as well. Probably because the melodies were so damn good.

Melody and harmony are now diminishing in importance, and the public is eating it up.

On Sunday nights during OB-Okee at Winston's, more and more people have been selecting "songs" without melodies to perform. Sometimes I'll good-naturedly suggest that they save it for the Drunk Poet's Society early the following evening.

On my dark, enlightening mountain, I find a limb to go out on: writing rap is child's play compared to writing melody. The wisest poet, offered an option, would choose melody because of its challenge and its possibilities of supernatural beauty. The artist thrives in difficulty. That's why the true musician chooses the oboe or violin rather than the relative ease of piano or gui —

Forget I said that. Nighttime is no time to think when you're tired and wretched.

But the bug up the *derrière* insists on answering the frigging question before hopefully passing out: wherefore rap in the glorious works of a true artist . . . a Gregory Polt or a Steve Page? When is it acceptable for the well-rounded musician?

When he's lost his bleeding mind, that's when. And everyone knows that the mind is a terrible thing, below the waist.



RADIO DAZE

by Jim McInnes

HEY, DUDE

A lot of what I write is bull, driven by the editor's/publisher's desire to put out an audience-friendly monthly tabloid...but this month's spew is 100 percent true. HONEST!

If you've never been a radio personality (and, let's face it, that's just about everybody), you've never had to answer — over a 30 year period — the same handful of inquiries from fans and foes alike (answers below).

1. "Hey, Jim, like, what's your favorite band, dude?"
2. "Hey, J.M., can I have a few tickets to the Stones show, dude? C'mon!"
3. "Hey, McInnes! Where's Sue Delany

at now? What was it like to work with her, dude? Hot?"

4. "Dude, I saw you at Street Scene and you looked really baked. Whattaya say, man? Hello...? Jim...?"
5. "Doooooood! Why does your station play the same 73 songs over and over? Play more Sabbath!"
6. "Jim McInnes! Wow! I saw you playing guitar with Private Domain at Dick's! How come you suck, dude?"
7. "J.M.! It's me, Vinny! Remember? I met you at Skyshow back in '77, dude! We had a couple shots of Jack...remember?"
8. "Hey, Jim, dude! Whattaya doin' playing them jazz records?"
9. "Dude, how do ya get into radio?"

Jim McInnes can be heard on KSDS Jazz 88.3FM Mondays and Thursdays, noon-



Jim McInnes

3pm. Hear his band, Modern Rhythm, at Humphrey's Backstage Lounge on Shelter Island, September 30, 6pm.

ANSWERS

1. The one I play in, they're called Modern Rhythm.
2. No.
3. I don't know. When she showed up on time, yes, hot!
4. Huh?
5. I just work here.
6. I have two right hands.
7. No.
8. Music is music. I love it all.
9. I'm still trying to figure it out.



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Primal Twang: A New Kind of Theatrical Journey



Dan Crary Doyle Dykes John Doan Beppe Gambetta Lakshmi Basile Albert Lee Doc Watson Andrew York Eric Johnson/photo: Max Crace

by Dwight Worden

What do guitar greats Doc Watson, Dan Crary, Eric Johnson, Albert Lee, Andrew York, Doyle Dykes, Mason Williams, Peter Sprague, John Doan, and Beppe Gambetta have in common? These recognized masters of the guitar will all be appearing in the San Diego premiere of *Primal Twang: The Legacy of the Guitar* Thursday through Sunday, September 7-10, at the newly renovated Birch North Park Theatre on University Avenue in San Diego.

Primal Twang is a creative and daring kind of show — not your typical concert — but rather a souped up concert with aspects of a theatrical show complete with archival film and still photos that showcase the guitar throughout its

history. The show brings together a number of talented musicians within a unique concert setting, complemented by images projected in the background. Audiences will be taken on a journey throughout the 3,500 year history of the guitar and the many styles of music that have evolved around the guitar.

In addition to the unprecedented collection of well known musicians, the Primal Twang Band will be on hand to provide musical support. The band features amazing talent, including Dennis Caplinger (multi-instrumentalist and musical director), Fred Benedetti and George Svaboda (guitars), Patrick Barrogain (guitar), Duncan Moore (drums), Jeff Pekarek (bass), Raul Reynoso (guitar), Jon Walmsley (guitar), Sharon Whyte (accordion, key boards, and vocals), and outstanding flamenco dancer

Lakshmi Basile.

Primal Twang: The Legacy of the Guitar is primarily the brainchild of Dan Crary who, for years, has been studying and talking about the history of the guitar, receiving great response from audiences at his shows. Crary has read pretty much everything there is to read about the history of the guitar and, as a retired college communications professor, he has absorbed its fascinating history, including an impressive ability to communicate that history in an engaging and enlightening way.

Did you know that Nero played a Cithara (early guitar) and not a fiddle and was probably playing his Cithara while Rome burned? Apparently, ol' Nero was quite the talent on the cithara. Well, Crary knows. To his surprise, however, Crary was not able to find any one definitive source for information about the history, origin, and development of the guitar. He found very limited film resources as well.

So, when Crary met Anthony Leigh Adams, the successful theatrical writer/director and Christina Adams, the theatrical producer, the collaborative juices began to flow, which resulted in putting a show together that would marry great guitar performances by top artists playing in a variety of styles with film and still photos, staged in a way that would bring to life the fascinating and varied history of the guitar.

Dennis Caplinger, super talented multi-instrumentalist with a long list of film and music credits as well as extensive experience directing musical productions, was recruited as musical director. Under Crary's guidance, music categories and eras to cover were identified, after which guest artists were recruited to bring those categories and periods to life. Taylor Guitars pitched in to help, and the show began to take shape. It has been in the works for the last year. So far, San Diego is the premiere and only "for sure" showing of *Primal Twang*, although when a DVD is completed, there are plans to

take the show on the road if all goes well. But for those who want to see the show, San Diego is the only opportunity that's definite at this point.

What's in store for audiences who come to see this intriguing show? There are plenty of surprises being kept under wraps until the night of the show, but one can at least expect to see and hear the great seven-piece Primal Twang Band performing and backing up a variety of music from a variety of periods ranging from country rock electric guitar to bluegrass, folk, flamenco, jazz, Django-style gypsy jazz, finger style, early lute style music, and more. In addition, a few artists are writing original pieces for the show. Also included is stunning archival film and still photos of guitar greats throughout history.

Attendees will experience the origins of the guitar during Greek and Roman times, including Cithara music, followed by visits to the Renaissance and the harp guitar. Moving on, the show concentrates on the history of the guitar from the nineteenth century forward and will demonstrate how the guitar has become the most prolific and popular of all the instruments. Show segments feature classical guitar, flamenco and the rise of Segovia, blues, and jazz, and then will move into the 1950s and 1960s to showcase country guitar, Les Paul, the Elvis explosion, and beyond to the modern era. At each stage audiences will be treated to a live performance by one or more of the masters who play in the style presented.

This presentation of guitar history and the sounds and music it has produced over 3,500 years — the Primal Twang — will be presented by way of live music, emerging from the guidance of host, narrator, executive producer, and writer Dan Crary. The glue that binds this long and varied history together is the Primal Twang, the unique and varied sounds that myriad users over time have managed to coax from the instrument we call the guitar. The show will also endeavor to

tell their stories and how their lives were shaped by the guitar and its primal twang.

The show lasts two hours and 15 minutes plus an intermission, with shows on Thursday, Friday, and Saturday night at 7 p.m. and a matinee on Sunday at 2 p.m. Crary says that throughout the show, the history of the guitar will be clarified as a way of bringing people together and fostering understanding and peace. As but one example, Crary notes that blues guitar music has provided black and white Americans with important common ground.

The show's producers have made arrangements to shoot extensive film footage of the San Diego shows. And if things go well, the film footage will immediately go into post production to produce a high quality DVD version of *Primal Twang: The Legacy of the Guitar*. The DVD will be marketed for release in movie theaters across the country, to PBS, and potentially to other broadcasting sources. The DVD will also be available for sale. According to Crary, the DVD has the potential of becoming a seminal resource on the guitar and its music throughout history.

One can expect variation in the appearance of the guest stars, so it is advisable to check the Primal Twang web site (www.primaltwang.com) to see who will be playing any given performance. Since the shows will be videotaped for potential DVD release, and knowing that shots may include the audience, attendees are advised to dress well and smile; maybe your friends will see you in some movie theater in the future! Ticket prices vary, depending on the seating location, but all seats in the theater are quite good. For further information, visit: www.primaltwang.com.



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Chet Cannon & the Committee Don't Get Me Started!

by Chuck Schiele

This is what you'd call your basic "bar-band-good-time-blues." From jump-swing to Stevie Ray-esque soloing to tickled ivories to fun anecdotes in the form of lyrics that talk about how well his baby boogies all night long, the good life, and foolin' around. Of course, there's the obligatory "baby left me" blues grind from the wrong side of the tracks thing, but pretty much if you like the Fabulous Thunderbirds, you are sure to dig this, daddio. I will also add that the vibe of this CD is very similar to that of *Family Style* from Jimmy and Stevie Ray Vaughan. When I'm blasting tunes at my next barbecue, this one will make the cut.

I listened three times before I realized (when I looked on the cover) that it was recorded live — and at Etta's Place of all places! Holy freakin' cow! I don't know how much editing was done, but this sucker is spotless — an excellent, superb live recording, which was produced by Chet Cannon and Buick Wilson. Same goes for chops. These gentlemen can play.

And that brings us to the part of the show where it's the right time to introduce the Committee. The Committee, Ladies and Gentlemen, is made up of Tony Agosta on guitar, Jerry Yetman on bass and vocals, Johnny Viau on tenor saxophone, Michael Minor on drums, Raphael Salmon on keys, and Chet Cannon on vocals and harp. They get a helping hand from special guests Ian Vatek, John Flynn Paul Rosko, and Buick Wilson on guitar; and Dave K. on drums.

This is really fun listening. With titles like "Pass the Gravy," "No Jumpin' Yet," "Don't Know Jack," "Big Daddy Stomp," and "Real Big Woman" (just like Candy Kane!), how could it be anything but fun? Grab your real big woman, put them high heels on, get yer cool on, your drink on (Maker's please!), and go shake it.



Various Artists A Tribute to Buffalo Springfield

by Chuck Schiele

Judging by the title of this work, it's fair to say that what it's about is pretty much a no-brainer. Here's a collection of 21 great Buffalo Springfield songs, rendered by a variety of artists, including local band, the Shambles.

One of the challenges in writing a review for such a record is to overcome the familiarity with tunes dressed in arrangements and mixes of which I have become familiar. Another challenge is in the "given" understanding that all these songs are superbly written. No need to report the obvious. So we're down to execution, interpretation, and appropriateness.

All the tunes maintain a fair amount of respect for the popular versions we've grown to love, though in different amounts. "Bluebird" (recorded by Byrds of a Feather) has a lot of good things going for it. For starters, it's an excellent choice. I found it very easy to listen to in that it respects the original recording but also takes a step into "cool interpretation" without overstepping any comfortable boundaries for what is familiar. After all, the trick here in this gig is to be different without wrecking what already works perfectly. It's a tall order even to think about exceeding the originals. However, I must say they played the hell out of it.

"For What It's Worth" did not strike me to be as successful. It's pretty and fine, but it's arranged for piano. And, while that's good in theory, it didn't pan out in the lab on this experiment; it's a little too far from the original for me. To be fair, I'll try to listen again within the new context. In the meantime, I am very fond of the original cut. I can't say for sure but it seems there were liberties taken with the harmonic structure as well, and I found myself grabbing for my guitar to figure out what was happening.

Everything else is somewhere between these two poles. Don't get me wrong. It's a great record. Totally fun listening. Highlights also include "Rock and Roll Woman," which sports very good harmonies, the hallmark of the "Buffalo" thing. Same goes for "Mr. Soul," which is rendered in a slightly slower, "grindier" take. I turned this one up loud and had a good time. I love the song "Sit Down I Think I Love You" by the Riffbrokers; it kicks pop-rock butt. Excellent handling of this ditty.

Keep in mind that what I think means nothing. Those who pick up this CD and listen will gain an infinite amount of different impressions. For all the things I find special or not, someone else might find that to be a case for a contrary view. This is very much part of why this is so much fun. It is very interesting to see how folks interpret art and music through their own minds and hands. And that is the spirit of this CD.



Curtis Peoples Rock Out!! And Stay Awhile

by Kate Kowsh

It's not hard to believe that he's in the middle of a 16-date U.S. tour or that he's just released his second album to a great reception. What's difficult to fathom about San Diego native Curtis Peoples is that he's only 23 years old!

Peoples, who started playing music at the age of 12, seems like he has a pretty tight focus on his musical vision. But what else would you expect of a guy who grew up in San Diego? "I try to make music that I would want to hear, so it's got to have a little bit of all the things I love..." he explains on his Myspace.

And, that's a pretty good description of his latest album, *Rock Out!! And Stay A While*, a 13-song collection (including three bonus tracks), released in June.

A fusion of laid-back flip flop acoustic tunes with a rock sensibility, it's Peoples' rough and tumble voice that welds everything together. Unlike some inexperienced up-and-comers who sometimes jump the gun with putting out an album, this album exemplifies him as a musician who's taken the time to locate a niche that suits his style and vocal capabilities.

According to his website, www.curtispeoples.com, "Curtis Peoples is a singer/songwriter with more of a rock/pop mentality than most acoustic artists in his category. With a mix of big choruses and jumping rhythms, Curtis attempts to bring the radio-friendly but still inspiring sounds of U2, Counting Crows, and Pearl Jam and the rhythmic jazz-folk of John Mayer and Jason Mraz into his songs."

The most discerning element of this record isn't in his songwriting, which, by the way, is good. Rather, it's in the tendency his voice has to sound just a little different on each track.

Track four, "Carnival," is a sugary sweet acoustic number, detailed with percussion that's as light as a sun dress. Peoples' slightly raspy voice is a great juxtaposition.

Pressed against a soft piano intro on track nine, "Beautiful Girl," his voice loosens up as he croons over his visually delicious lady friend.

Track 10, "Seems Like 4ever," is beachy, laid-back, and heavy on twangy acoustic accompaniment and salt and pepper percussion. You can really hear the ocean breeze and smell the wood burning in the bonfire with this one.

Though he's touring to promote this album, Peoples has also had the good fortune to shoot a music video for the song "Hope It Seems," a track from his first EP *Whisper to a Scream*.

The songs have also gotten some love from commercial radio stations, including San Diego's KPRI. Be sure to check Peoples out when he returns to San Diego. He'll be at Lestat's on Oct. 20.



Evan Bethany It'll Be Alright

by Tom Paine

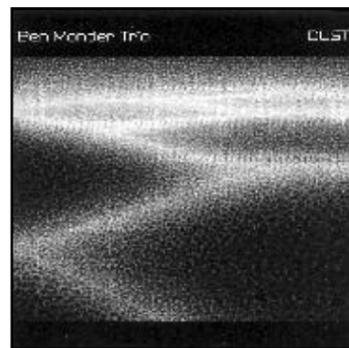
On *It'll Be Alright* Evan Bethany and producer Greg Laswell have created a perfect alchemy of intimacy and brawn. Bethany's voice slides through these radio-friendly rock songs like honey off a hot spoon, bringing sweetness to the hard-edged frames that Laswell creates. This is a fine example of artist and producer melding together so that you don't know where one ends and the other begins.

Laswell wrote most of the songs and lyrics and plays most of the instruments, so this album sounds more than a little like his excellent release *Through Toledo* (*San Diego Troubadour* Vol. 5, No. 11). That the albums came out weeks apart further re-enforces this impression. But the real story here is Evan Bethany. She sings with a confidence and sincerity rarely found in new artists. You feel how much she trusts herself and her material. With ease and a weary innocence she sinks back into the warmth of each song, making it impossible not to fall in love with her. Bethany sagely avoids the common pitfalls: No annoying vocal gymnastics. No annoying being-different-just-to-be-different. No hey-mom-look-at-me precociousness. Just truth and power rendered without apology and without false pretense.

From the opening roar, Bethany and Laswell really know how to create the mysterious dance between tension and release. Each verse leads enticingly to a satisfying chorus. As you turn this record up loud, I defy you to not be sucked into the dizzying soundscape. None of the stellar musicianship and studio mastery would mean a thing, however, were it not for the humanity and honesty of Bethany's soulful yet suburban appeal. Like that cool Boho poet chick you remember from English class, Bethany surprises you with her depth once you get past the carefully cultivated, nothing-special veneer. Part intellectual, part mystic, part girl next door, she's smarter than you but smart enough not to let you know it. The more you see, the more you want to see. It's dizzying not to know what's going to happen next and profoundly nurturing to turn over the control. Bethany accomplishes what every artist dreams of: to send you away down unnamed streams until you wash up on the shore of the warm ocean from which all truths emerge. You don't know how you got here, and you don't know where you are, but you're clean and it feels like home.

The San Diego Music Awards has nominated Bethany for Best New Artist this year. Whether she wins or not, Bethany is clearly at the lead of a new crop of amazing San Diego talent. Either way, it'll be alright.

You can find Evan Bethany's *It'll Be Alright* online at www.evansbethany.com



Ben Monder Trio Dust

by Craig Yerkes

It's somewhat amazing that a recording like *Dust*, by the Ben Monder Trio, ever sees the light of day, given the current MTV/iPOD-driven climate of short musical attention spans. This music is a bit difficult to categorize, but for our purposes, we'll go with modern jazz. There are a few traditional jazz touches here, but the approach is highly progressive, even somewhat experimental. I was reminded of Allan Holdsworth, John McLaughlin, and the Bad Plus, but the Ben Monder Trio leans more toward restraint.

While the entire band contributes perfectly in their respective roles, Ben Monder is clearly the captain of this musical ship with his powerful, yet beautifully subtle, guitar playing. Here is a guitarist who has no interest in establishing alpha-male guitar dominance and/or sticking to traditional ideas about what people expect to hear. Instead, Monder takes his time to express his musical soul — with stunning results. "Sleep" creates a hypnotic, almost free form musical tapestry as Monder seamlessly handles the chords and the melody, adding sonic colors as he goes. This opening track serves as fair notice that this recording will not follow any particular structure, but rather this music is all about mood, groove, fresh sounds, free expression, and pushing boundaries. There seems to be a deliberate attempt to avoid anything predictable on this disc, and yet it all sounds perfectly natural. For instance, "The Third Eyebrow" starts with what seems like a fairly standard jazz shuffle, but then after an intro and a (sort of) verse, the music loses any tether it started with and floats back into the realm of the unexpected. On this and most of the other tunes on this disc, it's amazing how Monder moves so easily among volume swell chords, single note runs, and double stops...and makes it all seem so organic and logical. The title track is a masterful jazz opus that starts off slowly with a beautifully haunting theme, then moves into a cool John Scofield-esque jazz/funk groove. "I'll Remember April" is the only cover tune, which the band makes their own, with performances that simply ooze the mellow, restrained beauty of cool jazz. "Gemini" pushes sonic limits the furthest with dissonant, dark harmonic themes, a crazy rhythmic structure, and a distorted, lightening speed Holdsworth-esque guitar solo. Mind bending stuff! "Late Green" ends things with a beautiful solo acoustic guitar tune that integrates dissonance and deliberate detuning into a very pretty sounding mood piece.

Listening to *Dust* I was taken back to the days when I would put my headphones on and listen to entire albums with my eyes closed. This is the kind of album that demands some patience, but the payoff is magical.

SEPTEMBER EVENTS

9/9 The Acoustic Alliance
 Good for your
 swag! -
 Listen Local
 Cooks!

Dave Howard, John Katschur,
 Joe Rathburn and 9 others
 perform their best 3 songs! \$8
 The Brick by Brick - 7pm

9/30 Band Camp
 K23 Orchestra, Deadline Friday, Carlos Olmeda, Sliko,
 Michael Tieman, Slaph Johnson and 15 more play on 2
 outdoor stages! \$10 includes camping, all ages, fun!

LISTENLOCALSD.COM



SEPTEMBER CALENDAR

W E E K L Y

friday • 1

Java Jam w/ Sven-Erik Seaholm/Steph Johnson/Nate Weldon/Evan Bethany, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Steven Ybarra, The Backyard, 777 W. Felicita Ave., Escondido, 7pm.
Lafe Dutton, Jungle Java, 5047 Newport Ave., 7pm.
North County Cowboys, Del Dios Country Store, 20154 Lake Dr., Escondido, 8pm.
Robert Parker Jazz Trio, Bookworks, Flower Hill Mall, Del Mar, 8pm.
Beth Preston/Carlos Olmeda/Citizen Band/Skott Freedman/Jordan Reimer, Twigg's, 8:30pm.
Jesse Johnson/Josh Damigo/Lindsey Troy, Lestat's, 9pm.
Sara Petite & the Sugar Daddies, Ould Sod, 3373 Adams Ave., 9pm.

saturday • 2

Robin Henkel Blues Trio w/ Kelie Rucker, Miramonte Winery, 33410 Rancho California Rd., Temecula, 5pm.
Howling Coyotes, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Chet & the Committee, Downtown Cafe, 182 E. Main St., El Cajon, 6:30pm.
Bass Clef Experiment, Rebecca's, 3015 Juniper St., 7pm.
Lafe Dutton, Jungle Java, 5047 Newport Ave., 7pm.
117° West, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm. 858/566-4040.
Peter Sprague & Lisa Hightower, L'Auberge, 1540 Camino Del Mar, 7:30pm.
Steve Poltz/Billy Harvey, Belly Up, Solana Beach, 8pm.
Beatles Tribute, House of Blues, 1055 Fifth Ave., 8pm.
Abbey/David James/The Bigfella/Tony Luca, Twigg's, 8:30pm.
Trevor Davis/Kyle Phelan, Lestat's, 9pm.
James Brown, 4th&B, 9pm.
Candy Kane, Tio Leo's, 5302 Napa St., 9pm.
Kenny Neal, Humphrey's Backstage Lounge, Shelter Island, 9:30pm.

sunday • 3

Cowboy Jack, Pine Hills Lodge, 2960 Posada Way, Julian, 9:30am.
Blue Rockit, East Plaza Gazebo, Seaport Village, 1pm.
Sue Palmer & Candy Kane, Calypso Cafe, 576 N. Hwy. 101, Encinitas, 7:30pm.
John Paul Jones Tribute, Dizzy's, 344 7th Ave., 7:30pm.
Regina Dawn, Lestat's, 9pm.

monday • 4

Chet & the Committee, Patrick's II, 428 F St., 9pm.

tuesday • 5

Toy Piano Festival w/ Sue Palmer, Geisel Library, UCSD Campus, noon.
Joe Cocker, Humphrey's, Shelter Island, 7:30pm.
The Zombies/Phantom Planet/Mooney Suzuki/The Woggles/The Heartaches, Belly Up, Solana Beach, 8pm.

thursday • 7

Cowboy Jack, Aquaterra Restaurant, Pala Mesa Resort, 2001 Old Hwy 395, Fallbrook, 6pm.
Primal Twang, North Park Theatre, 2891 University Ave., 7pm.
Jesse Cook, Humphrey's, Shelter Island, 7:30pm.
John Gorka/Amilia K. Spicer, Acoustic Music S.D., 4650 Mansfield St., 7:30pm.
Mike Keneally, Dizzy's, 344 7th Ave., 8pm.
Pete Thurston, Lestat's, 9pm.
Jump Jones, Tio Leo's, 5302 Napa St., 9pm.

friday • 8

Los Lobos, Humphrey's, Shelter Island, 7pm.
Paige Aufhammer, The Backyard, 777 W. Felicita Ave., Escondido, 7pm.
David Rovics, Sherman Heights Community Center, 2258 Island Ave., 7pm.
Primal Twang, North Park Theatre, 2891 University Ave., 7pm.
Patti Zlakat, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Peter Ostroushko/Arcadiy Yushin, Poway Library, 13137 Poway Rd., 7pm.
Randy Phillips, Rebecca's, 3015 Juniper St., 7:30pm.
Patty Hall, Borders, 668 Sixth Ave., 8pm.
Billy Watson & Int'l Silver Strings Submarine Band, Bookworks, Flower Hill Mall, Del Mar, 8pm.
Carlos Olmeda/Citizen Band, Twigg's, 8:30pm.
Orquesta Binacional de Mambo, Dizzy's, 344 7th Ave., 8:30pm.
Marc Danzeisen/Appleseed, Lestat's, 9pm.
Sara Petite & the Sugar Daddies/Bartenders Bible, Whistlestop, 2236 Fern St., 9pm.

saturday • 9

Cowboy Jack, Ivey Ranch Hoedown, 110 Rancho del Oro Rd., Oceanside, 5:30pm.
Mark Kinney, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Acoustic Alliance w/ Dave Howard/Julia Othmer/John Katchur/Joe Rathburn/Angela Patua/Ephraim Sommers/Shea Stratton/Hargo Rachel Bellinsky/Kellis David/Josh Damigo/Brian Holwerda, Brick by Brick, 1130 Buenos Ave., 7pm.
Novamenco, Humphrey's Backstage Lounge,

Shelter Island, 7pm.
Primal Twang, North Park Theatre, 2891 University Ave., 7pm.
Ryan Adams & the Cardinals, House of Blues, 1055 5th Ave., 8pm.
Joy Brooks, Twigg's, 8:30pm.
Gilbert Castellanos Quintet, Dizzy's, 344 7th Ave., 8:30pm.
Dukes of Haggard/Big Toe, Lestat's, 9pm.
Swing Sindikit/Boogie Men, Tio Leo's, 5302 Napa St., 9pm.

sunday • 10

Jazz 88 O.B. Jazz Festival w/ Clark Terry/Red Holloway, Newport Ave. @ O.B. Pier, noon.
Golden Eagles Jazz Band, Lafayette/Inn Suites Hotel, 2223 El Cajon Blvd., 1pm.
Alan James/Greg Douglass, Unity Way Church, 171 Unity Way, Vista, 1pm.
Nitelife, East Plaza Gazebo, Seaport Village, 1pm.
Robin Henkel Band w/ Kellie Rucker, Mission Bay Deli, Quivira Way, 2pm.
Primal Twang, North Park Theatre, 2891 University Ave., 2pm.
Drum Clinic w/ Kofi Baker (son of legendary Ginger Baker), Page Drums Music Store, 3855 Granada Ave., North Park, 5pm.
Trails & Rails, Peñasquitos Canyon Preserve Ranch House, Canyonside Park Dr., 6pm. Info: 619/297-7380.
The Waiters, House of Blues, 1055 5th Ave., 7pm.
Southside Johnny & the Asbury Jukes/Fabulous Thunderbirds, Humphrey's, Shelter Island, 7pm.
Bearfoot, Acoustic Music S.D., 4650 Mansfield St., 7:30pm.
Jacob Fred Jazz Odyssey, Dizzy's, 344 7th Ave., 8pm.
J. Turtle/Kyle Phelan/Terence Brian, Lestat's, 9pm.

monday • 11

Blue Monday Pro Jam, Humphrey's Backstage Lounge, Shelter Island, 7pm.

tuesday • 12

Duke Robillard, Humphrey's Backstage Lounge, Shelter Island, 9pm.

wednesday • 13

Bonnie Raitt/Keb Mo, Embarcadero Park South, 7:30pm.
Randy Napoleon Quartet, Dizzy's, 344 7th Ave., 8pm.
Robin Henkel Band, Tio Leo's North, 10787 Camino Ruiz, 8pm.
Giovanna Olvera, Lestat's, 9pm.

thursday • 14

Robin Henkel, Terra Restaurant, 3900 Block of Vermont St., Hillcrest, 6pm.
McCoy Tyner Trio, Neurosciences Institute, 10640 Hopkins Dr., La Jolla, 7 & 9pm.
Dwight Yoakam, 5005 Willows Rd., Alpine, 8pm.
Cross Border Trio CD Release, Dizzy's, 344 7th Ave., 8pm.
Everyday Jones/Pete Francis, Twigg's, 8:30pm.
SmokeStaxx, Tio Leo's, 5302 Napa St., 9pm.
Annie Bethancourt, Lestat's, 9pm.

friday • 15

SDMA Acoustic Music Fest w/ Four Eyes/Anna Troy/Sven-Erik Seaholm/Shaddox Brothers/Cathryn Beeks/Saba/Steph Johnson/Anya Marina/Shawn Rohlf/Christoper Dale/The Grams/Michael Tiernan/Matt Curreri & Joanie Mendenhall/Robin Henkel/Scott Wilson/Peter Bolland/Will Edwards/Carol Ames/Lindsey Yung/Kyle Phelan/Chad Farran/Ashley Matte/Renata Youngblood/Bart Mendoza/Pete Thurston/Mario Escovedo/Terry Matsuoka/Kim Divine/DogRockets/Divided by Zero/Israel Maldonado/Vovee/Annie Bethancourt, Claire de Lune, 2906 University Ave., 7pm.
Rheanna Downey, The Backyard, 777 W. Felicita Ave., Escondido, 7pm.
Sue Palmer Trio w/ Deeja Marie, L'Auberge, 1540 Camino Del Mar, 7:30pm.
Tower of Power, Humphrey's, Shelter Island, 8pm.
Fred Benedetti/George Svoboda, Dizzy's, 344 7th Ave., 8pm.
Dino, Twigg's, 8:30pm.
Blue Rockit/Janet Hammer, Tio Leo's, 5302 Napa St., 9pm.
Sara Dashew/Melissa Maki/Aaron Bowen, Lestat's, 9pm.
Mother Hips/Truckee Bros. Rookie Card/Jamie Robb, Belly Up, 9pm.

saturday • 16

Julia Bluegrass Festival w/ 7th Day Buskers/Connie Allen & Bill Dempsey/Susie Glaze & Hilonesome/Donner Mtn. Bluegrass Band, Frank Lane Park, 2645 Farmers Rd., Julian, 9am-6pm.
Chet & the Committee, Hot Blues Engine Festival, Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Ave., Vista, 3pm.
Peggy Watson & Dave Beldock, Costanzo Residence, 20089 Efin Forest Lane, Escondido, 6pm. Info: 760/471-9354.
Mark Jackson Band, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Peter Sprague & Lisa Hightower, L'Auberge, 1540 Camino Del Mar, 7:30pm.
Combination Lock, Dizzy's, 344 7th Ave., 8pm.
Alpine Daze & Boogie Nights/Brian Dolzani/Honeylake/Speak Easy Quartet/Tim Mudd, Twigg's, 8:30pm.
Allison Lonsdale/Greg Laswell/Tim Corley

Willie Ames/Micah Dahlberg, Lestat's, 9pm.

sunday • 17

Julia Bluegrass Festival w/ Pacific Ocean Bluegrass Band/Donner Mt. Bluegrass Band/Trails & Rails, Frank Lane Park, 2645 Farmers Rd., Julian, 9am-4pm.
Sea Chantey Festival, Star of India, Embarcadero, 1pm. 858/566-4040.
Barbara Jamerson & 2 Deep, East Plaza Gazebo, Seaport Village, 1pm.
The Hank Show, Hennessey's, 2777 Roosevelt St., Carlsbad, 3pm.
Peter Sprague Group, Coyote Bar & Grill, 300 Carlsbad Village Dr., 5pm.
Ray Bonneville, Dark Thirty House Concert, Lakeside, 7:30pm. 619/443-96122.
Chet & the Committee, Patrick's II, 428 F St., 9pm.

monday • 18

Jazz Pigs, Lyceum Theatre, Horton Plaza, noon.
San Diego Music Awards, Viejas Concerts in the Park, 5000 Willows Rd., Alpine, 7:30pm.

wednesday • 20

Big Rig Deluxe/Thinking Out Loud, Lestat's, 9pm.
Grand Canyon Sundown, Winston's, 1923 Bacon St., 9pm.

thursday • 21

Brian Culbertson/Keiko Matsui, Humphrey's, Shelter Island, 7pm.
Dave Howard/Dani Carroll, Lestat's, 9pm.

friday • 22

Open Mic w/ Mark Kinney, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Robin Henkel Band, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6:30pm.
Tim Riffle/Jordan Reimer, The Backyard, 777 W. Felicita Ave., Escondido, 7pm.
Sue Palmer Trio w/ Deeja Marie, L'Auberge, 1540 Camino Del Mar, 7:30pm.
Rosie Flores, Acoustic Music S.D., 4650 Mansfield St., 7:30pm.
The Steeley Damned, Humphrey's Backstage Lounge, Shelter Island, 7:30 & 9:45pm.
Ani DiFranco, Copley Symphony Hall, 8pm.
Leann Rimes, Ca. Ctr. for the Performing Arts, Escondido, 8pm.
Annie's Birthday/Aramburo/Zosia, Twigg's, 8:30pm.
Chris Trapper/Silent Partner/Tiff Jimber/Courtney Jones, Lestat's, 9pm.
High Rolling Loner/Shoestring Strap, Winston's, 1921 Bacon St., 9pm.

saturday • 23

Adams Ave. Street Fair, Normal Heights, 10am-9pm.
Festival Del Mar, Race Track Infield, Del Mar Fairgrounds, 11am-8pm.
Jonathan Candler & Desert Steel Guitar Band, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Banshee in the Kitchen, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. 858/566-4040.
Jennifer Jayden/Stasia Conger/Green Water District/Thomas Hodges, Twigg's, 8:30pm.

sunday • 24

Adams Ave. Street Fair, Normal Heights, 10am-6pm.
Festival Del Mar, Race Track Infield, Del Mar Fairgrounds, 11am-8pm.
The Catilacs, East Plaza Gazebo, Seaport Village, 1pm.
Chet & the Committee, Coo Coo Club Jam, 8203 Winter Gardens, Lakeside, 4pm.
Harry Manx, Hornbacher House Concerts, Vista, 7pm. (760) 941-3253/j.hornbacher@cox.net
Will Edwards/Tom Brosseau, LifePoint Cafe, 4698 Alvarado Canyon, Ste. A, 7pm.
Nashville Star Tour, House of Blues, 1055 5th Ave., 7pm.
Ben Monder Trio, Dizzy's, 344 7th Ave., 7pm.
The Temptations, Humphrey's, Shelter Island, 7:30pm.

monday • 25

Coral McFarland Thuet, Athenaeum, 1008 Wall St., La Jolla, noon.

tuesday • 26

John Mayer/Sheryl Crow, Embarcadero Park South, 7pm.

wednesday • 27

Tom Petty & the Heartbreakers/Beck, Coors Amphitheatre, Chula Vista, 7:30pm.
Robin Henkel/Nathan James/Ben Hernandez/Billy Watson/Anna Troy, Lestat's, 9pm.

thursday • 28

Robin Henkel, Terra Restaurant, 3900 Block of Vermont St., Hillcrest, 6pm.
Venice, Acoustic Music S.D., 4650 Mansfield St., 7:30pm.
Billy Childs Jazz-Chamber Ensemble, Neurosciences Institute, 10640 Hopkins Dr., La Jolla, 8pm.
Brian Benham, Twigg's, 8:30pm.
The Wild Truth/Four Eyes, Humphrey's

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, 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.

friday • 29

Mountain Tribal Gypsies, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Blake Williams, The Backyard, Comm. Reformed Church, 777 W. Felicita Ave., Escondido, 7pm.
Grand Canyon Sundown, Del Dios Country Store, 20154 Lake Dr., Escondido, 8pm.
Ellis Paul/Antje Duvekot, Acoustic Music S.D., 4650 Mansfield St., 7:30pm.
Beatitude Revisited w/ Chuck Perrin & Bob Magnusson/Billy Thompson/Mitch Manker/Tom Aros/Arthur Fisher/Duncan Moore/Patrick Armenta/Daniel Jackson, Dizzy's, 344 7th Ave., 8pm.
Alex Esther/Brian Benham, Twigg's, 8:30pm.

friday • 29

Backstage Lounge, Shelter Island, 9pm.

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, Folky Monkey Thursdays, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 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.
Amelia Browning, South Park Bar & Grill, 1946 Fern St., 7pm.
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.

Gregory Page, Lestat's, 9pm.

saturday • 30

Modern Rhythm, Humphrey's Backstage Lounge, Shelter Island, 6pm.
Peggy Watson, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
The Earl Brothers, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. 858/566-4040.
Peter Sprague Group w/ Leonard Patton, Del Dios Bar & Grill, 20154 Lake Dr., Escondido, 8pm.
Steve Poltz, Canyon Folk House Concert, Harbison Canyon, 8pm. canyonfolk@cox.net
Azar Lawrence, Dizzy's, 344 7th Ave., 8pm.
Drew Gasparini/Matt Jones/Ryan Holly, Twigg's, 8:30pm.
Chasing Paper, Lestat's, 9pm.

THE SAN DIEGO FOLK HERITAGE PRESENTS



117° WEST
 Saturday, Sept. 2, 7pm
 Templar's Hall, Old Poway Park
 14134 Midland Rd., Poway
 \$15 (members: \$12)



SEA CHANTEY FESTIVAL
 Saturday, Sept. 17, 11am-5pm
 Star of India, Embarcadero
 Twigg's, 8:30pm
 \$15 (members: \$12)



BANSHEE IN THE KITCHEN
 Saturday, Sept. 23, 7:30pm
 San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas
 \$15 (members: \$12)

TO RESERVE A SPACE AND FOR FURTHER INFO:
 www.sdfolkheritage.com • 858/566-4040

SAN DIEGO FOLK HERITAGE



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Frontman Ray Benson



Eddie Rivers

ROCKOLA & THE MAGIC SYMPHONY CHILDREN'S ORCHESTRA DO THE BEATLES' REVOLVER



Bob Tedde & Mark DeCerbo



The Brass Section



Doug Booth



Andy Vereen



Cody Booth & friend



Whiskey Tango opened for AATW



Jason Roberts

ELSEWHERE



Aaron Bowen @ Twiggs



Dave Sawyer @ Belly Up



The Bayou Brothers @ the San Diego Zoo



Vikki Mende Gray, David Swarens, Larry Rose



Allen Singer & Lou Curtiss



Peter Bolland @ Hot Java



Anna Troy at her CD Release



Lou & Virginia Curtiss w/ Curt Bouterse



Allen Miller



Ken Graydon



Michael Tiernan @ Hot Java



Lindsey Troy



Sue Palmer @ CityFest



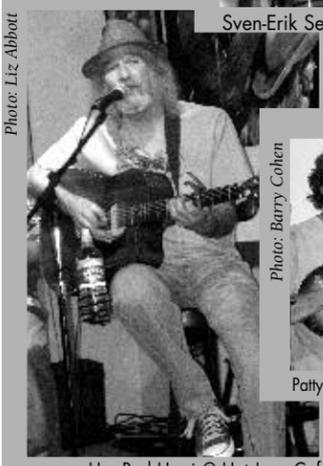
Johnny Cicollella @ Twiggs



Javier Batiz @ Morrison Hotel Gallery



Sam Hinton w/ Sandy Stedinger



Hor Rod Harris @ Hot Java Cafe



Patty Hall, Greg Campbell @ Folk Heritage



Michele Lundeen @ CityFest



Chuck & Joanna Schiele w/ Kim Divine & Tim Pyles



John Jorgenson

