

T SAN DIEGO ROUBADOOR

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



May 2007

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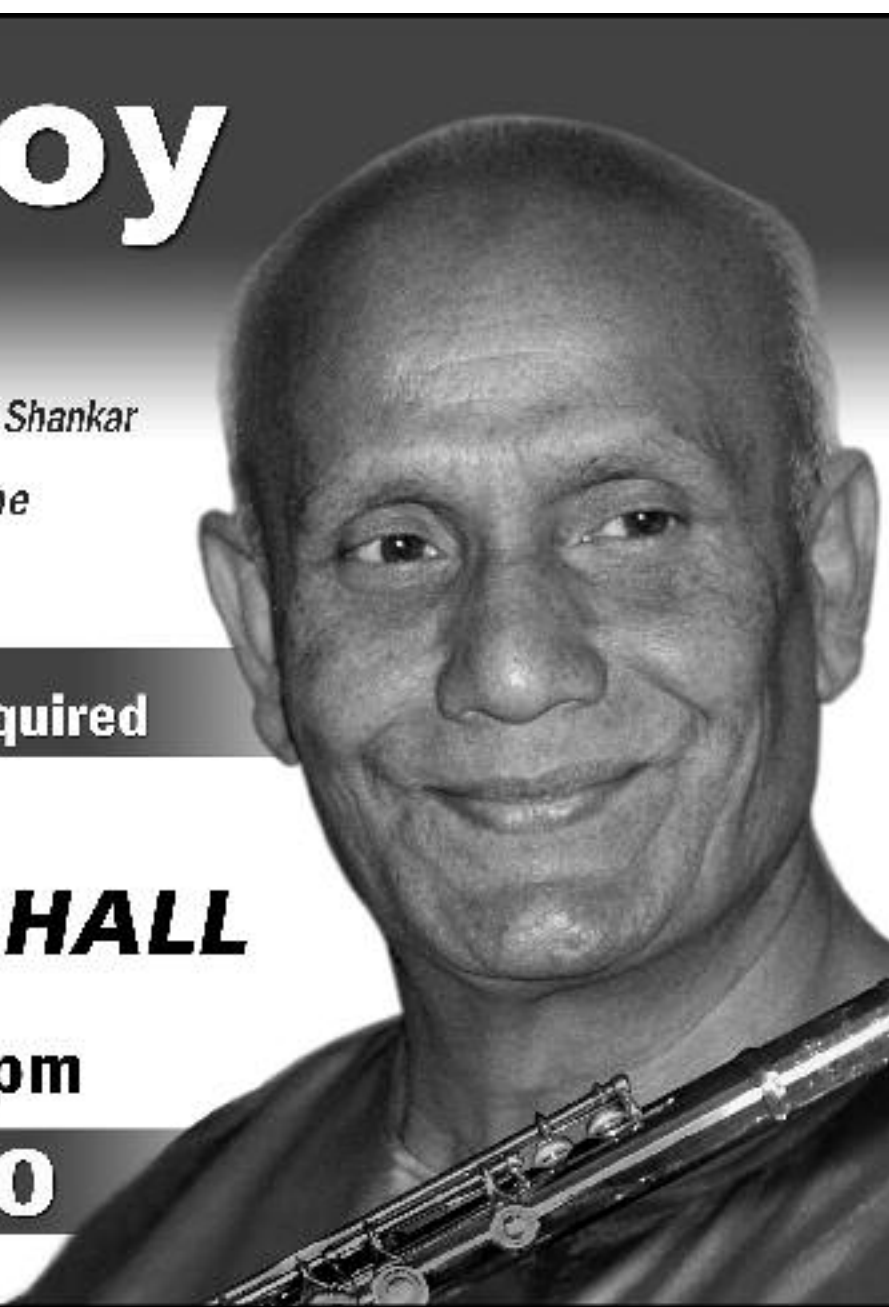
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To promote, encourage, and provide an alternative voice for the great local music that is generally overlooked by the mass media; namely the genres of alternative country, Americana, roots, folk, blues, gospel, jazz, and bluegrass. To entertain, educate,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

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

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A CONCERTO IN BLUE NOTES

BUDDY BLUE MEMORIAL BENEFIT AT PETE'S PLACE SATURDAY, APRIL 14, 2007

by Raul Sandelin

All along the walls of Pete's Place in La Mesa, video loops of early Beat Farmers gigs spool out of the widescreens throughout the afternoon. While watching these clips, I realize how much a younger Buddy Blue resembles Pete Best, the Beatles' first drummer. Best, according to many, was fired from the band because the other three mop tops felt threatened by Best's good looks and rapport with the female fan base. And, it's Best's unfortunate story, and the fame he didn't achieve, that is cited as one of those Top 10 "what if" moments in the rock 'n' roll canon.

Of course Best was a drummer and Buddy a guitarist, and there's plenty else along the way that would dissuade any numerological, metaphysical, or even historical attempts to somehow cosmically link Best and Buddy. But, as I watch the widescreens and the afternoon of bar flying begins to blur the edges of the day, I can't help interlinking Best and Buddy, two tragic figures among the encyclopedic annals of rock's operatic mythology.

The din of the darkened bar. The fresh flow of sunlight through the front and back doors. This Saturday becomes otherworldly in the contrasts of light and dark, past and present. Fans and friends of Buddy walk through the bar. Some are faces I've seen before, way back from somewhere in the East County. Some are faces everyone has seen before, since a day like this has occurred before in other places where fallen hometown heroes are remembered and honored.

But, this isn't just another place. This is the East County. If Buddy is a Pete Best figure, then San Diego's East County is the Liverpool that never quite happened.

Starting perhaps with Lester Bangs, that irreverence and cutting wit tied with stone-tight analysis and confidence became a signature of those who grew up in El Cajon, Spring Valley, La Mesa, and the other intermingled cow towns close by. Lester, the El Cajonian who wrote for *Creem* magazine, put rock journalism on the map. And, in so doing, he developed a style and way of looking at

the world that was peculiar to those who grew up East of the beaches.

The generation of bands that sprang up in the '70s seemed to follow the Bangs swagger. If you've never read a Bangs essay, just watch a clip of Country Dick Montana strut around the audience: That is the Bangs swagger.

Country Dick had it, others did too. And so did Buddy Blue.

If this is still not making sense, realize that where in the world other than the East County would punk rockers and Johnny Cash diehards hook up and develop a new genre called *Cowpunk*. Maybe I should call it *East County Gestalt*.

But, whatever it's called, it's that rare ability to mix the absurd in ways that is simultaneously comedic and profound.

Bangs had it. Dick had it. And, Buddy Blue had it.

The East County should have received more exposure than it did in the '80s. The Beat Farmers, Mojo Nixon, the Jacks, and others should be rock legends alongside the cluster of bands that cuddled the Mersey Beat in the early '60s. The East County music scene should have been written up just like the ups and downs of the Seattle scene soon thereafter. In 1985 the East County was set to explode musically. And, Buddy Blue, whether as a Beat Farmer or a Jack, should have reaped the benefits.

But the East County Gestalt wasn't pretentious enough to sit well with the L.A. Glams who were dominating the rock charts then. Nor was it ever sardonic enough to please the suicidophiles (sic) who would swarm to Grunge a few years later.

Today, alt country, now being popularized by the likes of Shooter Jennings and Hank Williams III, is climbing into the rock foray. But in the '80s, the Cowpunk mix was still a little too eclectic for the big labels, a little too scandalous for a shot at MTV despite Mojo Nixon's quick jab at Martha Quinn and incantation of Elvis.

Always a musician, Buddy became a rock jour-



Buddy Blue, 1957-2006



Top: Buddy Blue art and memorabilia on the walls of Pete's Place. Bottom: butterFace plays for the crowd.

nalist, following an interest that had developed earlier while interviewing such blues greats as Muddy Waters while a young writer for the Grossmont College newspaper *G. And*, as a double threat, as a journalist in the Bangs tradition and a musician in the alt Americana tradition he had helped create, Buddy Blue continued the East County swagger until his untimely death exactly one year ago.

This Saturday at Pete's Place is a first anniversary memorial of sorts. But, it is also a way for East County 40-somethings to commune with the scene that Buddy Blue helped pilot 20 years ago, the music scene that coulda-woulda-shoulda.

The Beat Farmers footage is finally turned off. The Calvins pummel the stage around 5 p.m. followed by Motel Blackouts, butterFace, Manganista, the Wild Truth, and the Buddy Blue Reunion Band. The remaining Farmers take the stage around midnight, helping the crowd further commune and bathe in the Lakeside trailer park splendor of East County's glory days.

Throughout the night, Buddy Blue tee shirts are sold, donations collected, and Buddy's wife, Annie, helps raffle off three Belly Up posters from Buddy's past gigs there. The posters were drawn by local artist Steve Schlemmer and framed by Ross Designs.

"All proceeds from the night go to a Trust for Buddy's daughter Lulu," explains Steve Favero, owner of Pete's Place.

Further donations can be sent to Wells Fargo Bank, attn. Lulu Blue, 8800 Grossmont Dr., La Mesa CA 91941.



Phil Harmonic Sez:

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—William James



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Ed Douglas: Living Legend of Local Music

by Lyle Duplessie

When you think of folk music, images rush to mind of New York's Greenwich Village or perhaps San Francisco's North Beach. And how about San Diego's Midway district? Yes, that's right, the Midway district! It's true. In the early '60s, San Diegan Ed Douglas was instrumental in creating a local folk scene, centering around the Blue Guitar, then located on Midway Drive. Soon after that he helped form what was perhaps San Diego's first bluegrass band, the Scottsville Squirrel Barkers. Besides Ed, other notables who played in the band included Chris Hillman, Bernie Leadon, Kenny Wertz, and Larry Murray. This is an account of the role Ed Douglas had in both.

It was 1961 when Ed, a bored typewriter salesman, met Yuris Zeltins, a fledgling guitar builder and flamenco player, and Larry Murray, a San Diego State student. All three frequented a music store on University Avenue in North Park. Since the store owner didn't make the boys feel very welcome, Ed came up with the idea of opening their own guitar store. It wasn't long before Ed found an old shack of a place on Midway Drive. He remembers that half the floor space was dirt. Still, rent was cheap - \$90 a month, with the deal secured by a handshake. As Ed put it, now he and his friends had a place to hang out and a source for cheap guitar strings. After reading a Wallace Stevens poem, "The Man with the Blue Guitar," Ed found the appropriate name for the new guitar shop. Soon this funky little guitar store became the hang out for all the flamenco and esoteric folk artists in town. Since they had no business, everyone would sit around day and night and just pick.

Before long, Ed and Larry found their musical niche in bluegrass. With Ed on stand up bass and Larry on dobro, Kenny Wertz joined them on banjo and Gary Carr on guitar. Shortly thereafter, a 17-year-old lad named Chris Hillman was accepted into the group as their mandolin player.

The group still needed an appropriate-sounding name. Ed proposed the name the Scottsville Squirrel Barkers. The name sure had an authentic ring, but what did it mean? Ed explained that "squirrel barking" was the name given to a squirrel-hunting technique invented around the time of Daniel Boone and still practiced today. When a

hunter saw a squirrel in a tree, he would whistle. The squirrel would freeze on its branch and the hunter would aim his rifle at the bark on the branch where the squirrel stood. When the bullet hit the bark, it would blow the squirrel off the branch, which would land on the ground unconscious. The hunter would then have an unmarked squirrel with a lot more meat left on for the supper meal. Ed learned this technique first hand as a kid visiting his uncle's farm in Scottsville, Kentucky.

When the band got tight, the boys decided it was time to make an album. The Squirrel Barkers' first and only album, titled *Bluegrass Favorites with the Scottsville Squirrel Barkers*, was recorded at the Crown Records studio in L.A. The fact is, in the early '60s, every band worth a shuck felt it had to record an album, and Crown Records would record anyone. Ed recalled Crown as a low-budget outfit that recorded on poor-quality, recycled vinyl. Crown would sell their finished products at drug and grocery stores. Furthermore, all material had to be public domain to avoid royalty fees.



Promo photo for the Scottsville Squirrel Barkers, taken in the early 1960s

The recording process took four to five hours from start to finish. Pictures for the cover were taken at Griffith Park. Ed didn't remember receiving any money for recording. Instead, the band was paid in albums, which they in turn sold at gigs. Ed recounted that about a year later he ran across the same album, which was retitled *Bluegrass Favorites with the Kentucky Mountain Boys*. Later on, Crown Records was sold to a Japanese company that released the album with the sleeve written in Japanese. Eventually the

Photo: Dennis Andersen



Ed Douglas

masters wound up in the hands of an English label. After almost 40 years, the Squirrel Barkers' album can once again be heard in CD format, with much improved fidelity over the original vinyl, available through Amazon.

By '65, the times, they were a-changing. The musical direction brought about by the Beatles, and the political climate created by the Vietnam War spelled an end to the acoustic folk scene. But what a scene it had been! Many musical careers were influenced by the Blue Guitar on Midway Drive. Around 1965 many Blue Guitar locals set off to L.A. in search of better opportunities, and many scored big time. Chris Hillman became a founding member of the Byrds, the Flying Burrito Brothers, and the Desert Rose Band, as well as a key member of Manassas and Souther-Hillman-Furay, and cut several solo and collaborative albums as well. Larry Murray served as emcee at the Troubadour in L.A., worked with the band Hearts and Flowers, and became a writer for the Smothers Brothers, Johnny Cash, and Glen Campbell TV shows. Kenny Wertz became a renowned world-class banjo picker. Bernie Leadon played in Linda Ronstadt's backup band, was a member of the Dillard and Clark Expedition, served as a Flying Burrito Brother, and spent some time in the Nitty Gritty Dirt Band. But the crown jewel of his success was his role as a founding member of the Eagles. Mason

Williams was another Blue Guitar alumnus who scored a major hit with his guitar tune "Classical Gas." He then went on to work for the Smothers Brothers.

The Blue Guitar continues to serve local pickers in the community, but at its current digs on Mission Gorge Road. Yuris Zeltins remains a fixture there and is recognized by many as truly a master luthier of the highest stature, world-renowned indeed.

And what about our hero Ed Douglas? He, too, moved to Los Angeles around 1965. While in L.A., he made a living by managing bands. Tiring of the L.A. scene, he moved back to San Diego in 1968. He helped open a new Blue Guitar in Old Town and began selling his hand-tooled leatherworks there. In 1972, he turned his share of the store over to Yuris. Since then, Ed has been a general contractor, carpenter, leather smith, and world traveler. In 1981, Ed moved back to San Diego and took his hobby of leather craft to a new professional level. With 200 leather purses adorning his bedroom, plus hundreds of other hand-tooled goods taking up space in his house, Ed decided to open another shop.

The preceding is a reprint of an article, which appeared in the December 2001 issue of the San Diego Troubadour and was written by the late great Lyle Duplessie.



Inside the Double Eagle at 3331 Adams Avenue

So, what has Ed Douglas been up to over the past five years? At the end of 2001, Ed opened the Double Eagle, a hip shop located at 3506 Adams Avenue in Normal Heights. After a few years in that location, he moved down the street to a space at 3331 Adams Avenue, a few doors down from Lestat's. In addition to a huge variety of hand-tooled leather purses and goods, the Double Eagle has always carried many beautiful and rare guitars, various other stringed instruments, unique collectibles, and bits of Americana. In 2003, Ed, in collaboration with the San

Photo: Liz Abbott



Ed at a practice in his shop with members of his band High, Wide & Handsome on the eve of the Roots Festival this year.

Diego Troubadour, brought the Scottsville Squirrel Barkers together for a 40-year reunion. A concert at the Carlsbad Theatre on Friday night kicked off that weekend in April, followed by two appearances at the 30th Annual Adams Avenue Roots Festival on Saturday. Chris Hillman (Byrds, Flying Burrito Brothers), Bernie Leadon (founding member of the Eagles), Larry Murray (Hearts & Flowers), and Kenny Wertz (Flying Burrito Brothers, Country Gazette), were all there together with Ed for a glorious weekend of music and memories.



Scottsville Squirrel Barkers 40th reunion at the Adams Ave. Roots Festival in 2003

In June, Ed's lease will be up at his Adams Avenue location and he has decided to give up the shop and move his guitar repair operation to a workshop at his home in Normal Heights. He and his wife, Lynn, are also interested in starting an Internet business to sell antiques on line. Ed has spent most of his life in this neighborhood. As he sees it, small businesses are in decline across the country. He says, "Ten years ago there were 20 antique shops along Adams Avenue. Now there are five. Where there were 10 bookstores, now three remain. More and more, people are shopping on line. They'll come into my shop, ask a million questions about a particular instrument, then go back home and find the same instrument on the Internet for a lot less money."

The Double Eagle's difficulty to sustain itself coupled with recent health issues have made it necessary for Ed to make a change in plans. After he recovers from two planned knee operations, one on each knee, he'll plunge into the next chapter of his life to repair stringed instruments in his studio. His home business will even offer a pick up and delivery service within the city. Beginning on May 15, the Double Eagle will hold a retirement sale at 50 percent off everything in the store until it's all gone. The Troubadour wishes Ed the best of luck in his new venture. — Liz Abbott

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WADE MAINER



Wade Mainer in the early 1930s

As I write this, it is a week before the Roots Festival (I just can't get used to calling it the Roots & Folk Festival) and I got notice of an event happening on April 21 in Fenton, Michigan that I'd gladly forgo our event to attend. Wade Mainer will be celebrating his 100th birthday party at the Fenton Community Center where Wade and his wife, Julia, will perform along with a bunch of musicians from all over that area. We've managed to have Wade out here to San Diego (along with Julia) to three of our festivals over the years. The first was at the seventh festival in 1973. On one of his many 78 collecting trips, local record collector Ken Swerilas stopped and visited Wade at his home in Flint, Michigan. At that time Wade was almost entirely retired from

music and was a little reluctant to travel out to the West Coast (he'd never been this far west), but Ken is a good talker and when he got me on the phone, I'm probably as good as they come in terms of making people feel like they are wanted. I grew up listening to great Wade Mainer tunes like "Take me in the Lifeboat," "Train 45," and "Maple on the Hill," and this was someone I wanted to see play our Festival. When they were here, he and Julia brought down the house. About three years later Wade and Julia returned as part of one of those great Mike Seeger package tours, and then eight years after that they returned for a third time. At any rate I've always felt that Wade's first trip out here gave him a thirst to perform again. That, and being encouraged by John Morris at Old Homestead Records (you can still get some of Wade's fine CDs from those folks) to record his songs to vinyl and later to CD.

Wade has gone on (with Julia) to win a National Heritage Award and has been recognized as one of the real links between old timey and bluegrass music. If you'd like to hear what 97-year-old Wade Mainer sounds like, you can go to www.unctv.org/folkways/wade_mainer/ to see a fine half-hour interview and picking session with David Holt, and you can imagine being there in Fenton for some Wade Mainer's birthday cake.

Besides Wade Mainer, the UNC-TV:

Recordially, Lou Curtiss

Photo: Bill Richardson



Lou Curtiss



Julia and Wade Mainer in 2005

Folkways link has some other good programs that you can watch, like a fabulous one on Piedmont blues, featuring the late Etta Baker. This is good stuff and not to be missed. While you're sitting in front of the computer, go to YouTube.com and check out some cuts from the old Wilburn Brothers TV show (nice songs from recently reunited Sara and Maybelle Carter, Charlie Louvin, Vernon Oxford, Bill Monroe, and Roy Acuff). With YouTube you've got to be patient and wade through a lot of people who think they're worth looking at to find some who definitely are. If you've got a free afternoon, I suggest checking out the following: Hank Williams, Don Reno and Red Smiley, Pete Seeger, Jean Ritchie, Harry "the Hipster" Gibson, Bobby Troup, Cab

Calloway, Muddy Waters, Little Walter playing with Hound Dog Taylor, Eddie Cantor (a 1922 sound film), Rufe Davis, the Stanley Brothers, Cousin Emmy, Furry Lewis, Mississippi John Hurt, Slim Gaillard, Django Reinhardt, Jimmie Rodgers (the singing brakeman guy), Merle Travis, Wanda Jackson, Kitty Wells, Homer and Jethro, Dave Appollon, and so many more. You can even listen to some of those guys that sound interesting because sometimes they are.

Those of you who listen to me on KSDS FM 88.3 every Sunday night (8-10pm) might have noticed that my dulcet tones and certainly the dulcet tones of the music I play are coming in a lot clearer. That's because the amount of power the station operates at is much greater and that is mostly because you good folks help the station out when they ask for help and attend station events like the Tuesday night Jazz Live concerts as well as the yearly Jazz Festival. I've been doing "Jazz Roots" on KSDS for over 20 years now (the most revolutionary program on radio in San Diego because most of the music I play spins at 78 revolutions per minute). Check us out when you get a chance.

We've been having musical get togethers

at Folk Arts Rare Records every Wednesday night starting at about 5pm to talk about old records (mostly 78s and LPs) and the artists who made them (things we don't have room for in this column or on the radio show) as well as books related to the art of collecting records. We also play a few that I just got in. So far it's been very informal and very selective. We talk about music from 5pm to about 7pm and then pull out our instruments and do a little picking for a couple of hours. You are all invited to come and listen, ask questions, offer answers, or whatever. I wish we had a little more room but what we have is what we have and since we've been doing this record thing for nearly 40 years (Folk Arts Rare Records will be officially 40 years old on July 31), we do know a bit about the subject, but we're always willing to hear about something we don't know about. If you can't make it down but have a question about records or music in general that you think I can answer, just email at the [Troubadour](mailto:info@sandiegotroubadour.com) (info@sandiegotroubadour.com) and maybe we'll do a whole question-answering column. Until next time.

Recordially,
Lou Curtiss



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IN PURSUIT OF THE TRUCKEE BROTHERS



Cady Truckee Hemi Truckee Ott Truckee Peat Truckee

by Simeon Flick

The Truckee Brothers spent February engaged in a weekly residence at the Tower Bar, breaking in songs from their new album *Double Happiness* (reviewed this issue, page 13). The crowds were scant, self-absorbed, unresponsive, and typically short on attentiveness—in other words, perfect to rehearse in front of. If they could win these people over at this watering hole...well...

On one particular Thursday these punters walked in, reeking of some other scene like puerile anomalies. One of them was alternating between snogging with his date, chain-swiggling his booze, and grooving out to the band for about 20 minutes when he told the Truckees to “play something cool” during a lull in the action. It was an innocent enough request; he merely wanted the band to continue down the track they were on because he thought it was helping him impress the girl. He just wasn’t quick enough to realize the negative implication of his loaded words.

Cady Truckee pondered all of this for a humorous moment before playfully roasting the guy with his fearless six-four baritone, saying they would play something totally uncool to “honor” the request before getting back to the “cool” stuff. Cady appeased the unwitting heckler by leading the band into a mellow piano-driven tune called “Spectre,” pounding out an unforgettable motif in octaves and somehow making the piano sound ominous, even dangerous.

Cady’s baritone was soon joined by Peat’s symbiotically crisp tenor as they began to vocalize. Their pitch is sincerely spot-on, their tremulously emotive harmonies snapped tight,

a rarity in an era of unsophisticated screamers and whiners in male-driven rock. And yet the next thing you know, they’re taking an abrupt left turn into gritty howls and savage revivalist juju, shouting things like “Karmic salvation,” “Rat-a-tat-tat,” and “Git on your trike” with the conviction of speak-in-tongues preachers.

An instrumental break happened, and the old axiom of a rhythm section being the backbone of a good band is again proven true by Hemi Truckee’s pneumatic drumming and Ott’s contrapuntal, bridgework-dislodging bass lines. Hemi’s kick drum wasn’t even miked and you could still feel it messing with your blood pump. Ott plays bass in paradox, with and against the others, expressing an individual vision even as he supports the collective whole like a subsonic Atlas.

The band raged on through cuts from the new album, maybe throwing in one or two from *In Pursuit of Happiness*, the EP that’s slated for release on their Populuxe record label later this year. The songs are all well orchestrated epics with a versatile range of dynamic intensities and an inherent pop sensibility that eschews bubblegum for Copenhagen dip. It’s as irresistible as parentally denied sweets.

By the end of the set the punters were positively gushing; they eagerly signed the mailing list and inquired about band websites and the new record between stammered verbal kudos. The fresh converts couldn’t contain themselves; the ambiance in the Tower Bar was positively post-coital.



It’s been a busy two years since the last Truckee Brothers record came out. They had every right to push *It Came From the Speakers* as far as it would go, but when you find a 20-

dollar bill on the street, it’s a little difficult to trust at first, and hard to keep without asking around to see who it belonged to (or not, depending on your moral bent). Was the disc too awash in influences or vestigial pretense? And what was the dual vocalist/frontman thing all about? What the hell did they have?!

They filmed several videos and diligently toured the U.S. and U.K. in support of ... speakers. In London, they basked in the glory of sold-out shows at Shane McGowan’s Boogaloo Club, were recognized by various radio stations (including the BBC and Radio London), and received raves for their invigorating performances from the press, such as “The Truckee Brothers cracked the landscape of our world and we saw the light.”

Back in the U.S., the band garnered airplay on KCRW, Indie 103.1 in L.A., 91X and 94/9 in San Diego as well as college and online stations, were featured in shows on MTV, wrote the film score for the indie movie *Poly Esther*, and earned a nomination for Best Rock Band at the San Diego Music Awards.

They spent most of last fall and winter holed up in the Chaos concocting tracks for one hell of a long player (or one thrifty full-length and a generous EP, as it turns out). *Double Happiness* is on a need-to-know basis, oscillating from the vulnerable revelations of a therapy session to the insouciant exclusivity of the neighborhood’s tightest gang, all the while paying vigorously respectful hat-tip homage to a myriad of venerable influences. This record checks in, wrecks the room, and is back in the Econoline on the way to the next gig before the concierge is any wiser.

Where better than the Casbah to release such a monolithic aural achievement? The accessibly alternative and contemporaneous

punch of the material on *Double Happiness* is tailor made for a hallowed environment such as the prestigious indie-rock chapel on Kettner and Laurel. May 18th is just the beginning; they already have a video shoot for “Gritty Pretty,” and from here they plan on once again disembarking to other towns and other continents, such as Nashville, a return to England, and beyond.

The Truckees have been making regular sojourns into the City of Angels to gig and network, fostering some fairly high-profile connections in the process. They’ve hired a

publicist, have been working on a distribution deal, and are forging ahead with the bona fide endorsement of cats like the late Buddy Blue (Beat Farmers) and Mike Watt (of Minutemen/Firehose/Stooges fame), who has been spinning the Brothers on his radio show. Their friend Lucinda Williams recently said to Paul Westerberg, “Hey Paul! These are the Truckee Brothers. They f\$%ing rock!”

Well, they are certainly winning the crowds over one punter at a time.

Photo: Frank Lee Dremman



Truckees in concert

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Greg Douglass

Veteran Guitarist Is Still Going Strong

by Bart Mendoza

In the pantheon of the most famous songwriters ever to call San Diego home, several names rise to the top. Jack Tempchin, John Stewart, and Stephen Bishop are all practically household names. More recently Steve Poltz and Dave Howard have made a name penning songs for others. One name that isn't quite as well known, yet has still had an amazingly high profile, is guitarist Greg Douglass. If the name doesn't ring a bell, his music certainly will, starting with the fact that he wrote and played on Steve Miller's mega-hit "Jungle Love."

But that's just the tip of the iceberg. Douglass has had such a distinguished career, with over 75 albums to his credit — five of them platinum, it's hard to summarize. Sitting in his studio at Scotty's Guitar in Escondido, one of two locations where he teaches up to 70 students a week, it's easy to see where his interests lie. Guitar ephemera and hints of his passion for surf guitar and finger picking abound. The walls are covered with classic science fiction and horror movie posters, of which Douglass is both an expert and a world-class collector.

He was born on October 11, 1949, in Oakland, California, and it was while a teenager in nearby Walnut Creek that Douglass first began playing music. In 1966 he formed the Virtues, which, as he explains, were "inspired by a combo of being an unattractive 13-year-old kid and hearing the Ventures and Dick Dale." Guitarist Dale in particular was a major influence. "It was like he was playing another instrument," Douglass remarked, still in awe of the man three decades later. Playing covers of the hits of the day, the band didn't last long, at least under that name. By 1967 they transformed into Country Weather and shifted to original music. The group began to make their mark on the then burgeoning San Francisco music scene, which included performances at the Fillmore East and Avalon Ballroom, opening for the likes of Sly and the Family Stone and Jeff Beck. Despite an impressive local rep, the band was never able to break out of the local scene and split in 1972.

By the following year Douglass (and CW drummer Bill Baron) formed the power trio Mistress, with bassist Brian Kilcourse, and was soon recording an album. The disc went unreleased at the time but was finally issued in the mid-'90s by the German label Taxim. Despite the lack of major label success with his own band, it was during this time frame that Douglass' career kicked into high gear. He began playing with legendary Bay Area band Terry and the Pirates, a connection soon to have major repercussions, and also working with Quicksilver Messenger Service guitarist John Cipollina. In 1973 Douglass recorded an album, *Be What You Want*, with legendary guitarist Link Wray. In 1974 he joined Van



Greg Kihn Band (Douglass second from right)

Morrison's backing group. A group called Soundhole, aka the roots of Huey Lewis and the News, had been hired, but their guitar player didn't

make the grade. Coincidentally John Cipollina's brother, Mario, the group's bassist, recommended Douglass for the job. He did several tours with Morrison, the first time he had toured nationally. Not one to stand still, Douglass became second guitarist for Hot Tuna, a Jefferson Airplane offshoot, in 1975. In 1976 he formed a new band with John Cipollina called Raven and was able to add to his session-work resume that he gigged or recorded with numerous artists, including Bo Diddley, Charlie Musselwhite, Kathi MacDonald, and even Andy Warhol's discovery UltraViolet.

That same year his connection to Terry and the Pirates would pay dividends. Their new bass player, Lonnie Turner, shared the same duty as a member of the Steve Miller Band, then at their peak with the album *Fly Like An Eagle* and still in the studio recording their follow up, *Book of Dreams*. The pair worked on songs together at a band rehearsal. Notably, they combined Turner's lyrics, originally penned for Dave Mason, with a Douglass riff that was previously part of the Mistress album on a song called "Paul," as the potential Hot Tuna tune "I Ain't Holding." To Douglass' surprise, a cassette demo made its way to Miller, who was instantly taken with the song, adding it to the album's song line up. When Miller couldn't quite reproduce the sound of Douglass' riff, Douglass was called to join him in the studio to record the track. He was soon asked to take part in a video shoot for the songs "Jungle Love," "Jet Airliner," and "Rock 'n' Me." With the latter hitting number one on the same date as the taping, Douglass was asked to join the band that night. His run of good luck took a small blow in 1977, however, when Douglass fell through a plate glass window, seriously injuring his right hand. A good surgeon combined with sheer will power had him back in the studio within two months. The episode would net Douglass the



Douglass in the early 1970s



Steve Miller Band (Douglass second from left)

cover of *Guitar Player* magazine in November 1979.

As a highlight of his tenure with Miller, Douglass cites a gig at Philadelphia's JFK Stadium, alongside Fleetwood Mac in front of 100,000 people, and also recalls a local incident. "We had a week off in San Diego in 1978," he remembered. "We went to a nightclub in the Gaslamp and took the stage over." It didn't take long for word to get around that the country's number one band was playing for free in a tiny club, which resulted in a mob scene in and around the venue, whose name has been lost to time and redevelopment.

While still an integral member of Miller's group, Douglass, post operation, went into overdrive doing session work. He continued to work on his own projects including a revamped Mistress and a stint with Tom Johnston's (Doobie Brothers) band. He teamed with harmonica player Paul Butterfield, ex-Creedence guitarist Tom Fogerty, Country Joe MacDonald, former Byrd Gene Clark, and country/bluegrass musician Peter Rowan. He also wrote and played on the song "Trinidad" on Eddie Money's 1980 album, *Playing for Keeps*, as well as several compilations since.

While with Miller's group Douglass took part in numerous tours, TV shows, and videos as well as recording the album *Abracadabra*, taking cowriting credit on "Goodbye Love" and "Something Special." He exited the band in 1981 when they took a break from touring. Miller would later record the Douglass guitar instrumental "Maelstrom" on the album *Living in the 20th Century*. Since then, the tune has turned up in several nature films, while Douglass' work with



Douglass in 1995

Miller has been re-issued dozens of times worldwide. Douglass notes that he only recently received his platinum disc for *Abracadabra*. He laughs when he points out that it arrived 23 years late and he had to pay the record company for the honor.

He didn't stay off the road for long. In 1982 he joined the Greg Kihn Band. Continuing his run of good fortune, the first song he would record with them in the studio would be the mega-hit "Jeopardy." He remained with the band for three years, once again touring the world incessantly as well as recording the albums *Kihnspiracy*, *Kihntinued*, and *Citizen Kihn*. He was regularly seen on MTV and appeared on "American Bandstand," "Saturday Night Live," and "Solid Gold." He also has the distinction of having his guitar work approximated for a Weird Al Yankovic song parody of "Jeopardy."

Of all the bands he's worked with, Douglass cites his days with Kihn as his favorites. "I was immediately taken in as an equal member of the band. Equal money, equal say. He was very gracious," he shared. Miller, was "surprisingly sedate and really didn't enjoy the band being in shenanigans." Kihn, on the other hand, knew no such barriers. "Today I couldn't survive the things I did then," he stated. "The thing is, on the road you get bored. You give some people alcohol and they become entertainment centers. Our road manager was always one event away from a nervous breakdown." The band had the distinction of being banned from the entire Ramada Inn hotel chain.

He left the Kihn band in 1985, giving up music in the process. He alludes to a dark period in his life "worthy of an episode of 'VH1: Behind the Music.'" Within a year Douglass was working for AT&T, selling network services. The move away from music didn't last long, however, when in 1992 AT&T downsized "the same day my wife

asked for a divorce," he recalled. Douglass soon left the Bay Area and relocated to Escondido.

Switching from electric rock to acoustic guitar in the mid-'90s, he released his first solo disc, *Maelstrom*, on the German label Taxim with a second collection, *The Natives Are Restless*.

Today, Douglass is busier than ever. As a writer, he has penned articles for magazines such as *Outré* magazine on subjects as varied as actress Edie Adams and surf groups like the Ventures. "I got hooked into writing by accident," he said. "A guy walks into a guitar shop I'm working at and sees a couple of my film posters, and says my girlfriend is interested in that sort of thing. I got to know her and it turned out she wrote for the magazine *Filmfax*. She asked if I would be interested in writing." Coincidentally, the next article would be on his early hero Dick Dale. Douglass has also penned liner notes, including those on Dale's box set, *Better Shred Than Dead*.

He enjoyed an unexpected career bonus in the late '90s when his song "Jungle Love" was used in Season 6 of TV's "Everybody Loves Raymond" and then used as the show's theme song for Seasons 7-9. "I don't watch much TV. I had no idea," laughed Douglass. "I don't make a big deal about the band because nowadays when you say you were in Steve Miller, you might as well have been in Glenn Miller," he joked. He is humbled by his good fortune. "I am the most incredibly lucky guy on the planet," he mused. "I'm doing what I set out to do and I'm making a good living at it by any yardstick."

Douglass continues to perform in a variety of guises these days. He fronts a dance band called the Fabulous Pelicans, touring the world, and plays weddings and solo receptions. He recently guested with Anna Troy. He is also a member of the band Monsters of Classic Rock, alongside such guests as Rick Derringer. He's currently in the process of recording his third album, *M'wasabe*. "Most of what I'm doing now is instrumental," he explained. "Rock 'n' roll supports my finger style music, which, if I had my druthers, is what I would do full time. What turned me on to that? Listening to John Fahey."

Preparing his work area for the next batch of students, it's clear that teaching is also making a big impact on Douglass. He passes his musical knowledge on to the next generation of artists each week at Dusty's Music in Oceanside, as well as at Scotty's Guitar, and has released an instructional DVD on lead guitar. "Teaching is kind of maligned by some musicians," he said. "You know, 'those who can't.' But I think it's a very noble pursuit. It's an honor to impact music." He grows reflective as he looks around the studio. "Teaching something that's significant in someone's life is special. Some students have gone on to the music business. One came to thank me on the eve of his first tour. What could be more gratifying?"

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by Mike Alvarez

The coyote is a timeless animal that has developed survival strategies to ensure its existence in a hostile and unforgiving environment. A clever hunter and an indiscriminate eater, it has endured and adapted to a changing world for tens of thousands of years. Yet it is those very attributes that have earned it the reputation as a nuisance. Or a problem, if you will. Coyotes are very unwelcome in the neighborhoods that have spread into their habitats. Hide the cats and dogs! Cover the trash bins! The Coyote Problem is upon us!

The Coyote Problem is also the name of a great local band, which is undoubtedly greeted with a warmer reception than the one accorded to the creature that is its namesake. With its music centered around the songs of front man and guitarist Peter Bolland, the band has received numerous awards and accolades, including Best Americana Album at the 2005 San Diego Music Awards for their debut CD *Wire*; Best Alt Country Band at the 2006 HAT Awards; and nominations for Best Americana Band at the San Diego Music Awards in 2004, 2005, and 2006. Reviews of their CD and live performances have been uniformly excellent. With a new CD titled *California* out this month and a string of live gigs booked, listeners throughout the area would do well to brace themselves for dealing with their own Coyote Problem this year.

Watching a live performance by the Coyote Problem is a completely different kind of animal from the experience of listening to their CD. On stage they opt for the "power trio" format of Bolland on guitar/vocals/harmonica, Billy Fritz on bass, and Danny Cress on drums, whereas their recorded music often shows a more expansive approach. It is not uncommon to hear keyboards, lap steel guitar (an instrument for which Bolland is in great demand at studio sessions), harmony vocals, and lead guitars in the studio arrangements. Sometimes Bolland performs solo on the local coffee-house circuit as an acoustic singer/songwriter. Yet even when stripped down to such a bare bones presentation, the songs stand up because they are expertly crafted and performed with true emotion. He says that they favor the trio format even though they would "love to find that perfect fourth member; the guitar player or multi-instrumentalist who knows how to tuck it in sweet and simple." Expanding on this, he confesses that they prefer an "emptied-out, clean sound with lots of space between the notes. So it's hard to bring in a fourth member and then tell him to shut the hell up all the time. That's just not nice." Yet when in the recording studio, he is freed from the constraints of the trio and enthusiastically

brings in new sounds. He is currently learning to play the dobro and has already added it to his sonic palette.

A veteran of countless bands and musical acts, Bolland has paid his dues playing rock and folk covers on acoustic and electric guitar, going all the way back to his college days at UC Santa Barbara. He calls this "a great way to learn the craft of rock and roll

songwriting and playing from the inside...then you know something about great songs and you just might be able to write one." By playing music as varied as the Beatles, Bob Dylan, Led Zeppelin, Lynyrd Skynyrd, Neil Young, AC/DC, and Joni Mitchell, he was able to internalize these artists' creative vibe — a very useful tool for his later songwriting endeavors. He readily acknowledges his influences and cites

Neil Young's *Harvest* as a significant part of his musical education. After receiving a copy of the LP for his thirteenth birthday from his brother John, he declares it to be a perfect album from start to finish. The Coyote Problem has been known to open their shows with that album's first song "Out on a Weekend."

Since his *Harvest* epiphany, Bolland's listening habits grew to include the likes of Jackson Browne, Emmylou Harris, and Gram Parsons. He singles out Jack Tempchin as "a huge influence on so many levels." The author of such hit songs as "Peaceful Easy Feeling" and "Already Gone," Bolland calls him "just a regular guy with a laser sharp sense of craft. He speaks plainly in his songs. He says just what needs to be said, without fancy words or unnecessary 'poetry.' Just the truth."

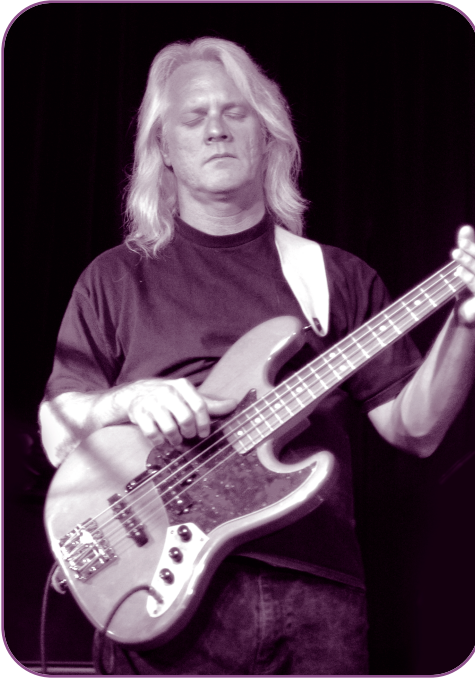
He proudly reports that the Coyote Problem had the pleasure of meeting the man and playing a few shows with him.

It is readily apparent that Bolland has taken these musical lessons to heart, as his songs display such qualities themselves. They are sincere, heartfelt, often funny, sometimes sad, and, above all, true to life. He pulls no punches in his lyrics and he crafts music that perfectly suits the message he wants to convey. His 2002 solo album *Frame* is sufficient proof that his musical vision was solidly in place from the start. One cannot help but be swept away by



Peter Bolland

Photo: Steve Covault



Billy Fritz

Photo: Steve Covault

The Coyote Problem Is Its Own

the likeable melodies and edgy arrangements. The lyrics are liberally sprinkled with bits of local color that would make many a San Diegan smile in recognition. The songs can be upbeat — like "To Keep Me From You" and "Dirty Bones," or poignant like the ballads "Orion" and "Black Tar Heroin." "Coronado Bridge" is a dark tale of a suicide's emotional aftermath, featuring a prominent local landmark. All of these songs are proof of just how affecting and wide-ranging Bolland's artistry can be. Some of them can still be found in the Coyote Problem's set lists to this day.

Pairing up with bassist/vocalist Marcia Claire (the subject of last month's Troubadour's cover story), he took the music to stages throughout the area. Drummer Danny Cress joined soon afterward and thus was the Coyote Problem born. Cress traces his musical journey all the way back to a Sears drum kit that his parents bought when he was 14 years old. He lavishes great praise on them because they "always encouraged and supported me and never complained about the ruckus I was raising. Amazing!" His favorite drummer is Rolling Stone Charlie Watts because "no one lays down a better back beat and he doesn't

clutter up the songs. He plays with soul and feeling that can't be taught." Other influential drummers are Ringo Starr, Hal Blaine, and Mickey Dolenz. Artists who play "good, soulful songs that stick in my head" are what inspires him. The list includes the Rolling Stones, Creedence Clearwater Revival, Otis Redding, Howlin' Wolf, Muddy Waters, the Beatles, and the Kinks.

An avowed "dirt farmer from Clairemont," Cress credits his brother (who he enthusiastically dubs "a great guitarist!") for getting him out of the garage and onto the stage. Cress is a completely self-taught drummer. "I've never had one lesson and just played along with records. I'm a total junkyard drummer and feel very lucky that Lyle Duplessie [late co-founder of the *San Diego Troubadour*] introduced me to Peter, who lets me have the best seat in the house groovin' to what he lays down."

With this lineup firmly in place, the Coyote Problem recorded its first album. The 2005

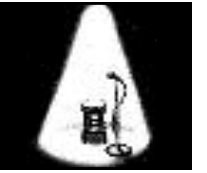


The Coyote Problem: Danny Cress

release *Wire*, produced by San Diego studio ace Sven-Erik Seaholm, features prominent local talent as guests. It is a continuation and exploration of the journey that was begun on *Frame*. At times it's deep, while at others it's fun. More often than not, it's both simultaneously. A lyric found in "Goin' to Vegas" is typical and noteworthy at the same time, because it creates characters, tells a tale, and ends on a humorous note, all in the space of four lines!

*She's wound tighter than a kitty on crack
Take you to the alley and she'll put you
right on your back
She'll take your lovin' and your best
friend's too
Kick you in the ass and leave behind
her shoe*

Other standouts are "It's Always 4:20 Somewhere," which is very evocative of the early Eagles at their best, and "Crosses on Fire," which sounds as if it could be an unreleased Tom Petty gem. "Tattooed" is a gorgeously simple story-song in the best tradition of Harry Chapin and Jackson Browne. Yet for all their resemblance to other styles, these songs are completely identifiable as originals with the Coyote Problem's footprints all over



Solution



Photo: Gail Donnelly-Seaholm

Cress, Peter Bolland, Billy Fritz

Zeppelin with liberal helpings of Ray Charles, the Beatles, and Johnny Cash. He is an accomplished guitarist and vocalist as well, although he now regards the bass as his primary instrument. His past experience includes singing in choirs, playing guitar, singing backup in a gospel duet with his girlfriend, and playing acoustic guitar in a bluegrass ensemble. Hailing from the Bay Area, he has been musically active up there as well as in the Southeast and the Chicago area.

Memorable gigs took place in prisons, jails, churches, and a mental hospital. During the early '80s, Fritz notes with some amusement that he fronted a heavy metal garage band, although he admits that it took a certain amount of "preparation" for him to step into that persona. He is grateful that his brother Eric and a friend intervened to get him out of that situation. He also recalls a "lost weekend" with the Beat Farmers in 1985, during which he spent most of the time "backstage drinking all their beer and puking."

Since moving to San Diego in 2002, Fritz has played with a rock dance band called Roxx, the Neverly Brothers, and Chelsea Flor and Dreamstalker. He has also played gigs with Sweet Joyce Ann, Tommy Edwards, Rhythm and the Method, and the Keith Kifer All-Star Band. His most memorable live gig to date was accompanying Chelsea Flor as the opening act for alt-country rocker Pat "F" Green at 4th and B last year. Yet for all of his accomplishments, he points to his tenure with the Coyote Problem with a great deal of pride. He speaks glowingly about his participation in their new CD *California* as well as the many live gigs they have played since he joined the band.

Speaking of the new CD, its title derives from a term coined by Bart Mendoza to describe the Coyote Problem's music: California-cana. Although often categorized as folk rock, Americana, and alt country, Bolland explains that the Coyote Problem's underlying feel is always California. Their aim is to make music that evokes the kinds of emotions one experiences when listening to songs by Gram Parsons, Neil Young, the Byrds, Jackson Browne, Merle Haggard, the Eagles, and the Grateful Dead. "As an ideal, California exemplifies the New World. It represents a fresh start,

rebirth, redemption...in the end, California is a glorious place whose name is synonymous with beauty, freedom, and opportunity." He withholds no praise when speaking of producer Sven-Erik Seaholm, citing Seaholm's mastery of the technical as well as the artistic

"The song starts to float and you feel your feet leaving the floor. I love that feeling."

— Peter Bolland

realms of the recording process. "He somehow knows how to coax a great performance out of you despite your self-doubt. That's priceless. And he has the best ear in town. He always knows when you need another take and when you don't. His judgment is flawless. That takes

such a burden off your shoulders as a performer. You can just sing your heart out and not have to worry 'did I get it?' Sven always knows. And he's never wrong." Regarding the new album, Bolland continues, "We just finished *California* with Sven. We are really thrilled with the way it came out. We took what we really liked best about *Frame* and *Wire*, and ditched the rest. *California* is the album I've been dying to make my whole life."

So what does the future hold for the Coyote Problem? As Bolland puts it, "We just want to make great music. That's it. For me it's all about the songs. We're trying to make the best songs we know how to make." The

band's intent is to stay regional, as he has no desire to live on the road nor does he wish to quit his day job as a philosophy and humanities professor at Southwestern College. He views performing and recording music as "essential creative elements integrated into an otherwise already full life. Being busy with other things like teaching philosophy and listening to the wind in the trees helps me

keep my musical career in balance. Being a musician is a core part of what I am. But it's not the only thing. That's just the way it is. I've made peace with that."

While it may be a well-worn cliché to say that beside every great man one will find a great woman, Peter Bolland is firm in his assertion that this is exactly the way it is. He credits his wife with giving him the strength and support he needed to follow his musical dreams. In his words, "Lori is the reason I am a performing artist. I've always been a musician, but Lori is the one who really encouraged me to get back out there after graduate school. She heard something important in the songs I was writing and playing for no one. She saw something worthwhile in what I was doing long before I did. She knew that to be true to myself I had to write and perform. I am forever grateful that she believed in me more



Photo: Steve Covault

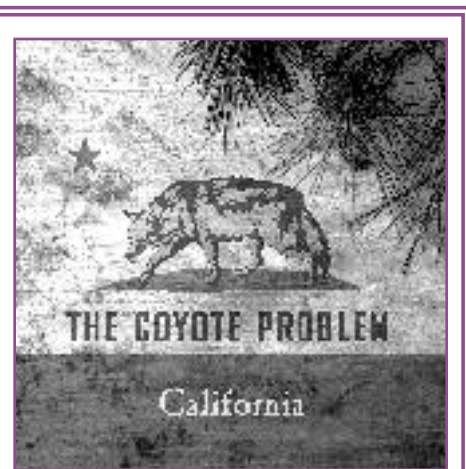
Danny Cress



Photo: Gail Donnelly-Seaholm

than I believed in myself. That's what an ideal marriage is. A whole that is greater than the sum of its parts. And every success I have as an artist I owe to her. It's that simple."

Visit the band's website at www.thecoyoteproblem.com for photos, reviews, sound files, merchandise, performance schedules, and more.



The Coyote Problem's official release show for their new CD, *California*, will be held on Sunday, May 20, 7:30pm, at Dizzy's, 344 7th Avenue in downtown San Diego. Those who attend will receive a free CD, included in the price of admission (\$15/cash only). *California* is reviewed in this month's issue. See page 13.



Bluegrass CORNER

by Dwight Worden

SPRING AND SUMMER BLUEGRASS EVENTS



Highway 76 on the main stage at the Carlsbad Flower Fields

Spring and summer bring the great outdoor bluegrass music season to San Diego. April 14th saw the second annual Bluegrass Day at the Flower Fields, sponsored by the North San Diego County Bluegrass and Folk Club together with the Flower Fields in Carlsbad. It was a beautiful, bright sunny day, the ranunculus was in majestic bloom, and the grounds were filled with bluegrass music. The main stage included performances by a number of local bands, headlined by the Brombies. And, many of the band members wandered the grounds before and after their stage sets, performing as strolling minstrels. There was a large crowd, and a good time seemed to be had by all. Let's hope we have this great event every year!

The following weekend was the Annual Bluegrass Campout at the KOA campground in Chula Vista. Although Friday was marked by cold weather and rain, Saturday and Sunday were clear and sunny and more typical of San Diego's fine spring weather. There was great food to be had at the traditional Saturday pot luck dinner, and jamming too place all day and well into the night. If you missed the Spring Campout, check into the annual mid-summer Idylwild campout, which is next up, typically occurring in the third week of July. Go to www.northcountybluegrass.org for more info.



On Sunday, May 20, the annual Topanga Banjo and Fiddle Contest will be held in the Los Angeles area. This event is a venerable old timer that has been going on every year since 1961. In addition to the contests, eight bands will take the main stage with more on the pavilion stage. This event, held at a movie set in the Santa Monica mountains, is great fun. Learn more at www.topangabanjofiddle.org.



June 15-17 brings the Huck Finn Jubilee to the Victorville area and presents a number of the country's top bluegrass bands. This year's Jubilee features Roy Clark, Rhonda Vincent and the Rage, the Dillards, the Cherryholmes, Seldom Scene, the Claire Lynch Band, Lou Reid and Carolina, Ronnie Reno and the Reno Tradition, along with a great lineup of local and regional bands. Whew! That's some great stuff coming to a festival that's only a few short hours drive from San Diego. For info and tickets visit: www.huckfinn.com.



Last, but certainly not least, is our own Summergrass Festival on August 24-26, which is held at the Antique Gas and Steam Engine Museum in Vista. Summergrass offers onsite camping, vendors, and a great musical lineup of top national bands, including Bluegrass Etc., Fragment, the U.S. Navy Band Country Current, and John

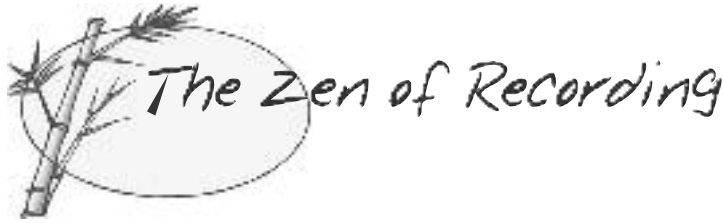
Reischman and the Jaybirds, with a nice complement of local bands as well. For more info and tickets visit www.summergrass.net

TIPS FOR PLAYING BACKUP MUSIC IN A BAND.

If you are a musician playing in a band, wanting to play in a band, or even just a listener, it is important to know what "works" and what doesn't in terms of backup music.

The following tips are directed at bluegrass musicians and listeners but apply equally to any kind of music. Generally, when we talk about "backup," we are talking about the instrumentation that goes on behind a singer. However, backup can also refer to what is played behind a soloing instrument. Here are some truisms and tips for playing good backup. If you are a listener, see if you can identify, using these guidelines, whether the backup is "good" or not the next time you listen to music.

- When a singer (or singers) are singing, they are the focus of the music and of the audience's attention, and they are the most important part of what is happening. NEVER play anything that detracts, or distracts, from the singing.
- When an instrument is playing a solo, it is center stage, so likewise do not play anything that distracts from that solo. Concentrate on solid rhythm to support the soloist.
- So long as the bass keeps playing and the rhythm guitar is working, the rest of the instruments in the band can never play too little as back up, but they can play too much, so remember less is often better.
- Never play melody lines or notes while a singer is singing. Rather, play rhythm during the singing and then play melody notes during the breaks in the singing. These are called "fills" and can add to the music nicely. They are fills because they are played to fill in the holes in the singing. If you must play notes during the singing, make them harmony notes to what the singer is singing — never the same melody notes — and it is best to keep these to a minimum.
- You can be creative when playing fills, but always remember to play something consistent with the tempo, tone, and feel of the song. A safe place to start is to play back on your instrument, as a fill, the last phrase that the singer sang.
- Share backup duties in your band. Try to have only one instrument at a time doing fills, otherwise it sounds too cluttered.
- Different instruments can play different kinds of fills. For example, the guitar and the mandolin can pick short lead segments as fills (playing back portions of the melody is always good). Banjos can play creative rolls and licks as interesting fills. And, fiddles and dobros can play long, sustained notes that can generate real emotion. A good band will orchestrate its fills and backups to take good advantage of these different attributes of the various instruments. Certainly, in a recording project not much is left to chance, and the same is true in a good live performance. In fact, one of the distinguishing characteristics between a polished band and a jam band is the quality of the backup.
- Listen to some of your favorite recorded music. I'll bet that one of the reasons you like it is because the backup is done tastefully and subtly, following these basic rules.
- Remember, all rules have exceptions! At times Flat and Scruggs had the fiddle going like crazy behind their singing! Remember to keep picking!



by Sven-Erik Seaholm

BLIND VISION

One of the earliest full-album producing gigs I took on was for a young singer-songwriter in San Diego's burgeoning acoustic scene, circa 1995. I had recorded a few other "full length" album projects by then, as well as an assortment of EPs and compilations and over 70 song demos. The point being that I was not a "newbie" by that fateful moment when my excited client exclaimed, "Well, you're the producer. You're the one with the vision. I'm just following your lead!"

My response was to gulp so hard that it seemed impossible it wasn't an audible one. After all, what I had learned by this juncture was that even if there was such a thing as overall artistic foresight, I was rarely even *near* it at the project's end, much less in *control* of it along the way. One thing or another always arises to subvert the intended path: We hear bagpipes in this song, but no one has an old Scottish grandfather willing to torture the poor thing in the name of rock & roll; a female backing vocal would really set the choruses off, but the all-male band adamantly wants only themselves performing on the record; the drummer wants to sound like "Godzilla eating cars," but the lizards in my garden are only eight inches long...there are myriad situations that come up along the way that one must assess and react to. Sometimes this is a compromise to the predetermined "vision." If someone has firmly dug themselves into the trenches to protect an overriding idea at all costs, things can get pretty ugly, very quickly.

Think of it from the perspective of a prize fight. One boxer's plan is to go in

and fight a certain way consistently: jab, jab...hook. For a while he has great success with this strategy, but after a few rounds the other boxer picks up on this pattern and adjusts his style accordingly. Suddenly, the same things that were working so well for the first fighter now make for much slower going, which tires him out and makes him ripe for a knock-out...his own.

In a field the size of the one we work in, it's not difficult to see why many aspiring professionals strive for a unique signature. This includes not only recording engineers and producers, but photographers and graphic designers as well. We want our work to stand out as strongly original, in a way that says "If you want 'this,' then I'm the person for the job." Nothing wrong with that. Market branding is certainly almost as old as commerce itself. However, one must keep in mind that regardless of how creatively oriented our contributions to the "product" are, we are still working within a *service* industry. We are serving the *client* in an effort to bring forth a more complete picture of *them*, not ourselves.

Still, I often hear about the trials and tribulations of other projects in the works. Sometimes it's directly from the client, looking for some piece of advice that might navigate them through a daunting impasse. Other times, I'm overhearing a conversation between two professionals commiserating about how "difficult" their client is. Many times I am inheriting a project that's been pronounced "dead in the water," if not a total "do-over" by one or both involved parties.

The real irony here is that no one project defines us or our style. Rather, it is the cumulative result of our entire body of work that speaks loudest and most clearly about what we bring to the proverbial



Sven-Erik Seaholm

table. As artists, we often tend to look upon our latest efforts as "up-to-the-minute" examples of where we are on our artistic path. In some regard this may be true, but in hindsight, that was really just "what was next" in the queue of projects we'd signed onto. It is far more likely that while your latest project may be the first thing someone looks at in determining your style or influence, a cursory look at a few other things you've worked on is going to give them a much clearer picture.

Actor Jack Nicholson once made this intriguing statement: "I try to know something secret about the character that no one else does." One would imagine this allows him to react to things with a certain depth that seems to come from beyond the actor, making the character more real.

At first, I implemented this approach just as secretively, but I've come to the conclusion that a loose overall guiding principle (that is derived from and shared with the artist) is more effective. Like "this is an R&B record, but with acoustic instruments" or "this should sound like a jazz club jam session at 4 a.m." Another great example is Peter Gabriel's third album, where the decision was made to not use cymbals on the drum tracks. The result is very sonically unique, giving the album a more "tribal" vibe overall.

I personally have only one singular, unbreakable rule: Never say "no." If someone has an idea you feel is against every fiber of your being, you still need to show some tangible evidence of why you don't believe this is the right choice. It's your responsibility to make your case as eloquently and pragmatically as possible. If your response is simply "that's just not me," you're missing the point.

Ultimately, it's about the *artist*. Choose your battles well, and your track record will eventually begin to speak for itself.

Sven-Erik Seaholm is an award-winning record producer with well over 200 recording credits, as well as an accomplished album art designer. He also provides consultation services for aspiring recordists and studio builders. Send him an email: info@kaspro.com



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Hosing Down

by José Sinatra

LABEL LAWS

The term "attractive package," believe it or not, was invented long before my arrival on the entertainment scene and had nothing to do with any particular aspect of my physical being.

Some government-paid psychologist coined it in the '60s for use in military recruitment. "Ya add up all the benefits, son, and factor the opportunity for travel and service for this great country," the recruiter was to say, "and, by God, it's a very attractive package."

The word "attractive" would throw the young target hypnotically off his mark. "Tremendous," "nifty," or even "boss" might have done the trick in earlier decades. But "attractive" was such an incredibly feminine word, coming from the gung-ho pie hole of a spit-shined Bubba with medals on his chest was incongruous enough to open the gates of a new reality so vast that it swallowed up the indecisive Gomers faster than they could say, "Well, goh-lee!"

It's all in the labeling, and labeling changes with the times.

Take the entity known as Tom Cruise. Few people (if any) know that his real name is Sparkie Midgethump. "Tom" was not only the

name of my late brother but it's also Gaelic for "Sparkie." "Cruise" was determined to be the c--*est word in the American language at the time, and the result is an incredibly rich dwarf who was unable to satisfy the modest womanly demands of the most beautiful woman in the world, Nicole Kidman. But somehow he satisfies the fantasies of moviegoers throughout the world, whose very brains have been on Cruise control for decades.

When Artie and Annie Comosexual welcomed their baby boy into the world so very many years ago, they had little doubt that he would grow to be successful. But they were forever hurt when, for some unexplained reason, his agent shortened the lad's venerable name before presenting him to the world as Perry Como. Only time and wisdom would reveal "como" for the pejorative label that it always was, and so now his timeless recordings are filed correctly under "Comosexual."

I'm pretty sure that I've stated earlier my own distaste at being labeled a "god-like singer," preferring to be known as a singer who just happens to be god-like. But there was a whole other heap of trouble when I was misquoted shortly before the 2004 elections. Both *Time* and the *World Weekly News* (or maybe just one of them) claimed that I threatened to "head back to Nappi [India, my

Photo: Fallon Faraday



The gently twisted Mr. Sinatra

birthplace] if Bush is reelected."

And for that I was labeled unpatriotic. What if those scribes had correctly reported what I'd actually said, verbatim (and easily transcribable from my Arista album *Live in Monterey: Nappi-Headed Hose*?)

"I don't really know what I'll do . . . I might head back to Nappi if a certain megalomaniacal illiterate bloodthirsty cretin whom I will not name is [inaudible syllable] elected!"

Now, the key word here is *might*, which carries no promise whatsoever . . . and for a good number of months, I was called a hypocrite. And a Bush-basher. But did I actually mention any names? I don't *think* so, were I to think I may have been referring to Ann Coulter or Adolf Hitler and that's only the A's! Oh, believe me, I've bashed Bush with the best of 'em, but it has always been impersonal, unless I was in love.

And was it love that got Don Imus labeled a jerk and fired when he recently referred to the cover of my album, which features a yacht on a river with me being smothered by a group of well-oiled, beautiful female athletes?

In today's world, even the most attractive of packages should be labeled *dangerous*.



RADIO DAZE

by Jim McInnes

ON BEING HAYMESS MISSEENS

My name is James McInnes. It's of Scottish origin. And my last name is usually misspelled by those who haven't seen it written before.

During my 37 years as a radio personality I have received letters, packages, and threats addressed to: Jim Maginnis, Jim McGuinness, Jim McGinnis, Jim Magness, Jim Mciness, Jim McGuinness, Jim Magginis, Jim Mackinniss...I think you get the picture.

Pronunciation of my name has always been problematic as well. At first glance at my surname, many will address me as *Mick-Inns*.

Other variations include *Mack-In-ness*, *Mick-Eynz*, or *Mick-Eye-niss*. The real *howler*, though, happened a couple of weeks ago...

I was sitting at home, watching a Padres game, when the phone rang. Grumbling about having to take a call while watching the greatest sport in the universe, I answered rudely. "What?" yelled I, throwing manners to the wind. An almost robotic monotone voice asked, "May I please speak with HAY-MESS MISS-EENS?" At first I thought it was simply a wrong number. Our home number used to belong to a Brazilian entertainer and we've gotten scores of calls from



Jim McInnes

Portuguese speakers looking for that dude. I said to the caller, "No, I think you've got the wrong number, man. Who is this?" Again, in a monotonous, robotic voice, the man said, "I am conducting a customer satisfaction survey for Enterprise Rental Cars." Having used a rental from them just days before, I realized this call was most likely for me. I asked, "Who are you lookin' for again?" "MISTER HAY-MESS MISS-EENS." That was when I understood the call was intended for me and that I'd just heard the most *heinous* mispronunciation of my surname, ever! And the caller wasn't from Carjackistan or some other faraway place. This was a Yank, probably on his first day of work, who probably had never encountered a Scottish name in his life. I think he thought I was Hispanic!

I took the survey and when I finished, I told him how to pronounce my name. He laughed. I laughed. As we said goodbye I gave him a tip. "Listen, man, you talk like a machine. If you want to be successful in your customer service career, try talking like a regular person. Hahahaha."

Silence...

He didn't get it. He probably just thought, "What an *ASH-OLE*."

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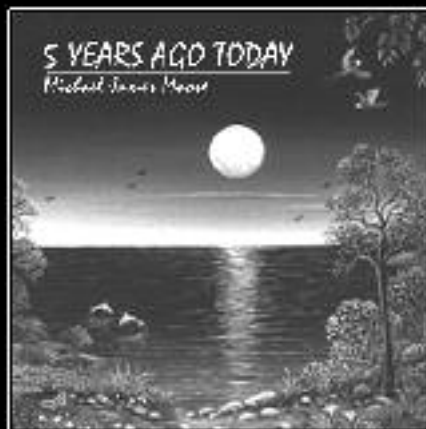


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Hot Tango at Hot Monkey Love

by Paul Hormick

I'd gotten used to the small, mostly funky Hot Monkey Love Cafe, big enough for a pool table, a few chairs, and enough room to swing a couple of guitars around. So I was surprised to walk into the cafe in its new setting farther east on El Cajon Boulevard. It's boatloads bigger, with two stories, and lots of rooms and hallways. It even took me a while before I could find where I could order a cup of coffee.

For years Hot Monkey Love Cafe has been known as a great place to hear music, but now with more room folks can now dance. Upstairs there's a big dance room, big enough that if there were a hoop at one end you could play half-court basketball. Every night features a different music style and ambiance. Sunday is for Salsa; on Wednesdays they swing dance; and Tuesday features hip hop. I had come on a Monday for a night of tango.

The sweet sounds of a bandoneon and violins, the signature instruments of tango, are coming out of the PA system as I reach the top of the stairs. Feet shift a little awkwardly and bodies lean and sway to the music. Ross Todorovic and his partner Camille Yannantuono are conducting their weekly tango dance class. Yannantuono is guiding a female dancer through the motions of a step, while others watch or try things out on their own. The group of about 20 fits every description there is for humans: young and old, with diverse eth-

nicities that span several continents.

Yannantuono and I find a couple seats at the end of a hallway to talk and she tells me a bit about her life. She knows all the dancers, giving out lots of hugs to folks as they come and go.

Watching her instruct the class, she's the picture of grace. So I'm a little surprised when she tells me that a few years back she joined the Marines and got herself shipped out to Guantanamo Bay.

Salsa Night at Hot Monkey Love started in November 2006. "I was already teaching the Salsa nights here and I just asked Alma [Felan] if they would want a tango night," Yannantuono says. She enjoys other dances, but tango has a special appeal for her.

"Tango is so passionate. It's a dance that I just love to watch others do. It's so beautiful. Salsa is hot and sexy, but tango is intimate in its own way."



Rachel López Emmons and Lou Fanucchi

The slums of Buenos Aires are where the tango got its start back in the late nineteenth century and where it gained popularity with the newly arrived European immigrants. In time tango spread across the world, and quite a few variations of the dance style have developed, such as the tango salon and the Finnish tango. The music has also changed with the times, the one constant being a strong emphasis on

the downbeat of all four beats of the meter. Tango music's heyday is considered to be the mid-1940s through the 1950s, when composer Astor Piazzolla incorporated elements of jazz and classical music into tango.

I speak to one couple as they take a break from the dance floor. They have been moving across the floor with extreme grace, without a doubt in either partners' minds as to his or her next move. For Caroline Hunt there is a freedom in tango. She says, "There are very few dances as open to interpretation as the tango." Her partner, Mike Ciriello, comes to the tango night, "because it's a complete blend of artistry and athleticism, and it's the greatest connection between a man and a woman on a dance floor."

Lou Fanucchi walks in with his accordion. I've known Lou for about a year now. He and I play Gypsy jazz every Tuesday at the Prado in Balboa Park. Tonight he and his band, Mas Grande, will be playing live tango music for the dancers. The band is featured here once a month and play for the dancers after their dance class. The current band is a reincarnation of a trio from the mid-1990s, also called Mas Grande, that featured Pablo Mendez on violin. That band performed mostly at Café Bravo in downtown San Diego. Within the next 20 minutes the rest of the band arrives. John Oren, also another original member of Mas Grande, lugs his drums in, and Rachel López Emmons brings in her violin.

The band starts around nine o'clock and plays the rest of the night. Mas Grande mixes around the different styles and eras of tango music. The mood varies from sweet and lilting to driving and passionate. These tango nights at Hot Monkey Love were the inspiration for this incarnation of the band. "I was at Classic Bows buying a violin for my daughter when Greg Gohde, the owner, told me that Hot Monkey Love was looking



Tango instructor Camille Yannantuono

for a tango band," says Fanucchi. He contacted Oren and they performed as a duo for a few months until the recent addition of Emmons. "I like the venue, and I'm happy to be playing Piazzolla," says Fanucchi. "It's

really comfortable here, and Alma is really sweet. They have some great dancers. It's a lot of fun to play when people dance."

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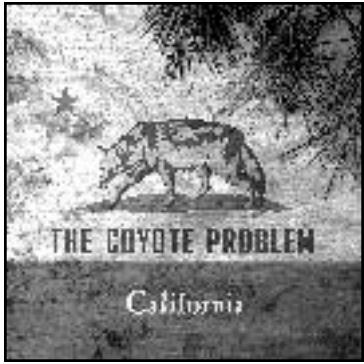
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The Coyote Problem California

by Ed Burns

Of the new musical genres to pop up in the last 15 years, Americana presents a unique challenge to the artists in its fold. It is firmly rooted in the past, in the country and folk traditions forged by Bob Dylan and Neil Young. The instrumentation is focused on a tight group of familiar tones and conventions, and listeners know what they want when it's time to pick up a new record.

In *California*, the new CD from San Diego's the Coyote Problem, Peter Bolland and his boys run headlong into this dilemma. Backed into such a corner, with MacGyver-like dexterity, Bolland has reached for his ace-in-the-hole: songwriting. With the simplest of instrumentation and the most nonobtrusive production, the Coyote Problem has crafted a collection of melodies, stories, and haunting hooks. No big guest-star cameos. Just three men delivering songs that do what great songs do—they make you feel the joys and pains of being alive.

Throughout Bolland's solo record, *Frame* and the band's first effort, *Wire*, his forte has been the mournful song of redemption. *California* leaves the gate with one of his best, "Long Way Home." This vision of the high desert and a lone cowboy escaping his demons is made all the more haunting by the subtle background vocals of Lisa Sanders.

Each song on this album comes from a different direction of smart, tender, joyful stories. "Martin King and Coretta" shows Bolland's amazing skill as a songwriter. Historical songs are the quadruple back-flip of songwriting. They're much more likely to end in disaster than any kind of emotional resonance. But just when you're ready to wince, you find he's avoided the preachy pitfalls and built an upbeat story about two young kids who change the world.

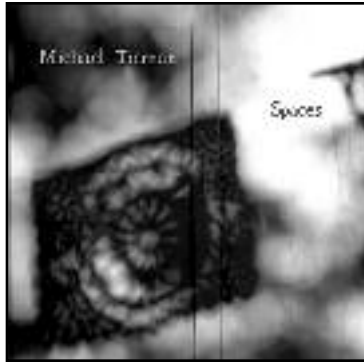
In terms of performance, the minimalist approach never gets in the way or seems out of line. The band seems to move flawlessly through a variety of arrangement styles—Irish lilt, classic country boot stomp, up-tempo driving song. Each feels authentic and "song perfect." Drummer Danny Cress and bassist Billy Fritz find a way to pump the lifeblood of these songs without clogging the works with needless dazzle or flash.

California is long, perhaps the greatest scourge of the digital era. What seems great at 35 minutes can feel heavy at 53 minutes. As the public moves away from whole album purchases to track-by-track buying, many artists are tempted to include as much material as possible to reach more listeners, an understandable if unfortunate trend.

If time allows only one listen to *California*, start with "Mother." The simple presentation and honest sentiment is Bolland at his best, and is in a class with Jackson Browne, Steve Earle, and John Hiatt, who built Americana before it had a name.

The CD release for *California* will be held at Dizzy's in downtown San Diego on Sunday, May 20, 7:30pm.

www.thecoyoteproblem.com



Michael Tiernan Spaces

by Craig Yerkes

Michael Tiernan is a man with a lot on his mind and only so much time to say it. Whether the topic at hand is the mystery of who God is, how to best connect with your spouse, the human condition, or just a good old fashioned folk story, it's not an easy thing to encapsulate all that deep thinking into the format of a song. Mr. Tiernan reminds me a lot like David Wilcox, not just in terms of musical style (adult alternative/new folk), but also in the sense that the lyrics of both artists are very conversational and usually have a fairly poignant point to make. For me, the challenge in listening to such artists is to enjoy the music as a whole and not feel like I am listening to a sermon set to music.

While there are a few tunes on Tiernan's latest recording, *Spaces*, that leave me with the feeling I just described, the good news is that most of the material here avoids that pitfall and is very, very satisfying. "Better Life," the disc's most appealing offering, tells the heartbreaking story of a forbidden love, employing master strokes in the forms of an amazing vocal turn from Barbara Nesbitt, a beautifully constructed melody and arrangement, an exquisitely effective bridge, and an emotionally charged lead vocal. My personal favorite is "You Hide," which is a bit surprising due to the fact that this is a tune about God and I am not a religious person. "You Hide," in a touchingly inclusive way, explores the nature of God and how there is a place for people with religious differences to meet somewhere in the mystery of it all (oh, and the music is just flat out amazingly pretty). "I Was Wrong" is a well placed departure from the rest of the material with a raw, stripped down format (gritty electric guitar and a lead vocal delivered with serious gusto) that reminded me of something Eddie Vetter might come up with if he collaborated with a gospel singer from the deep south. "Don't Wake Up" and "Sleeping" nicely showcase Tiernan's softer side with what I would call "a thinking person's love songs" and the breezy electric guitar on "Don't Wake Up" is nothing short of fluffy perfection. The title track scored just shy of a hit with me due to the fact that the artist seemed to be trying to say just a little too much and the final product sounds a bit forced to me (although I readily admit that the chances are very good that most listeners will gobble this tune up). One constant that you will find in listening to *Spaces* is the attention to detail in the songwriting and production. This music leaves no loose ends, lyrically or musically, and you have to tip your hat to the level of craftsmanship here. *Spaces* is Michael Tiernan's best work yet.

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Spud Davenport Green

by Craig Yerkes

Somewhere between Randy Newman, Weird Al, Elvis Costello, Warren Zevon, and Steve Poltz you will find Spud Davenport hanging out, tongue firmly in cheek and ready to entertain. Above all, Davenport's new disc, *Green*, is supremely entertaining. Here is a musician who knows which buttons to push to keep everyone grinning. For instance, "Hot Black Cast Iron Stove" and "Waiting for the Ambulance" employ extremely catchy trumpet lines that serve to elevate the tunes firmly into "instantly likeable" territory. "Time Bomb Mom" and "Diary" use powerfully spunky and playful (almost doo-wop) female harmony vocals to achieve that same level of instant appeal (think "Excitable Boy" by Warren Zevon). Humor abounds on this disc and I must admit that I actually laughed out loud at the ode to dysfunction that is "Our Love Is a Mess" ("if we keep our goals low enough, we'll always succeed") and the twisted "Under The House" (which begs the question, if you're really in love with someone, is it really so wrong to kidnap them and force them to live underground with you?). "Senseless Act of Kindness" is a backhandedly touching tribute to the level of surprise that we jaded Californians feel when a stranger goes out of their way to actually do something nice and in the case of this song, it's a funky tuba bass that adds that extra touch, making it memorable right out of the gate.

Mr. Davenport handles the lead vocals, drums, and much of the other instrumentation with a sense of fun and recklessness that I liked. This music would have suffered from too much polish and the all-star cameos (Dave Howard, Marcia Claire, Cathryn Beeks, Astra Kelly, among others) all fall in line with that same laid-back spirit. "Waiting for the Tears to Fall" is perhaps the most accessibly "pop" offering and this tune makes it clear that Davenport has been through enough breakups to see the value of a good cry, while not neglecting to bask in the sublime silliness of it all. The title track ties it all up in a neat bow (with lines like "I might be funny, but I'm no joke, I start out dry 'n' I end up soaked, I wanna be alive before I croak") and you've got yerself a damn fine record indeed.

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Truckee Brothers Double Happiness

by Simeon Flick

The Truckee Brothers are at it again, wreaking havoc with a fragile fist. They recorded the follow-up to *It Came From the Speakers* late last year, emerging with a 13-track juggernaut entitled *Double Happiness*. It's an ironic twist of a title, since the songs are a vitriolic gob in the face of everything frustrating about this modern age; Bush-era malaise, obsequious glamour addiction, and cat-and-mouse ambivalence.

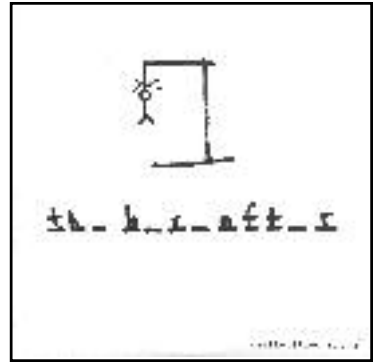
The Truckees laid it down old school, like the Stones' *Exile On Main Street*; no ProTools editing, no gimmicks, no muckety-muck, just four dudes in each other's faces, jamming up new rock 'n' roll anthems on the spot, preserving that first hot burst of enthusiastic inspiration that often gets lost in the emasculating sterility of so many contemporary studios. You can almost smell the B.O. and sweat of the studio.

The lyrics are downplayed yet surly, like the bully at the back of the class who's too smart for his own good: "Love looms eternal like a bad check you can't cash" ("Spectre"); "I sprayed weed killer on my hometown roots/Stained my skin, bleached my teeth/Take my prescription mood/You've got to be strong and broken/At the start of the 21st century" ("Planning for the 21st Century"); "Groupies and sycophants!/You can kiss my Komodo from the underside!" ("Kiss My Komodo").

The record rages on with a combination of rock 'n' roll kiss-offs like "Gritty Pretty" and "Snap Tight," with their driving rhythms and well-orchestrated dual guitar riffs, and emotive cool-downs like "Bon Voyageage" and "Roy Al Jelly," which hint at a kind of rarified depth embodied by a short list of bands. And who could've imagined keyboards becoming a weapon on songs like "Spectre" and the aforementioned "Bon Voyageage"?

In an age of disaffection and nonchalance that consistently draws question marks in the cultural sands, it's reinvigorating to hear a record like *Double Happiness* that brazenly sketches out an undeniable exclamation point.

Catch the *Double Happiness* CD Release Kickoff at the Casbah on May 18.
www.myspace.com/truckeebrothers



th_h_r_a_f_t_r

by Chuck Schiele

The cover art is plain white with a Sharpie-rendered image of a hangman scenario with the title as you see it. Kinda cool, eh?

The sound is equally fun.

Equal doses coffeehouse-emo songwriting and studio process the slow folkiness of this CD, taking on a surreal and trippy cool kind of pop thing. And I'm talking about the kind of pop that reminds me of melodies like "Video killed the radio star..." partly due to the vocal likeness present in producer, writer, multi-instrumentalist, catalyst, and vocalist John Elliott. And partly due to the cooperative creativity with Andy Featherston who played a variety of instruments as well, along with Bryan Dobbs on bass, Ryan Zwahlen, and Carter Dewberry.

They're fun like that. There's a stylistic melancholy tone and charisma in his voice that reminds me of Gregory Page, Jason Mraz, and Christopher Dale. Meanwhile, the simple arrangements are inventive and fresh with new ideas. Yeah, it's got all the standard arrangement instruments (with the exception of a loud noisy bit called "Space Junk" about an asteroid heading toward earth), but it's also tastefully crazy with sonic things like cellos that seem to come from nowhere, a waterphone, a harmonica, field recordings, orchestra bells, and an oboe. Even the occasional vocal harmony is commanding while remaining equally complementary.

The songs are lyrically rendered with a similar enthusiasm for classic themes meeting the weird handling of original ironic wit. Take the folksy, radio-friendly "Teenager in Love," for instance.

I got a brand new pair of pants / a cool new shirt to wear to the high school dance / you're like a Whitney Houston song / and I'm like Whitney after everything went wrong / I'm just a teenager in love / Gimme just a little bit and I will get over it / I will get over it

There are also unconventional topics such as the arrival of aliens in "Better Now," in which he "wishes he could be the only one..." and "there's a boy for every girl at the end of the world" in "Musical Chairs."

If this is the ironic hope that you are looking for, check 'em out at www.thereafterishere.com.

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MAY CALENDAR

tuesday • 1

Sue Palmer & Friends, Diversionary Theatre, 4545 Park Blvd., #101, 6pm.
Figerstyle Guitar thru Time w/ Richard Gilewitz, Old Time Music Store, 2852 University Ave., 7pm.

wednesday • 2

Lighthouse, Borders, 159 Fletcher Pkwy, El Cajon, 7pm.
Hard to Travel Bluegrass Jam, Old Time Music Store, 2852 University Ave., 7pm.
Brad Mehdau, Neurosciences Institute, 10460 Hopkins Dr., La Jolla, 8pm.
Robin Henkel/Anna Troy/Billy Watson/Byron Hudson, Lestat's, 3343 Adams Ave., 9pm.

thursday • 3

Friends of Old Time Music Mtg., Old Time Music Store, 2852 University Ave., 7pm.
Joe Rathburn/Peter Bolland, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.
Ronny Cox, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Grapes of Wrath (musical direction by **Shawn Rohlf**), Powell Theatre, SDSU Campus, 8pm.
Cotton Fever/Rob Dee, Lestat's, 3343 Adams Ave., 9pm.
Spud Davenport/Tim Malley/Josh Wright Project, Tiki Bar, 1152 Garnet Ave., 9pm.
Super Unloader, Winston's, 1921 Bacon St., 9pm.

friday • 4

Cowboy Jack/Podunk Nowhere/Chris Rozwood, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Don Edwards, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Tom Boyer, Borders, 11160 Rancho Carmel Dr., 8pm.
Grapes of Wrath (musical direction by **Shawn Rohlf**), Powell Theatre, SDSU Campus, 8pm.
Yonder Mountain String Band, House of Blues, 1055 5th Ave., 8pm.
Impulse/Pete Stewart, Lestat's, 3343 Adams Ave., 9pm.
Jesse Palter/Geoffrey Keezer, Dizzy's, 344 7th Ave., 9pm.
Sara Petite, The Ould Sod, 3373 Adams Ave., 9pm.
Band in Black, Ocean House, 300 Carlsbad Village Dr., 9pm.

saturday • 5

Grapes of Wrath (musical direction by **Shawn Rohlf**), Powell Theatre, SDSU Campus, 2pm.
Ronny Corbin/Pirate Radio, Starlight Bowl, Balboa Park, 2pm.
Peggy Watson, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Chet & the Committee, Downtown Cafe, 182 E. Main, El Cajon, 6:30pm.
Chuck Cheesman/Rob Grad, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
The Gooses, Cosmos, 8278 La Mesa Blvd., 7pm.
Laurie Lewis & Tom Rozum, San Diegoito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.
Berkley Hart, Canyonfolk House Concert, 8pm. Reservations: canyonfolk@cox.net
Peter Yarrow, Poway Center for the Performing Arts, 15498 Espola Rd., 8pm.
Podunk Nowhere, Mission Bay Boat & Ski Club, 2606 N. Mission Bay Dr., 8pm.
Shawn Rohlf/Robin Henkel/Dan Broder, Rock Valley House Concert, University City, 8pm. 858/452-1539.
Latin Trumpet Summit, Dizzy's, 344 7th Ave., 8:30pm.
Curtis Peoples/Trevor Davis, Lestat's, 3343 Adams Ave., 9pm.
Chad Farran/Jangada, Portugal, 4839 Newport Ave., 9pm.
Stepping Feet, RT's Longboard Grill, 1466 Garnet Ave., 10pm.

sunday • 6

Healing Arts Festival w/ Elijah Emanuel/Al Howard/Delta Nove/Steve Poltz/Truckee Brothers/Anna Troy/Elivia Melodey, Balboa Park @ President's Way, 10am.
Grapes of Wrath (musical direction by **Shawn Rohlf**), Powell Theatre, SDSU Campus, 2pm.
Molly Jenson, Ould Sod, 3373 Adams Ave., 2pm.
S.D. Guitar Society Mtg., Old Time Music Store, 2852 University Ave., 4pm.
Stepping Feet, Wavehouse, 3125 Ocean Front Walk, 6pm.
J.P. Reed Quintet, Dizzy's, 344 7th Ave., 7pm.
Vienna Teng, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Avishai Cohen Trio, Jewish Comm. Ctr., 4126 Executive Dr., La Jolla, 7:30pm.
Joel Rafael, Dark Thirty House Concert, Lakeside, 7:30pm. Reservations: 619/443-9622.
Frattellis, House of Blues, 1055 5th Ave., 8:30pm.
Greg Douglass/Kyler England/Steph Taylor, Lestat's, 3343 Adams Ave., 9pm.
Chet & the Committee, Patrick's II, 428 F St., 9pm.

monday • 7

Rob Thorsen & Friends, Athenaeum, 1008 Wall St., La Jolla, noon.
Raul Midón/Bushwalla/Chris Pierce, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Astra Kelly/Paige Aufhammer/Shrewd Lucy Project/Shea Stratton, Dublin Square, 554 4th Ave., 8pm.

wednesday • 9

S.D. Legacy Big Band, Dizzy's, 344 7th Ave., 7:30pm.
Asleep at the Wheel/Working Cowboy Band, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Stranger Six, Lestat's, 3343 Adams Ave., 9pm.

thursday • 10

Robin Henkel, Terra Restaurant, 3900 Block of Vermont St. (Uptown District), 6pm.
Joe Rathburn/Sven-Erik Seaholm, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.
Grossmont College Big Band, Dizzy's, 344 7th Ave., 7:30pm.
Amelia Browning/Jaeryoung Lee, Celadon, 3671 5th Ave., 8pm.
The Palominos, Second Wind, 8528 Magnolia Ave., Santee, 8:30pm.
John Eliot/Raina Rose/Kelly Dalton, Lestat's, 3343 Adams Ave., 9pm.
Astra Kelly/Sweet Joyce Ann, Tiki Bar, 1152 Garnet Ave., 9pm.

friday • 11

Amy Steinberg/Donovan Lyman/Kyle Whitcomb, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Sharon Hazel Township, Borders, 159 Fletcher Pkwy, El Cajon, 7pm.
Randy Phillips & Friends, Rebecca's, 3015 Juniper St., 7:30pm.
Fairport Convention, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Trails & Rails, Old Time Music Store, 2852 University Ave., 8pm.
Joshua James/Paul Curreri/Brett Bixby, Lestat's, 3343 Adams Ave., 9pm.
Skelpin, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9pm.
Dave Matthews Band Experience, Canes, 3105 Ocean Front Walk, 9pm.

saturday • 12

Gator by the Bay, Spanish Landing, N. Harbor Dr., 10:30am-8pm. www.gatorbythebay.com
North County Cowboys, Kit Carson Park, 3333 Bear Valley Pkwy, Escondido, 11am.
Ed Brandel, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Rico Trio, La Tapatia, 340 W. Grand, Escondido, 6pm.
Lauren Silva/Whitney Lockett/Steve Lynn/Triple Threat, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
John Taylor & Hamewith, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.
Jim Earp, Borders, 159 Fletcher Pkwy, El Cajon, 7pm.
Jerry McCann, Cosmos, 8278 La Mesa Blvd., 7pm.
Angel Short/Kat Parsons, Live on a Street House Concert, 8pm. Reservations: angelshort-music@yahoo.com
Mark Jackson Band, Hooley's, 2955 Jamacha Rd., Rancho San Diego, 8pm.
Bruce Patterson, Old Time Music Store, 2852 University Ave., 8pm.
Sara Petite, Clarke House Concert, Kensington, 8pm. www.clarkehouseconcerts.com
Gregory Page, Lestat's, 3343 Adams Ave., 9pm.
Palominos/Big Sandy & Fly Rite Boys, Casbah, 2501 Kettner Blvd., 9pm.
Anna Troy & Dirty Shame, Tio Leo's, 5302 Napa St., 9pm.
Angela Patua/Justin Froese/Guitar Jones/Brooklyn Band, Triple Crown Pub, 3221 Adams Ave., 9pm.
Michele Lundeen & Blues Streak, Viejas Casino, 5000 Willows Rd., Alpine, 10pm.

sunday • 13

Gator by the Bay, Spanish Landing, N. Harbor Dr., 10:30am-8pm. www.gatorbythebay.com
Americana Music Program w/ S.D. Wind Quintet, Museum of Making Music, 5790 Armada Dr., Carlsbad, 1pm.
S.D. Folk Song Society Mtg., Old Time Music Store, 2852 University Ave., 2pm.
Lindsey Mac/Tom Griesgraber/Jim Earp, Lestat's, 3343 Adams Ave., 9pm.
Chet & the Committee, Patrick's II, 428 F St., 9pm.

monday • 14

Pro Blues Jam, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.
Astra Kelly/Alyssa Jacey/Lee Coulter/Spud Davenport/Beatbeat Whisper, Dublin Square, 554 4th Ave., 8pm.

tuesday • 15

Nathan James & Ben Hernandez, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7:30pm.
Alan Toussaint/A.J. Croce, North Park Theatre, 2891 University Ave., 8pm.

wednesday • 16

Robin Henkel Band, Tio Leo's North, 10787 Camino Ruiz, Mira Mesa, 7:30pm.
Molly Jenson, Lestat's, 3343 Adams Ave., 9pm.

thursday • 17

Citizen Band, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.
Joe Rathburn/Steve White, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.
Sue Palmer/Blue Largo, Oceanside Art Museum, 704 Pier View Way, 7pm.
Grossmont College Big Band, Dizzy's, 344 7th Ave., 7:30pm.

Jesse Winchester, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Buddy Guy, Humphrey's, 2241 Shelter Island Dr., 7:30pm.
Wormhole, Vinbladh's Swedish Fusion Cafe, 4651 Park Blvd., 8pm.
Jaime Robb/Jenni Alpert/Rob Dee, Lestat's, 3343 Adams Ave., 9pm.

friday • 18

Donnis Trio/Stasia Conger/Jocelyn Scofield, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Alex DePue/Bushwalla/Michael Tiernan, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 7pm.
Marie Haddad, Borders, 159 Fletcher Pkwy., El Cajon, 7pm.
Rory Black & Kelly Joe Phelps, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Thomas Baird & Friends, Rebecca's, 3015 Juniper St., 7:30pm.
The Virtual Strangers, Carlsbad City Library, 1775 Dove Ln., 7:30pm.
Pass the Drum w/ Peter Sprague/Gunnar Biggs/Duncan Moore/Tom Aros/Tripp Sprague/Leonard Patton/Coral MacFarland Thuet, Dizzy's, 344 7th Ave., 8pm.
Band in Black, Cask & Cleaver, 3757 S. Mission Rd., Fallbrook, 8pm.
Al Green, Humphrey's, 2241 Shelter Island Dr., 8pm.
Cass & Billy Band, Del Dios Country Store, 20154 Lake Dr., Escondido, 8pm.
Truckee Brothers CD Release, Casbah, 2501 Kettner Blvd., 9pm.
Big Rig Deluxe/Hugh Gaskins, Lestat's, 3343 Adams Ave., 9pm.

saturday • 19

Banjo Workshop, First Baptist Church of P.B., 4747 Soledad Mtn. Rd., 1pm. 619/440-7028
Amy Obenski, Tower Two Cafe, 5083 Santa Monica, 2pm.
José Smith, Palomar Unitarian Fellowship, 1600 Buena Vista Dr., Vista, 3:30pm.
Patty Zaklet, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 6pm.
Key, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Sharon Hazel Township/Meggie K, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Kim Divine/Nathan Welden, Cosmos, 8278 La Mesa Blvd., 7pm.
Riders of the Purple Sage, Hilltop Ctr., 331 E. Elder, Fallbrook, 7:30pm.
Blue Latitude, Dizzy's, 344 7th Ave., 8pm.
Sue Palmer Trio, L'Auberge, 1540 Camino Del Mar, 7:30pm.
Rico Trio, La Tapatia, 340 W. Grand, Escondido, 8pm.
Podunk Nowhere/Brian Holwerda, Vinbladh's Swedish Fusion Cafe, 4651 Park Blvd., 8pm.
Diego Corriente, Old Time Music Store, 2852 University Ave., 8pm.
Kaedmon!, Heritage East House Concerts, 8pm. Reservations: suzanner@sbcglobal.net
They Might Be Giants, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Carlos Olmeda, Lestat's, 3343 Adams Ave., 9pm.
Stepping Feet, RT's Longboard Grill, 1466 Garnet Ave., 10pm.

sunday • 20

Nannette & her Hotsy Totsy Boys, Lafayette Hotel, 2223 El Cajon Blvd., 1pm.
Bluegrass Gospel Concert, 1st Baptist Church of P.B., 4747 Soledad Mtn. Rd., 5pm.
Coyote Problem CD Release, Dizzy's, 344 7th Ave., 7:30pm.
Anthony Wilson/Chico Pinheiro Quartet, Athenaeum Studio, 4441 Park Blvd., 8pm.
Derren Raser/Slater Sisters, Lestat's, 3343 Adams Ave., 9pm.

monday • 21

Martin Luther King Jr. Community Choir of San Diego, Dizzy's, 344 7th Ave., 7pm.
Michael Tiernan, Calypso Cafe, 576 N. Hwy 101, Leucadia, 7pm.
Michele Lundeen, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.
Astra Kelly/Simeon Flick/Paige Aufhammer/Tim Malley, Dublin Square, 554 4th Ave., 8pm.

wednesday • 23

Stevie Nicks/Chris Isaak, Coors Amphitheatre, 2050 Entertainment Circle, Chula Vista, 7:30pm.
Devon Sproule/Exfriends, Lestat's, 3343 Adams Ave., 9pm.

thursday • 24

Robin Henkel, Terra Restaurant, 3900 Block of Vermont St. (Uptown District), 6pm.
Peggy Watson/Dave Beldock, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

friday • 25

Mountain Gypsies, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.
Sue Palmer Quintet, Prescott Promenade, E. Main St., El Cajon, 6pm.
Jim Earp/Boo Czarnowski, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.
Tish Hinojosa, Acoustic Music SD, 4650 Mansfield St., 7:30pm.
Middle Earth Ensemble, Bonita Golf Club, 5540 Sweetwater Rd., 8pm.
The Hank Show, Cask & Cleaver, 3757 S. Mission Rd., Fallbrook, 8pm.
Barry Zweig, Old Time Music Store, 2852 University Ave., 8pm.
Robin Henkel, Lestat's, 3343 Adams Ave., 9pm.

saturday • 26

Mark Jackson Band, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.

W E E K L Y

every sunday

Shawn Rohlf & Friends, Farmers Market, DMV parking lot, Hillcrest, 10am.
Connie Allen, Old Town Trolley Stage, Twigg St & San Diego Ave., 12:30-4:30pm.
Sunday Blues Jam, Downtown Cafe, 182 E. Main, El Cajon, 3pm.
Celtic Ensemble, Twiggs, 4590 Park Blvd., 4pm.
Open Mic, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.
Jazz Roots w/ Lou Curtiss, 8-10pm, KSDS (88.3 FM).
José Sinatra's OB-oke, Winston's, 1921 Bacon St., 9:30pm.
The Bluegrass Special w/ Wayne Rice, 10pm-midnight, KSON (97.3 FM).

every monday

Open Mic, Lestat's, 3343 Adams Ave., 7:30pm.
Tango Dancing, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 8pm.
Tango Dancing, Tio Leo's, 5302 Napa St., 8pm.

every tuesday

Open Mic, Cosmos Coffee Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.
Jack Tempchin & Friends, Cafe Calypso, 576 N. Coast Hwy. 101, Leucadia, 7:30pm.
Hot Club of San Diego, Prado Restaurant, Balboa Park, 8pm.

every wednesday

Music at Ocean Beach Farmer's Market, Newport Ave., 4-7pm.
Dan Papaila, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 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.
Sue Palmer Quintet, Croce's Jazz Bar, 802 5th Ave., 8pm.
Stepping Feet, Whiskey Girl, 600 5th Ave., 8:30pm.
Open Mic, Dublin Square, 544 4th Ave., 9pm.

every thursday

Dan Papaila, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.
Open Blues Jam, Downtown Cafe, 182 E. Main, El Cajon, 6pm.
Zydeco Night, Tio Leo's, 5302 Napa, 7pm.
Joe Rathburn, Milano Coffee Co., 8685 Rio San Diego Dr., Ste. B, 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, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.
Tokeli, Manhattan Restaurant, 7766 Fay Ave., La Jolla, 8pm.
Happy Ron Open Mic, Tropicoso, 1261 Garnet Ave., 8pm.
Open Mic/Family Jam, Rebecca's, 3015 Juniper St., 8pm.
Jazz Jam, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 9:30pm.

every friday

Sam Johnson Jazz Duo, Cosmos, 8278 La Mesa Blvd., 3pm.
California Rangers, McCabe's, Oceanside, 4:30-9pm.
Dan Papaila, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.
Franco Z & Friends, Tommy's Italian Restaurant, 1190 N. 2nd., El Cajon, 6pm.
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.
Jazz Night, Rebecca's, 3015 Juniper St., 7pm.
Basin Street Band, Lucky Star Restaurant, 3893 54th St., 7pm.
Carlos Olmeda, Milano Coffee Co., 8685 Rio San Diego Dr., Ste. B, 7pm.
Open Mic, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

every saturday

Connie Allen, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.
Dan Papaila, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.
Vintage Vegas w/ Laura Jane & Franco Z, Martini's Above Fourth, 3940 4th Ave., 6pm.

tuesday • 29

Bill Magee, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.
Seismic, Winston's, 1921 Bacon St., 9pm.

wednesday • 30

Michele Lundeen, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.
East West Quintet, Dizzy's, 344 7th Ave., 8pm.
Lisa Gerrard, Humphrey's, 2241 Shelter Island Dr., 8pm.
Citizen Band/Barbara Nesbitt Band, Lestat's, 3343 Adams Ave., 9pm.
Scott Wilson, Cane's, 3105 Ocean Front Walk, 10pm.

thursday • 31

Michele Lundeen, Calypso Cafe, 576 N. Hwy 101, Leucadia, 7:30pm.
Phil Leitner/Sven-Erik Seaholm/Tim Mudd, Lestat's, 3343 Adams Ave., 9pm.
High Rolling Loners/Brain Buckit, Winston's, 1921 Bacon St., 9pm.
Citizen Band, Dublin Square, 554 4th Ave., 9pm.

CANYONFOLK HOUSE CONCERTS

IS PROUD TO PRESENT

BERKLEY HART

SATURDAY, MAY 5, 8PM

COMING JUNE 2

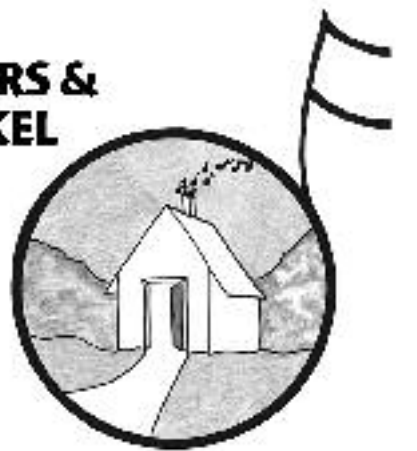
LISA SANDERS & ROBIN HENKEL

10PM & 11:30PM (INCLUDES A FORTUNE TELLING, DESSERT, AND BEANBURGERS)

LOCATED IN WEST COUNTY

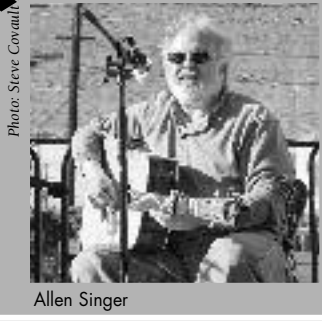
FOR INFORMATION CONTACT

Bill and Shilpa at (619) 559-5753 - email canyonfolk@cox.net or visit us at www.canyonfolkhouseconcerts.com





ADAMS AVENUE ROOTS & FOLK FESTIVAL



Allen Singer



Los Californios



Robin Henkel



Paul Hormick



Tomcat Courtney & his wife



Ray Bierl



Los Fabulocos



Song swap w/ Chris Clarke, Curt Bouterse, Mimi Wright



Song Swap w/ Trails & Rails & Peter Bolland



Mike Seeger playing pan pipes



Anna Troy & Carolyn Hester



Ross Altman



Lou Curtiss w/ Sparky & Rhonda Rucker



Trails & Rails' Paula Strong



Guy & Candie Carawan



Wayne Brandon, Tanya Rose et al.



Fishtank Ensemble's Ursula Knudsen



The Brombies



The Golden Hill Ramblers



The Swamp Critters



Patty Hall



Gregory Page & Erika Davies

AROUND TOWN



Yale Strom & Elizabeth Schwartz



John Doan @ Museum of Making Music



Natalia Zukerman @ Lestat



High, Wide & Handsome



Deadline Friday CD Release @ Belly Up



Lead singer Bill Coombes

SEAHOLM-TIERNAN CD RELEASE @ THE BELLY UP



Jerry Rig



Patty Zlaket & Sven



Sven & Michael Tiernan pre-show



Sven w/ Simeon Flick, Michael Tiernan, Peter Bolland



Alicia Ruggerio



Amy Mayer & Annie Dru



Josh Wright



Eleonor England w/ Shep Meyers, Tripp Sprague



Barbara Nesbitt



Erica Mantone



Jordan Reimer



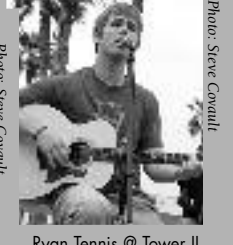
Mac w/ Jeremy Spencer on guitar



Mary Grasso



Amy & David Scott Castner



Ryan Tennis @ Tower II



Tiernan w/ fiddler Alex Depue



Will Boner



Matt Silvia

ACOUSTIC ALLIANCE @ BRICK BY BRICK



Evan Bethany @ Hot Java



Brenda Panneton/Alicia Ruggerio @ Hot Java

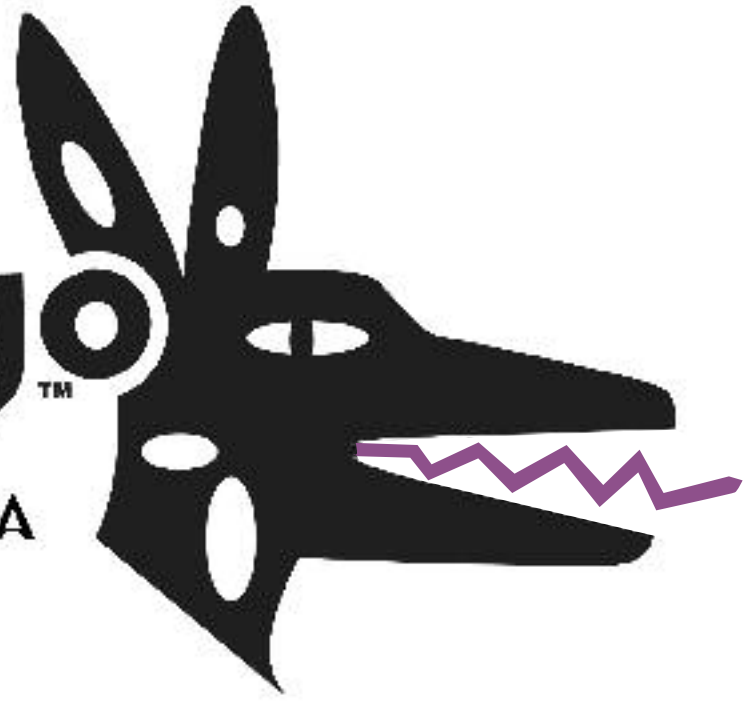
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