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SAN DIEGO

# ROUBADOOR

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

FREE



May 2009

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Vol. 8, No. 8

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**SAN DIEGO TROUBADOUR**  
Alternative country, Americana, roots, folk, blues, gospel, jazz, and bluegrass music news

## MISSION

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.

**SAN DIEGO TROUBADOUR**, the local source for alternative country, Americana, roots, folk, blues, gospel, jazz, and bluegrass music news, is published monthly and is free of charge. Letters to the editor must be signed and may be edited for content. It is not, however, guaranteed that they will appear.

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If you have a CD you'd like to be considered for review, please send **two** copies to: San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038.

### SUBMITTING A CALENDAR LISTING

Email your gig date, including location, address, and time to [info@sandiegotroubadour.com](mailto:info@sandiegotroubadour.com) by the 22rd of the month prior to publication.

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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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# Berkley Hart Hits the Jackpot with their New CD

by John Philip Wylie

Individually, Calman Hart and Jeff Berkley rank among the finest songwriters in America's Finest City. Fuse their unique talents together and you have something really special. That is why people stand up and take notice whenever this dynamic duo emerges from their in-home studio with a new CD in hand. Having produced four award-winning studio albums in their 11-year history, Berkley Hart has continued to build upon the rock solid foundation that was laid in 2000 with their initial release, *Wreck 'N' Sow*.

On May 15 and 16, Berkley Hart will debut its latest 11-song offering, *Las Vegas* with a CD release celebration at Hillcrest's Swedenborg Hall. Upon hearing it I think you will agree that *Las Vegas* hits the jackpot.

Berkley Hart's *Las Vegas* album combines all the elements that B&H fans have come to expect over the last decade. Intriguing melodies, warm harmonies, clever, insightful lyrics, expert musicianship, and trademark Jeff Berkley and Calman Hart vocals.

Combining elements of bluegrass, rock 'n' roll, folk music, and Americana, Berkley Hart has once

again found the magic formula that makes this CD a worthy addition to their growing library of musical accomplishments. Hearing them perform most of it live will be an added bonus given their stage presence, charisma, penchant for telling amusing stories, and ability to entertain audiences. If they ever, God forbid, lost their singing

remaining 10 songs are originals. All of them impress; several of them are bound to become Berkley Hart classics. I wish I could tell you which ones. Each time I cue it up a different way, one pops to the forefront.

"She's so Beautiful" is a song we have been playing for a while at our gigs and that has become a real crowd

pleaser," Berkley said in a recent phone interview. "But there are some other songs on there that have the possibility of being people's favorite new songs. Personally, I like "Conversations with the Moon" (a song about loneliness and longing) and "Scarlet" (a song inspired by a woman at a Grateful Dead concert)."

The bluegrass inspired "Hey Darlene" benefits from the virtuosos fiddle and banjo picking of B&H insider Dennis Caplinger. And "God in a Drawer" a

song about hypocrisy was particularly meaningful to me, but like I said, there are 10 poignant and masterfully crafted songs here. Eleven years in, these guys are sounding better than ever.

### Berkley Hart CD release

two special evenings  
Friday and Saturday, May 15 & 16, 8 p.m.  
(doors open at 7:30)  
Swedenborg Hall  
1531 Tyler Ave., San Diego  
Tickets are \$15 in advance through the website ([www.berkleyhart.com](http://www.berkleyhart.com)) and \$20 at the door (arrive early Berkley Hart has a loyal San Diego following)



Photo: CeCe Canton

Jeff Berkley & Calman Hart

voices, these guys could make a living doing stand-up with straight man Hart in the role of Abbott and Berkley, a modern-day Costello.

Prolific as they are talented, Berkley Hart does not need to bother covering anyone else's music, but they still get a kick out of reinventing hits from their youth and performing them in the Berkley Hart style. In 2002 they covered the the Band's "Up on Cripple Creek" with good results. This time "Stir it Up," the old Johnny Nash hit, is updated and improved upon. The

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# When the Cascades Topped the Charts

by Bart Mendoza and Steve Thorn

What do the Everly Brothers, Lawrence Welk, Dan Fogelberg, Sara Brightman, Gary Lewis and the Playboys, and Jason Donovan have in common? They've all sung the following words:

*Listen to the rhythm of the falling rain  
Telling me just what a fool I've been  
I wish that it would go and let me cry in vain  
And let me be alone again*

And they're just the tip of the iceberg. The above lyrics are the opening line to "Rhythm of the Rain," one of 1963's top selling records, ultimately reaching #3 on the Billboard Top 100 for San Diego's own Cascades.

The record wasn't an overnight smash but rather a recording that gained momentum throughout the nation after it received heavy airplay in San Diego. "Rhythm of the Rain" is a great rock and roll ballad. It's definitive. A clear snapshot of a far more innocent time, literally a year before the events in Dallas changed the way we look at the world.

Nothing else ever matched their wonderful first hit, but when you climb to the heights that the Cascades did with that signature song back in November of 1962, your place in the rock and roll pantheon is pretty much guaranteed. The quintet's song has been used as incidental music in TV shows as diverse as "Happy Days" and the "Drew Carey Show", turned up in period piece movies such as *American Graffiti* and *Quadraphenia*, and remains a staple of oldies radio today. In addition to those named above, it's been covered by Jan and Dean, Bobby Darin, Johnny Rivers, and dozens more. It's even been recorded in six languages! Incredibly, in 1999, the songs writer John Gummoe was given an award from BMI, in recognition of more than 9,500,000 radio plays. According to BMI figures, this makes "Rhythm of the Rain" the ninth most played song of the last century!

And it all started in here in San Diego. The roots of the Cascades go back to 1957 and the ship the U.S.S. Jason, AR-8 where Ohio native John Gummoe met David Wilson (drums) and Leonard Green (guitar), using time off to focus on Gummoe's and Wilson's close harmony singing. The earliest version of the group, with the addition of guitarist Art Eastlick



The Cascades (top row, l to r) David Wilson, John Gummoe. Bottom row: Eddie Snyder, Ron Lynch, David Stevens

and Dave Szabo (piano and saxophone), was called the Silver Strands. A switch to the name the Thundernotes found them recording for Del-Fi Records in 1961, releasing the instrumental single, "Thunder Rhythm," a Green composition, to little acclaim. Green was replaced by Eddie Snyder just prior to the Cascades signing to Warner Brothers offshoot, Valiant Records, in 1962, with the band rounded out by bassist Dave Stevens.

The new line-up's first single, "There's a Reason," was released in June of 1962. It was during these initial sessions that the group's name changed.

Eddie Preston (who recorded with the band as Eddie Snyder), a longtime San Carlos resident, stayed involved with his group Eddie Preston Unlimited through the early 1980s. Preston vividly recalls when and where the name Cascades came from.

"We were originally called the Thundernotes and were fortunate enough to have a manager (Andy Di Martino) who got us a recording contract," Preston remembers. "We cut our first record, *There's a Reason* and, while the record was being pressed, we were trying to think of another name for the group because the record company felt Thundernotes was rather gloomy.

"The name Cascades was given to us when our recording producer Barry Devorzon was washing the dishes and saw a Cascade soap box."

They hit paydirt with the second single,

the classic "Rhythm of the Rain." "Rhythm" was written and sung by group member Gummoe. The song was recorded in the famous Gold Star Studio in Hollywood, the same studio where Phil Spector produced his brilliant "Wall of Sound" recordings and Spector did indeed visit the recording sessions. It was in the sound affects library at Gold Star that the Cascades found the crashing thunderstorm tape, which appears at the beginning and end of the song.

Reaching #3 on the Hot 100, it also rated #1 on the AC chart and #7 on the R&B charts. One of the disc jockey's responsible for its early airplay was Bill Wade, then employed at KDEO. Wade's description of the record's climb to the top is filled with a sense of admiration for the hometown boys who made good.

"I felt the record was a hit the first time I heard it. I originally heard them practice the song in a garage before they went to the label and got it recorded," Wade recalls.

"When it came out as a single, I kept playing regardless of sales – and it had no sales at first. It just wasn't selling.

"But I stayed with it. We started to get requests, so we advanced it on our survey,



Gummoe

because of the phone and card requests. When it reached number 20, stores started stocking it in San Diego due to the demand of the local people. From there it gained national popularity, became a million-seller, and the number one record in the country."

The song also hit number one in the Philippines (where the band was a massive success through out their career), the U.K., Belgium, Germany, Hong Kong, and more, chalking up enough sales to be Billboard's #3 worldwide single for 1963.

Preston was in high school when he felt the jolt of having a true worldwide hit record. "I was so naive in a lot of areas," Preston admits. "Here you are in high school and all of a sudden you have the number one song in the country. A lot escapes you, you don't realize how fortunate

you are."

The Cascades kept up with the times, releasing records for the remainder of the decade. Loyal fans packed the Red Coat Inn in East San Diego and radio stations always played "Rhythm" to promote their impending gigs. They also toured and made select TV appearances, but, unfortunately, this would be the pinnacle of the group's success, although they did chart three more times in the lower reaches; "Shy Girl" (#91) and "The Last Leaf" (#60) in 1963, with their final chart appearance and a move to RCA Records in 1964 with "For Your Sweet Love" (#86). The band released three albums during its original lifetime, with only their first, 1963's *Rhythm of the Rain*, charting at #111.

The group left Valiant later in 1964, with Tony Grasso replacing Dave Stevens that year. They went on to record for a variety of labels, including RCA Victor, Liberty, Arwin, Smash, and Probe. Notably, Ray Davies of the Kinks gave the band a pair of otherwise unreleased tunes, and one of them, "This New World" is included in the 1967 teen film, *Catalina Caper*, with Gabe Lapano (Sandi & the Accents) replacing Gummoe in the band. Best of all, the band shows up in five scenes!

The Cascades lasted through the turn of the decade, even sporting a young Lou Curtiss on bass for a time. For the Cascades it was an illustrious if brief career. Gummoe went solo in 1967, eventually forming the group Kentucky Express. 1968 saw the release of the Cascades second album, *What Goes On*, which included

"Maybe the Rain Will Fall" out on UNI in 1969.

While little was heard of the Cascades between the early seventies and a "Best of" compilation released in 1999, the group's signature song became a perennial



The Cascades pose with Paul and Paula (remember them?)



soundtrack selection for both movie and television producers anytime a scene called for innocence.

It's said that imitation is the sincerest form of flattery, but the Cascades don't feel too flattered by other groups using the same name, including a heavy metal band and more troubling, another group playing the oldies circuit.

"One of our guys Googled Cascades and came up with a New York group. I looked at



Radio station KDEO's top 40 list from 1963. Note the Cascades' song "Last Leaf" listed at number 12.

their website and it was a joke," said Charles Crew, guitarist with the current Gummoe-led edition of the Cascades. "They weren't really a threat to us working or anything; they were working the local VFW and Moose Lodge circuit, and not much more." He notes that Gummoe, with help from Shanna-na's Bowzer, an artist's advocate, are keeping on top of the name situation.

While the band might have been counted out, the new millennium brought the strongest Cascades activity since 1963. Sad to say, David Wilson passed away in 2001, while Dave Stevens remains in the area and was heard as recently as 2001 performing "Rhythm of the Rain" – on his bass! – on a local radio show. However, fans of the band received a huge surprise when, in 2005, a short tour of the Philippines was announced by a new Cascades, this time out featuring Gummoe, Crew, bassist Tony Grasso and perhaps unusually, Lapano as well. In an odd twist, rumors that the group had perished in a plane crash, forced them to go on Philippines national television and sing acappella, in order to prove that they were alive. The revitalized group plans to record and has plans for a DVD as well as more touring. The concerts were such a huge success, selling out arenas throughout Asia and inspiring "retro-mania" in the area for reunion concert tours by other sixties-era performers, including the Zombies and Gary Lewis.

The prospect of new recordings from Gummoe and friends is a wonderful thing. However, great as that album may be, clearly, it'll be hard to top what he and the others accomplished at Gold Star Studios 47 years ago.

Over the decades – going back to 1963, actually – the Cascades have been one of the most popular American bands to ever make an impact in the Philippines. In P.I., they are huge, in a Beach Boys, CCR, or Eagles type of way. When the news broke in 2005 that the Cascades would be performing in the Philippines, media coverage was intense. There were many advertisements over Filipino television announcing the concert dates and an anthology CD featuring their best-known tunes were prominently displayed in major record stores in metro Manila.

But the true measure of any recording artist in the Philippines is the numbers of songs featured in a karaoke machine library. Although basketball may be the most popular athletic pursuit in P.I., it is not the most popular pastime – karaoke singing is! And the Cascades are featured on their own individual karaoke "sing-along" DVDs, an indication that music-loving Pinoy's are still passionate for the songs by the band from San Diego.

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# Recordially, Lou Curtiss

## COPYRIGHTS

Speaking as an archivist and one who wants to see as much good music in the hands of as many people who want to have it, I can't help but be concerned about the state of the copyright laws in the good old United States and the seeming lack of any interest in the part of the powers that be to do anything about it.

Public Protection and the public domain are under continuous assault by "rights holders" (in most cases corporations). Pre-1972 recordings are under the most severe restrictions of all, because they still mostly fall under state laws that bunch recordings of a historical nature or various kinds of traditional song and roots music into a bundle with everything else. People with tapes of live recorded material are often scared to make that material public because somehow they think they'll be violating some copyright law. While this isn't usually the case, all too often folks are led to believe that they are breaking the law and thus stuff that should be preserved, doesn't get preserved, and everyone loses.

What is needed is federal copyright legislation to bring all recordings under federal law, which would bring proper "public domain" laws for recordings for the first time. Recognizing the significance and need for special consideration of traditional recorded music, including blues, jazz, country music, vaudeville, show music, and early popular song (anything of a historical or ethnic nature).

Recent changes in the House of Representatives whereby the sub-committee of the Judiciary Committee, which deals with copyrights, has been folded into the full committee chaired by Rep. John Conyers (D-MI) who is a

big jazz fan and may make legislation move a little faster. At any rate it's time for anyone who cares about the preservation of any kind of vintage music affected by these unfair copyright laws get in touch with your congress person and request that they examine proposals put forth by the Copyright and Fair Use Committee of the Association for Recorded Sound Collections or the Historical Recording Coalition for Access and Preservation (HRCAP). Try out [www.recordingcopyright.org](http://www.recordingcopyright.org) for more information about how you can help. No matter whether you collect old folksongs, doo wop 45s, 1960s rock 'n' roll, or vintage bluegrass and country, some of these corporate types want to keep you from your music. That's just downright wrong and we need to stand up for what's ours. Get involved!

## SOME BOOKS I'VE READ

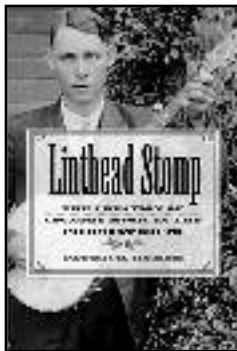
Now, these aren't book reviews but just suggestions for those of you interested in various kinds of the stuff we talk about here. I'd suggest there's a good bit of material you might not be aware of in any one of these books:



*The Hayloft Gang: The Story of the National Barn Dance* Here is another one of those great Universit

y of Illinois Press books. This time it's about the granddaddy of all the barn

dance country shows out of WLS in Chicago. Of particular interest to me was Barndance director John Lair's involvement with the National Folk Festival and the invention of "The Singing Cowboy," with Gene Autry as the prototype.



*Linthead Stomp: The Creation of Country Music in the Piedmont South* (University of North Carolina Press) Patrick Huber explored

the working class origins of country music and how artists like Charlie Poole, Dave McCarn, the Dixon Brothers, and others were impacted by this new fangled industrial labor, modern technology, and the leap frogging growth of mass culture. Lots of information about an era when new and old clashed more violently than most others (at least musically).



A couple of books about two very remarkable recording companies. First it's *Worlds of Sound: The Story of Smithsonian Folkways* (by Richard Carlin. Harper Collins) The story of Moe Asch and Folkways is a remarkable story. Second is *The Never Ending Revival: Rounder Records and the Folk Alliance* (University of Illinois Press). This book has a rich, you-are-there feeling about a New England



record company that came late to the game but has given us a remarkable legacy, which grew from a label that originally wanted to record only old timey string bands to become the largest indie label in the United States.



*So You Want to Be a Rock 'n' Roll Star: The Byrds Day by Day 1965-1973* (by Christopher Hjort. Jawbone Press) This book is about a trail-blazing band and its roots and branches. Norwegian music historian Hjort has made a major contribution to a musical era's history.

And that ought to keep you reading for a month or two. I'm going to have to keep passing along this kind of stuff from time to time. Maybe we can get some of the local libraries to carry some of these.

MARY CATHERINE ALDIN IS ALIVE AND PICKING!

I've known Mary Catherine since sometime in the late '60s when she used to save tickets for me for various shows at L.A.'s Ash Grove. She's worked for a bunch of record labels, clubs, and radio stations as one of those behind-the-scene's folk who knows what she's talking about when it comes to roots Music. She has always been a go-to type person for me in my long run as a folk and roots festival promoter. She currently works



Photo: Bill Richardson  
Lou Curtiss

for Folklore Productions, representing some of the finest roots music performers in this country, such as Mike Seeger and Doc Watson. Mary Catherine has a web site called "Alive and Picking," which is always worth checking out. The show has several remarkable features that includes one of the better traditional music events calendars, a guide to New Orleans that everyone should read before ever venturing to that part of the country, and a section called "Disconnected Ramblings," which is a general listing of things she's done, is doing, has heard, has heard about, has read, etc. etc. This is a remarkable lady who, from time to time, has done a radio show (also called "Alive and Picking") on Pacifica Radio's KPFK. She's one of those folks who keeps the music alive and flowing for all of us.

## SOME NEW OLD STUFF REISSUED

There's no need to review most of the following except to say the notes are mostly pretty good, the discography is pretty complete, and the music should be in everyone's library.



*Slim Gaillard: The Legendary McVouty* (Hep CD6. The Metronome Series) culled mostly from airshots and tests, also featuring Harry "The Hipster" Gibson, Bam Brown, and Leo Watson. Very mellow and voutoreenie.

*Little Walter: The Complete Chess Masters, 1950-1967* (HipOSelect B0012636-02) This five-CD set, which every amplified harmonica blower should own, listen to, and then throw your harmonicas away.

*Ken Maynard: The Lone Star Trail* (Bear Family BCD16861) This original singing cowboy only cut eight songs but this whole package is so well put together that it should be in the collection of every cowboy song collector.

*In the Pines: Old Time Music of North Carolina, 1926-1936* (Old Hat CD1006) This recording features a bunch of tarheel string band songs and tunes by well-known artists (Grayson and Whitter, Clarence Green, Carolina TarHeels) and obscure (Blankenship Family, Cranford and Thompson, Blue Ridge Mountain Entertainers) and it's all entertaining.

*Got a Light, Mac?* (Buzzola BZCD 014) Vintage songs about smoking and even a couple about chewing. Songs range from vintage jazz and pop tunes to country and cowboy swing, blues and gospel. Maybe the best thing about smoking is singing about doing it or not doing it.

Recordially  
Lou Curtiss

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# Johnny Vernazza: 40 Years of Playing and Loving It

by Bart Mendoza

What is it about San Diego that draws so many great guitarists? Sure, there is plenty of home-grown talent, from Mark “Twang” Intravaia (Eve Selis Band) to Warren DiMartini (Ratt), but a seeming legion of six-string legends have relocated here to soak up sun and culture, including such icons as Barney Kessell (Elvis Presley, Beach Boys) and Greg Douglass (Steve Miller, Van Morrison). The latest addition to the list? Bay Area legend Johnny Vernazza.

Best known for his lead guitar work with Elvin Bishop, including the 1976 number three hit, “Fooled Around and Fell in Love,” Vernazza was born February 27, 1951, in San Francisco and grew up in neighboring Daly City.

Beginnings: The Sixties

The Vernazzas were a working class Italian family, that spoke their native tongue in the household. Music has been a part of Vernazza's life for as long as he can remember, but he came to the guitar in a roundabout way. He originally started in grade school as a singer and voice impersonator. His father was part of an accordion duo in the 1940s and '50s, so it's only natural that the accordion would be his first instrument. That lasted for three years until his teacher figured out he was playing by ear rather than reading music. The end result, following words between father and teacher, was that Vernazza got his first guitar right then and there. Having told his father he wanted a guitar, he started out on six-string acoustic, soon graduating to an electric guitar.

By 1963 the guitar had taken over his life. His first notable performance took place the next year with the group Day Blindness, which won the Battle of the Bands at the San Mateo County Fair. Though the group released an album in 1969, Vernazza did not play on it. Notably, the group also included guitarist Gary Pihl (Boston, Sammy Hagar) who followed Vernazza when the group became Fox. Ironically for such a well known guitarist, his short stint with the band (1968-1970) was as a bassist. The player's rep easily secured them gigs at the Fillmore and opening spots for the likes of Quicksilver Messenger Service, but despite taping several demo sessions, the group fell apart after a six-month trip to Hawaii and dealings with local mobsters. He next joined up with a gospel group, Gideon and Power, touring nationally, which also resulted in the first of many appearances Vernazza has made on television when the group appeared on CBS-TV's “Sonny and Cher Show.”

Elvin Bishop Years: TV

Now an in-demand session player and backing musician, Vernazza was happy playing Bay Area venues. “I was doing okay; I was picking up some work doing background vocals on things like a commercial for Sears, just what ever came up for local stores,” Vernazza said. “A lot of people were in the musical *Hair*,” he recalled. “And friends who were actors would call and say, ‘hey, these guys are hiring back ground singers’ and I’d go make \$25 or something. I really don’t remember much about those except they were mostly for smaller local businesses, car dealers, that sort of thing.”

Everything changed in 1971. Now hosting a jam session at a club in San Francisco's North Beach, former Paul Butterfield Blues Band guitarist Elvin Bishop started to come in regularly. Quickly bonding, it was the start of a long and fruitful relationship.

Vernazza's first album with Bishop proved the pairing to be an instant, if qualified success, giving Bishop his first (barely) chart hit, 1974's *Let It Flow* (#100). The albums single, “Travelin’ Shoes,” managed a respectable #61. In another ironic twist, his

guest appearance on that year's Marshall Tucker Band album, *Where We Belong* actually ended up charting higher (#54) than his own group.

By 1975 endless touring was beginning to pay off. The album, *Juke Joint Jump* (#46) and companion single “Sure Feels Good” (#83) both scored significant airplay as the band began its rise to headliner status. Late that year, the band released *Struttin’ My Stuff* (#18) and a lead off single, “Struttin’ My Stuff” (#68), both maintaining an upward chart trajectory.

1976 would prove to be the peak of Vernazza's time with Bishop. The band was now a regular on the music festival circuit, playing stadiums, and was included on the bill, for the second of three times, at promoter Bill Graham's massive Day on the Green music festival. They also appeared in 1973 and 1978. Another key appearance was that April when a Sacramento concert was recorded and broadcast for syndicated radio program, “The King Biscuit Flower Hour,” giving the group well-timed national exposure.

Everything changed with the release of a second single from *Struttin’ My Stuff*, “Fooled Around and Fell in Love.” Now a considered a certified southern rock classic and framed by Vernazza's flute-like guitar riff, it's notable that the songs not only scored a number three chart position but was also a rare crossover hit, reaching #82 on the R&B charts and rated internationally as well well, making it to #34 in the U.K.

“As far as a one-hit wonder goes, it's a great one,” Vernazza opines. “Elvin wrote a good one. I think we happened to be at the right place at the right time, a perfect storm so to speak. Everything was just about perfect.”

The song ultimately earned Vernazza a gold disc for 500,000 copies sold. The year was rounded out by a new album, *Hometown Boy Makes Good* (#70) and another major guest appearance, on Elvin Bishop Band singer Mickey Thomas's debut solo disc, *As Long as You Love Me*.

Though the Bishop Band continued to be a concert attraction, their chart run ended in 1977 with a single “Spend Some Time” #93 and an album, *Live! Raisin’ Hell* (#38). The latter is notable for including two tracks recorded at the San Diego Civic Center on May 14, 1976. “The reason we recorded a live album was that we need to pump stuff out,” he said. “It was like that with all the bands in that era. You recorded a lot in a short period of time because you had to release at least an album a year. Some bands were pumpin’ out two.”

Vernazza notes the hectic pace and love of good times that surrounded the group. “Elvin's band was really wild,” Vernazza laughed. “That's why a lot of those times are just a blur. I don't recall much about that time. Sad, but true. That's why I've been sober for 20 years,” he joked. He considers *Live! Raisin’ Hell* to be the favorite of all his recordings. “You listen to any studio album and because of production and so on, it can sound dated. But you put that album on and it really holds up.”

Vernazza remained through Bishop's 1978 album, *Hog Heaven*, though this would not be the last time the two performed

together.

Significant during this time frame is that members of the Elvin Bishop Band were major media stars, notching up appearances on TV shows such as ABC-TV's “American Bandstand,” “Don Kirshner's Rock Concert,” and “Dance Party” as well as an impressive ten times on NBC-TV's “Midnight Special,” including episodes hosted by and devoted to Bishop and the band. Another noteworthy episode of the show features Vernazza backing Van Morrison on an impromptu version of “Domino.”

Norton Buffalo

Post Bishop, Vernazza concentrated on work with another Bay Area legend, Norton Buffalo and his band the Nice Guys, later the Knockouts. To date, the union has seen only one album released, 2000's *King of the Highway*, with Vernazza continuing to tour with Buffalo.

San Diego and Modern Days

Vernazza moved to San Diego in 2001 and quickly formed his first solo backing group, specializing in the blues, the Johnny V Band. Though he feels the need to control his own music career with his own group, Vernazza admits to preferring side work. “It gives me more time to just relax and concentrate on playing,” he said. “Being a frontman is fun also, but you've always got to be conscious of what's coming next, it's more involved.” He continues his side work playing with Len Rainey during down time with his own band.

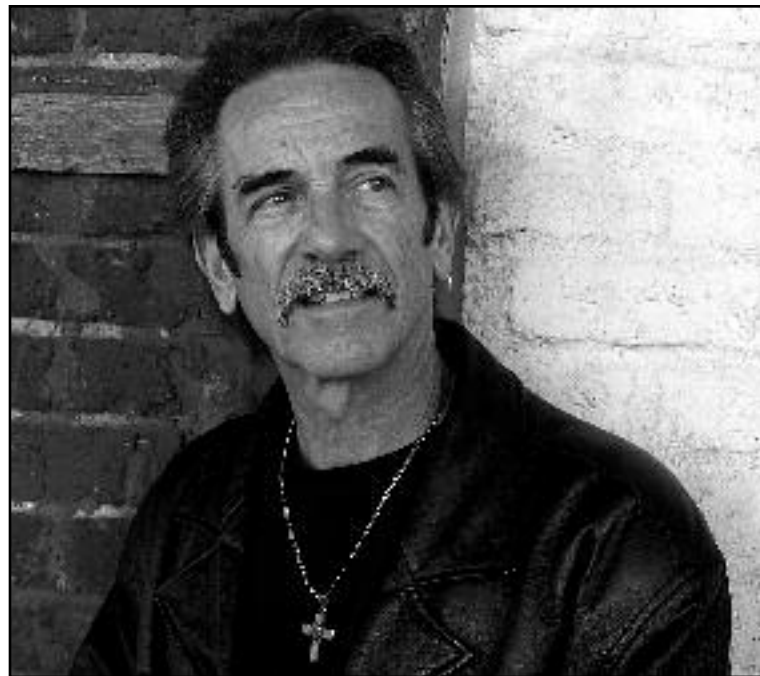
“When I started working on my album, *Feel Like Goin’ Home* [his 2001 solo debut], I knew it was time to finally step out. I had realized that I could sing a lot of the songs that I was having guest vocalists do on the CD.”

He cites the weather as a factor in his relocation to the Carlsbad area but notes that Bay Area overcrowding also helped him make the decision. “I hate to sound like an old person, you know, ‘it aint like it used to be, but when you get older you do look for different things in life, and things down here were so much calmer and less stressful that it seemed like an obvious move to make. People down here are just more friendly and outgoing.”

2005 saw Vernazza's guitar playing back on the charts, when a disc reuniting him with Bishop, *Getting My Groove Back*, hit the Blues Chart at number nine.

At the same time his vintage work with Bishop keeps getting reissued. A recent DVD reissue of “The Midnight Special” includes the Morrison-Vernazza collaboration, while the 1976 “King Biscuit Flower Hour” show was released in 2001. Footage of the band was included on a CMT's *Tribute to Southern Rock* and “Albert's Shuffle” was used in an episode of NBC-TV's “My Name is Earl.” Meanwhile, “Fooled Around and Fell in Love” has been heard everywhere, from the film *Boogie Nights* to the HBO-TV's “Entourage.” It can also be found on more than five dozen international compilations.

2008 found Vernazza once again collaborating with Bishop at a benefit for fire victims in Lake Tahoe and he also contributed to a new album, *The Blues Rolls On*. The union continues to yield dividends with the



Johnny Vernazza

album making number five on the blues charts. The title track is a guitarist's dream, with work from Bishop and Vernazza as well as slidework from Warren Haynes and Derrick Trucks.

Surprisingly, though, he has favorite guitars, including a telecaster he's played for 11 years; he sees guitars more as “tools rather than items to collect.” He does allow that Mike Delany is custom making a new Telecaster for him.

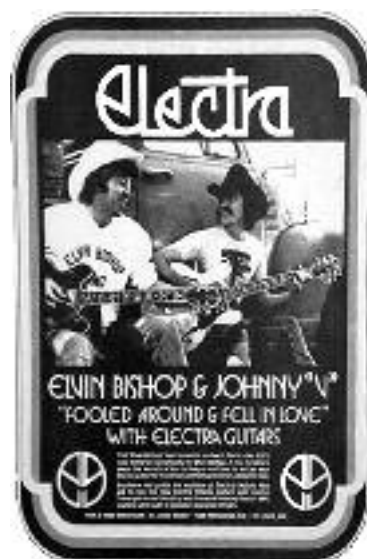
This year has been busy for Vernazza. In addition to touring, sessions with his band Fox, celebrates their 40-year-old recording, released as *San Francisco Sessions* by Germany's R-D Records. He also plans to expand studio work – recent productions and session work can be heard on albums by Michele Lundeen, Merle Brandon, Andrej Sifrer, Ron Hacker, Scarlett Theory, Annie Sampson, and S.E. Willis.

At the moment he's wrapping up work on his album, *Jungle Out There*, with more touring on tap. He also teaches guitar at Camp Pendleton. “It's the least I can do to give thanks to all the brave men, women, and their families that sacrifice so much to serve our country,” he said.

“If I'm going to be putting all this energy out, I might as well be doing it for myself,” he laughed. “When I came down here I realized that if I could work off my name and work off of everything that I've accomplished in my career, I could actually do a bit better and make more money than I could as a sideman.” He notes that not much has changed within the club scene itself, with bad pay and long hours still the order of the day. “We used to do 290 shows a year,” he pointed out. “The technology's gotten better, but the chore of getting stuff together and the pay haven't changed much.”

Vernazza is now in the midst of recording his second album, *Jungle Out There*. “I'll be doing all the vocals, and there will be less overdubs, less clutter. My favorite producers work with a less is more theory,” he remarked.

After more than 40 years of guitar slinging, does Vernazza still get the same enjoyment playing the guitar when he plays the blues? “I get the same pleasure, whatever type of music I play,” he laughed. “I just enjoy playing. For anyone who's been playing the amount of time that I have, there is simply nothing better than playing live. I still enjoy it as much as I did when I was a kid.”



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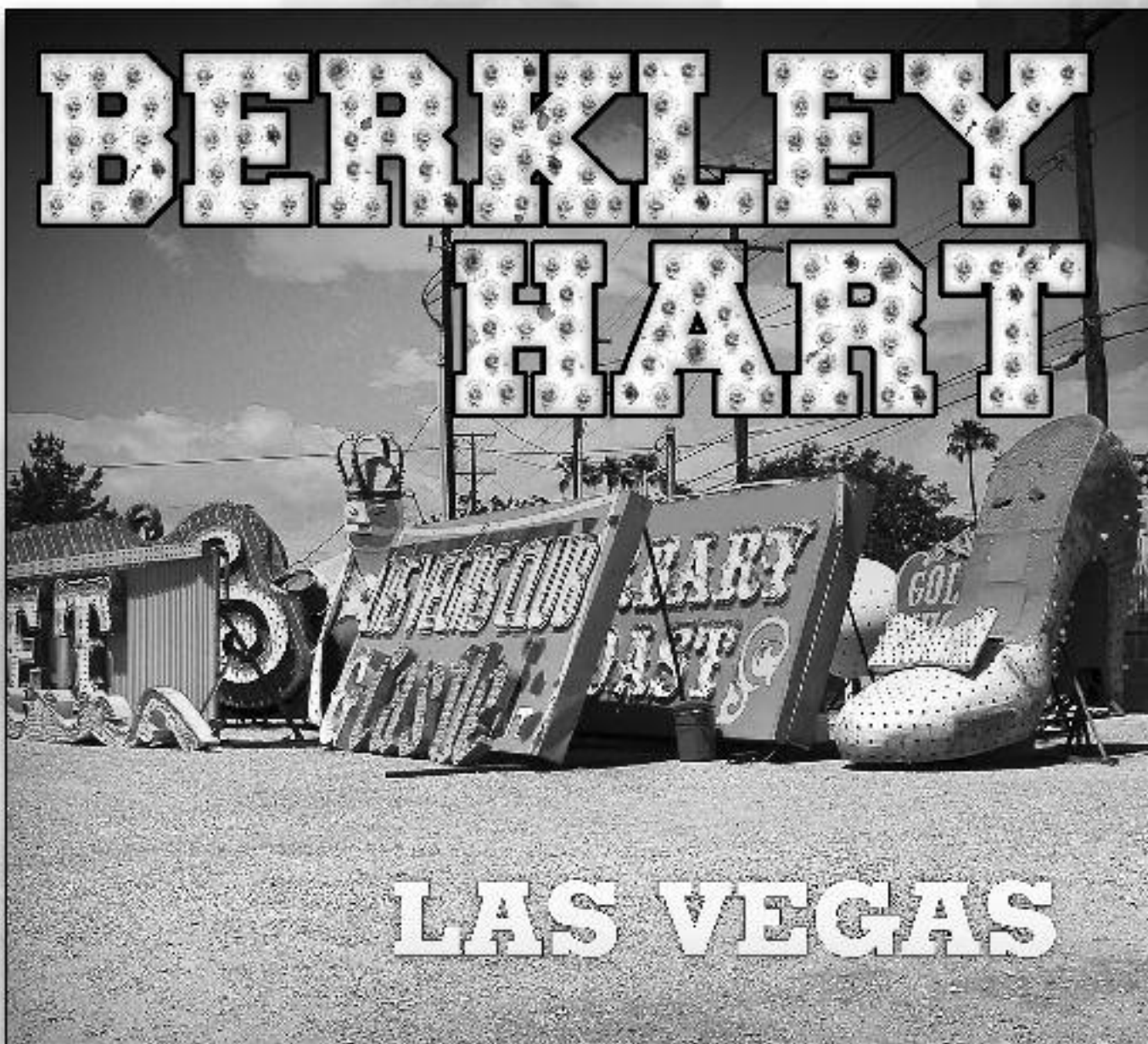
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8-time San Diego Music Award winners, Berkley Hart, celebrate the release of their long-awaited 5th studio album, "Las Vegas"







by Laura Preble

From the cramped back row at the Diversionary Theater, the small stage illuminated in red light looks like the beer-soaked platform at a rockin’ blues bar, not a theatrical performance space. A well-worn drum kit, a couple of guitars, a microphone, a wooden stool, all remind me of time spent waiting for some nightly band to take the stage in any number of tasty dives (and I use the word ‘dive’ as a compliment). Except I’m sitting in a theater seat. Without beer.

That’s because the world of balls-out raucous bar performance and the theater are colliding tonight in the form of *The Toughest Girl Alive*, a staged reading of a musical, featuring local blues legend Candye Kane, staged by Javier Velasco, a well-known name in local theater circles and artistic director of San Diego Ballet.

What do you expect of an ex-sex-worker-diva-blues-mama baring her soul rather than of her body? Sharing intimate details of her personal life, emotional pain, trauma, politics, family memories?

Her story is, as they say, stranger than fiction. Her mother taught her how to shoplift, and she recounts a story of how, at charm school graduation, she wore a stolen dress. She was accepted into, then ex-communicated from, the Mormon church. She won big record deals, then lost them. She made a living in the adult entertainment industry. She battled a virulent cancer. She endured teen motherhood, drug abuse, family dysfunction, and the stigma of being an overweight woman in a world where that’s not accepted, and yet, she didn’t just make it, she thrived. She survived. She triumphed.

Whatever you expect, you get what Candye Kane always delivers: passion, raw emotion, and heartache tinged with a love of the life that caused the pain in the first place.

“I wrote *Toughest Girl* [the song for which the show is named] after going through my divorce,” Candye recently said in an interview. “I was feeling sorry for myself and then started looking back at all I had been through and realized I had been through much more trauma than just my divorce. I wrote the song as a reminder of the rough times I had overcome.”

The show is “a small production with a female actress playing the female characters in my life and a male actor playing the male ones. It is at times dark, funny, and shocking as it chronicles my dysfunctional childhood and journeys through teenage motherhood, adult entertainment, drug abuse and abusive relationships, and music, music, music. It is an uplifting story of triumph and survival.”

And of course, never one to flinch

from the harsh reality of her own past, Kane plays the lead in her own life story. This musical tour through her history isn’t exactly a play; it’s more like a concert with scenes framing the songs. Her music fans aren’t cheated; a sizzling band features long-time collaborator and boogie-woogie keyboard goddess Sue Palmer and Kane’s own son, Evan Caleb, on drums. All this is prelude to a new album, *I’m a Super Hero*, her first for the Los Angeles-based Delta Groove label, her ninth album overall. “It is a very raw, emotional project since I am still a bit raw and emotional from my struggle with cancer less than a year ago,” Kane says on her blog. “Making this CD is a true triumph and victory for me and I am so grateful for this chance.”

Kane shares a producing credit for the album with 26-year-old guitar phenom Laura Chavez, who co-wrote six of the 14 songs on the album with Kane; Chavez also shared the stage for *Toughest Girl Alive*. *I’m a Super Hero* also features work by percussionist Stephen Hodges (Mavis Staples, Tom Waits) and guitarist Dave Gonzales of the Paladins/Hacienda Brothers and sax player Jonny Viau. Paul Loranger played bass on the entire recording and it also features Greg Rutledge on piano.

*Super Hero* is the title of the first song Kane wrote after her April 2008 pancreatic cancer surgery. “Last year at this time, I didn’t even know if I would still be alive, much less making another recording!” she writes on her blog. “I was so fragile when I came home from the hospital and could barely open my mouth to speak audibly, much less sing. I had 150 stitches in my belly after an intense, 11-hour surgery that removed parts of at least five of my organs. Frustrated at my inability to sing normally, I held my guitar and strummed it daily. I believe in the healing power of music and I knew the guitar vibrations would be good for my traumatized body in addition to helping me stay focused on music. Eventually, I was able to muster up the strength to sing just a little and I wrote *Super Hero* as a folk song. My voice was so vulnerable and fragile that it was hard at first to project, but I’m proud to say that I am back and belting like my old self again. *Super Hero* has been revamped as a funky song and it’s a fitting name for this recording that represents victory over the biggest hurdle in my life. I just hope that everyone likes it as much as we have enjoyed making it.”

The new album is a rebirth of sorts, a new project after the staged memoir reading puts a button on her former life, so to speak. The show is just a fraction of what demonstrates this extraordinary strength. With the new CD due out this

summer, a European tour, constant media, and even a line of therapeutic bra pillows (guaranteed worn by her) available for purchase, this is one woman who does not sit still. You won’t hear the toughest girl alive complaining. She is the ultimate recycler: she uses every bit of every experience, grinds it up, and spits those jagged rocks out as diamonds. She is, in her words, a survivor. She thrives, too.

With eight albums to her credit, and former record deals with CBS Epic, Rounder, and legendary blues label Antone’s, Kane has been through both the indie music circuit and the established route of so-called “real” record deals. Although Kane is a powerhouse performer that the *Washington Post* called “a natural wonder like the Grand Canyon,” she’s had to deal with the frustration of a neutered music industry where only the melodic equivalent of landfill sludge seems to make it the airwaves. “It wasn’t just CBS Epic but the whole country music establishment that was/is hypocritical, sexist, and sizist,” she says. “How have big labels changed? Well, this is an even weirder business now with what I call the Mcdonald-ization of the world. In the old days, even with payola, you still had a chance that you could charm some radio DJ into playing your records. Now that kind of human contact is almost impossible unless you have big money and a publicist.”

Yeah, but music is a big part of culture now, right? Look at all the quality performing generated by certain television shows that treat music like a gladiatorial death match. “Shows like *American Idol* have done nothing to help music and have only clouded the

airwaves with more crap,” Kane agrees. “The internet, though it has opened the door to worldwide network-

ing, has also diluted the market with mediocrity because anyone can record in the privacy of their own home. Add to that the piracy and download problems and you can see how the music industry is failing, like so many businesses today. The record industry has lost some of what little integrity they had. They promote only commercial products with no attention paid to originality, in my opinion. There are very few outsiders on major labels these days and I think they will continue to disintegrate until they are obsolete.”

So, what’s a true original to do? Kane doesn’t give up; borne originally of “an overarching desire for fame,” her motivation to succeed has transcended that need for approval, which sparked her early entry into both the music and film industries. Now it’s not all about getting approval of the industry, or even the

audience. Now Candye Kane has matured into an artist who creates art because she has a mission.

“I have been driven to succeed in music and I have been supported by the belief that I have something important to say and to demonstrate: that is, that anyone can realize their dreams if they are determined enough. That it’s not so important that you have the best of everything but that you do your best with everything you have.”

In her memoir stage show, Candye Kane freely discusses her time spent in the adult entertainment industry. “I used sex as a stepping stone to fame,” she tells the audience from the stage. But in a separate interview, she notes, “I have always been honest about my background, but it is frustrating sometimes since I am 47 years old and have been in this business for so long. I was only in the sex business for four of those 47 years but they are the years that everyone dwells on.”

Although people are fascinated with her blue movie beginnings, and she freely discusses them in her memoir show, she admits that it’s frustrating to be pigeon-holed as a “porn star” when that part of her life was only a small slice when compared to the time she’s invested as a yeoman vocalist.

“I guess they think I opened my mouth at 30 and suddenly realized I could sing! The ignorance is astounding,” she says. “I have always been a singer. I became a teenage mom and had to support a child. I did what I had to do to survive. I don’t know why it’s a subject that no one can let go, even 20 years later. I don’t know why people think I cannot do a family style show. I have played for ambassadors and presidents and for children’s street fairs. I know when to keep my mouth shut and when to be candid. It’s a shame that others can’t figure out how to do that. People make lots of assumptions based on those four years of my life.”

But she doesn’t try to cover up that part of her life; she has chosen to become an activist for those who work in the industry. “Whenever I have the opportunity, I am vocal about how I used my past sex work to facilitate my musical dreams. In this way, I feel I am helping my sisters and brothers in sex work and the community at large to look beyond stereotypes and limitations. All of us are more than our bodies, and more than our jobs. We have dreams inside of us and all of us should have a chance to realize our full potential without unnecessary obstacles, whether self imposed or culturally or morally implied.”

And, as previously mentioned, Kane has also won battles with another formidable enemy: cancer. “Cancer is the exclusive club that no one wants to belong to,” she says. “I have had people share incredible stories of survival and heartbreak with me. I am still answering





# CANDYE KANE

TOUGHEST GIRL BECOMES SUPER HERO



*Kane with Sue Palmer*



*So?).* There are a few people, though, in the large-sized acceptance movement who don't want to be judged by how they look but are quick to assume that thin people they see have lived a life of privilege and luxury because they are thin. I am still a body activist now more than ever. I know I am lucky to still have a body and to be alive each day. I still believe we all have to embrace the bodies we are in, right now, while we have them. Cancer has been a blessing for me because it has made me reevaluate my life, my role in music, and my health. I am better for having experienced this challenge, and, whatever happens, I will go out singing and swinging, hopefully until I'm in my nineties."

As she says, she's the toughest girl alive, and it's hard to imagine anything stopping her. "I am making a new CD for Delta Groove featuring my guitarist Laura Chavez. I am also doing my stage play and hope to be able to bring that to cities worldwide so I can stay in one place for a week or two. With blues clubs closing right and left, I think we are all going to have to be creative to survive. I am teaming up also with my daughter-in-law to-be, British blues singer Dani Wilde. Dani will appear on some co-bills with me this summer."

Last month Kane performed in Europe, and one of her gigs was for a charity for special needs kids in the Netherlands called United By Music (<http://www.unitedbymusic.eu/>). This is

an amazing group that, according to the website, “supports talented people with intellectual and physical disabilities and gives them the chance to perform blues and swing music on stage with a live band for the general public.” Candye Kane spurred the creation of this organization, which has inspired and helped countless people in a way that is unconventional, but especially wonderful because of its unconventionality. “I will continue my work with that project and hope to one day bring it here to the states. We use blues music to teach people with disabilities how to transcend their daily challenges with song. I teach them some songwriting tricks and they gain confidence and flexibility by appearing onstage with a big band. It’s a wonderful experience and the best project I am involved in.”

“Every day that I am awake on this planet is a real blessing. I hope to continue to inspire people to be self aware and positive and to fight to overcome health, economic and day-to-day obstacles. I am a fighter and I am grateful for more time on this planet to perhaps inspire others to fight for their own lives and their own dreams.”

Her story is stranger than fiction, and perhaps more satisfying. It's good to know someone who doesn't give up even when life throws its worst curve ball. Candye Kane takes the curves, puts them in a feather boa and a push-up bra, and flaunts them in the face of fate. And that's good for all of us.

more than 1,000 emails and letters that I received while I was in the hospital and recovering. It was incredible; the outpouring of love and support I received from people all around the world. I believe the collective energy of people worldwide helped to heal me. That, a great surgeon, and some really good luck and determination have made all the difference.”

At last check, Candye Kane had

kicked the cancer and was back doing what she loves best: performing.

A byproduct of her cancer treatment was a weight loss of over 100 pounds. Since Kane has always been, by her own description, “big and beautiful,” did the weight loss make a difference? “I have received overwhelming emails of support from large-sized people worldwide, including famous activists such as author Marilyn Wann (author of *Fat?*



*Photo: Dennis Andersen*



EDDIE. DENNIS ANDERSEN





# Bluegrass CORNER

by Dwight Worden

Following a great April for bluegrass music in the San Diego area. (Bluegrass in the Flower Fields in Carlsbad with Highway 76 on April 4; the Adams Avenue Roots Festival with Chris Hillman and Herb Pedersen, Shawn Rohlf and the 7th Day Buskers, and more on April 25-26; the Stage Coach Festival in Indio with the Del McCoury Band, Doyle Lawson and Quicksilver, Ricky Skaggs and Kentucky Thunder, Chris Stuart and Backcountry, and more, also held April 25-26.)

April also brought us the first ever SDBS Bluegrass Picnic, sponsored by the SDBS board of directors, which provided free hot dogs and drinks. It is reported that there was some fun pickin', some storytelling, and good, old-fashioned socializing among friends. The event was held Saturday, April 11, at the Jess Martin Park in La Mesa. And, April 17-19 featured the annual Spring Bluegrass Campout at the KOA campground in Chula Vista. This event is always a highlight for those who attend, with lots of jamming, a potluck meal, and great fun in a beautiful setting.

May looks to be an exciting month as well. First up in May, the San Diego Bluegrass Society is presenting a free bluegrass gospel concert at Pacific Beach Baptist Church at 4747 Soledad Mountain Road at 7 pm on Sunday May 3. The SDBS will be presenting several bands emphasizing bluegrass religious and gospel music. Admission is free and there will be a good will offering.

Friday, May 8 features guitar-finger-style expert Doyle Dykes with the Kruger Brothers at Cuyamaca College in the Communication Arts Center, 900 Rancho San Diego Parkway, El Cajon, at 6:30 pm. This is a special benefit for the Build a Future Foundation, sponsored by Taylor Guitars and Deering Banjos. Tickets are \$150/\$100. Call Sunny at (619) 258-3670 for more information.



Byron Berline

Sunday May 10 at 7:30pm brings star-fiddler Byron Berline with the crowd pleasing Bluegrass Etc. to Acoustic Music San Diego for a special concert. Byron Bertine has played and recorded with many of the top names in music, including Linda Ronstadt, Emmy Lou Harris, and the Rolling Stones, as well as with the very best bluegrass bands including Bill Monroe and his Bluegrass Boys, the Country Gazette and many others. Bluegrass Etc. is a perennial crowd pleaser presenting the pyrotechnics of mandolin and guitar player John Moore and the wizardry of Dennis Caplinger on fiddle and banjo, backed up by the steady bass and vocals of Bill Bryson. Tickets are \$20 and all the seats are good. Contact (619) 303-8176 or <http://acousticmusicsandiego.com> for tickets and information. The show will be held at the church at 4650 Mansfield just off Adams Avenue.



Alison Brown

On Thursday, May 14, the Alison Brown Quartet will perform with Joe Craven at Anthology 1337 India Street, San Diego, 7:30pm. Call (619) 595-0300 for tickets and information. Alison Brown is one of the top banjo players in the



The Grascals

business and Joe Craven is a multi-instrumentalist of the highest caliber.

Two days later, on Saturday, May 16, 7:30pm, the Grascals will make their first San Diego appearance at Acoustic Music San Diego. The Grascals are one of modern bluegrass's top bands, having won the International Bluegrass Music Association's highest award – Entertainer of the Year – in both 2006 and 2007. In 2005, the Grascals won IBMA's Emerging Artist of the Year Award, along with Song of the Year for the groups Me and John and Paul. Before that, in their first year playing together, the group was invited by Dolly Parton to tour with her and to open her shows – not bad for a brand new band!

In addition to the IBMA awards, the Grascals won the 2008 SPBGMA (Society for Preservation of Bluegrass Music Association) Bluegrass Awards for Instrumental Group of the Year (for the third consecutive year), Bluegrass Band of the Year (for the second consecutive year), and Mandolin Player of the Year (Danny Roberts' second win in three years). In 2006 the group also took home Album of the Year for their self-titled debut, and Song of the Year for Me and John and Paul. The group earned a Dove Award nomination in 2007 for Bluegrass Recorded Song of the Year for "Did You Forget God Today," featuring the Jordanairens, which is included on Long List of Heartaches.

The Grascals are: Terry Eldredge, guitar; Jamie Johnson, guitar; Danny Roberts, mandolin; Kristin Scott Benson, banjo (Kristin is the reigning IBMA Banjo Player of the Year); Terry Smith, bass; and Jeremy Abshire, fiddle. Tickets are \$20 and available at <http://acousticmusicsandiego.com> or call (619) 303-8176.

May looks to be a great month for bluegrass in San Diego and we hope you all get out and do some picking and have some fun.

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Play Guitar Naked



## The Zen of Recording

### THE BABEL FISH

In Douglas Adams' excellent book The Hitchhiker's Guide To The Galaxy, there are myriad crazy and amazingly unique characters and concepts introduced. One that remains indelibly tattooed onto this reader's heart is a creature called the Babel Fish.

Your basic intrepid galactic traveler is confronted with a wide assortment of languages and dialects not just from other tribes and countries, but also planets and species, on an almost constant basis. The workaround for being able to overcome such an obstacle (and, really, to ensure one's survival) is to place one of these little organisms in your ear. The Babel Fish just sort of lives in the host's ear and translates everything it hears into the host's native language, thus alleviating the need for third-party translation.

As concepts go, it's a fantastic one. What if the entire world we live in were unencumbered by the constraints of language? If we were able to communicate more directly, what would change? How different would the world be?

Questions like these not only lead us through fanciful daydreams ranging from properly executed fast food orders to world peace, but also inspire some to come up with solutions that apply to other areas as well. For instance, how many different computer programs and platforms exist just in the area of music? Sure, ProTools has fast become the de facto standard found in most studios at this point, but if it were as perfect as they portend it to be, why would there be so many users of other programs like Cubase, Nuendo, Logic, Digital Performer, Sonar, SAW, Audition, and, of course my personal favorite, Sony Vegas?

The point here is that there are a lot of languages and dialects being spoken throughout our own musical galaxy. In our quest to venture outside of our own worlds and interact with other artists, engineers, and producers, we often stumble into the frustrating chaos of conflicting methods and nomenclature, if not complete incompatibility.

There are indeed new technologies and answers being introduced (more on that later) but first, let's take a look at some ways of making our digital audio more "open source," so that we can more effectively interact and collaborate with others, regardless of their native programs, platforms, and working methods.

There are a couple of recent "real world" examples that can best illustrate what I mean.

In the first example, there was a need to collaborate "long distance" with a keyboardist in Chicago while we were in the studio in San Diego. The fastest way we found to work, without spending too much time uploading and downloading tracks, was to discuss things together first, via Skype. Once the basic ideas were conveyed, we simply emailed an Mp3 version of the entire song, making sure to include the song title and tempo in the name of the file. Note that there was no trimming of beginnings or endings to ensure that the tracks would line up perfectly in time once we imported

them back into our native recording application. Nearly all of the keys in Bviolin's Stretch/Reach album were recorded this way, with no difficulties at all.

In another instance, a previous client wanted to provide tracks to another producer for a remix project. The producer wanted them in ProTools format, but we used Vegas for the original tracks. Additionally (as many of you have probably found by now), if you don't have the exact same plug-ins as the source studio, your tracks won't include the same processing that was employed in the original sessions.

There are a lot of ways to overcome this, but my favorite method is to provide tracks that can be assembled into a good approximation of what the actual mix sounds like, just by importing the tracks into whatever the end user's favorite program is.

The reason for this is a simple one. In tracking, editing, and eventually mixing a song, there are a lot of decisions and processes made that can define how that track actually sounds, like some eq and compression in the case of a bass guitar track. The way that processing makes that bass "sit" with the other tracks in the mix might be so dramatic that you wouldn't want to start all over with no processing at all.

What I do is mute all of the tracks and busses except for the track I'm exporting, making sure to leave all of the track and master output levels the exact same as they were when the final mix was rendered. I'll solo the bass drum track and export it into a folder that is named with the song title and tempo, i.e., "Feel So Bad (119 bpm)," naming each of these tracks with its song name as well, i.e., "Feel So Bad BD.wav," continuing with the snare, overheads, toms, and so on, remembering to leave its processing untouched and to make a file that is the entire length of the song. This will help with getting it all to line up right. You'll know you're doing it right if, in the case of a guitar solo that occurs halfway through a song, you see a long



Sven-Erik Seaholm

stretch of silence before it ever begins.

I export all of these files in stereo format. This allows me to retain the panning info too, even if they want to eventually change that. As I said before, this allows remixers to start from where I left off, letting them work subtractively, rather than starting from absolute scratch.

However, many folks like to do just that: start from scratch. In this case, how can one program "talk" to another?

Well the fine folks at Solid State Logic ([www.solidstatellogic.com](http://www.solidstatellogic.com)) have come up with their very own Babel Fish for us in the form of Pro-Convert V5 (\$699 list, \$595 street).

This program does an incredible job of allowing multiple users to work on the same project by converting from one format and platform to another. In my case, exporting and importing Protools sessions to and from Sony Vegas worked very effectively, as did subsequent tests involving Wavelab montages and Sonar projects.

There's no easy way to break it to the faint of heart, but there are a lot of parameters to go through, at least at first. These range from options regarding fade types, markers, and automation envelopes to sample rates, bit depths, and the like, so prepare yourself for a bit of trial and error at the outset. Once these were all understood and addressed, the program worked like a champ and met every challenge I could think of to throw at it.

Finally, there's a way to collaborate with users of virtually any program, allowing a level of creative interaction that was unprecedented until now!

Now if only there were a program that could translate what drummers say!

*Sven-Erik Seaholm is an award-winning independent record producer and recording artist. Find him on the web at [SvenSongs.com](http://SvenSongs.com), [KaSPRO.com](http://KaSPRO.com), and [myspace.com/SvenSeaholm](http://myspace.com/SvenSeaholm)*

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# Hosing Down

by José Sinatra



José Sinatra completes a self-portrait

## DELUSIONS OF GLANDURE

Until you've been publicly caught with your hand in the proverbial cookie jar, you've never known the true meaning of shame. Or so they say.

Speaking of cookie jars, I've read and reread *Proverbs* and can state authoritatively that nowhere within its 31 scintillating chapters is there a single (or married) reference to cookie jars or cookie bags or tough cookies or even Mrs. Fields. And who are these argumentative Philistines known as "they" anyway?

The argument is absurd on its face (or on its back or even its butt) and, more important, shames everyone who repeats it and should condemn to Hell anyone who perpetuates its absurd life by ushering it into print in any form. Except me, naturally, since I'm here only to hold it up to its deserved ridicule and perhaps nudge myself just a wee bit closer to that elusive Pulitzer Prize, which I've been coveting of late, even more than that certain item of Britney's intimate apparel.

No, shame comes in many forms, but cookies just ain't gonna cut it; that's one tub of lard I'm not about to swallow.

My probing into the fetid fundament of shame naturally led me to television documentaries, such as "Life's Most Embarrassing Moments," "Punk'd," and "Joanie Loves Chachi," where I encountered assembly line incidents of unexpected hits to the groin, weddings besmirched by stomach contents, and a lot of folks whose red faces were caused by their own friends setting loose their own inner Marquis de Sade.

What I've been hunting down are examples that provide a great amount of honest empathy, not laughter, the kind of incident that makes you want to run up to the shamed one, say something like, "Oh, I'm sorry that happened! I think I know how you feel right now and you have my sympathy. Hey, it'll pass . . ." But you know it won't, so don't even open your mouth, you freaking liar. Nobody knows it won't pass better than the person you're talking to. And if somehow you get off on telling lies, you shouldn't have been let out of the kennel to begin with.

At last, my several hours of scholarship reached their end, having finally found a supreme example of an occurrence of such royal embarrassment, that the shame is surely alive and gnawing away over four decades after it did the hidden word in "embarrassment" proud.

That hidden word is, of course, *Mbar*, a contraction of the ancient *Mishbar*, which eventually corrupted into *Ishtar* and became the title of a shameful film, starring Warren Beatty and Dustin Hoffman. But that's beside the point, and I hope this entire paragraph embarrasses me enough to delete it from this column's published draft. If it doesn't, then I truly have no shame.

The supreme masterpiece of shame occurs within the rather elusive, rarely seen 1970 film *Celebration at Big Sur*. It's a documentary of a folk-rock festival that took place up north, when the peace-love-hippie vibe was at its zenith, the performances far less formal, and a sense of com-

munity and brother/sisterhood permeated the event as filmed. At least until one freak on a bad trip becomes belligerent and threatens to make it a real bummer for anyone who happens to be near him. So, sage-like Steven Stills, in his flowing serape, seems to decide that his own prodigious, inborn vibe of peace will allow him to gently talk this bastard down, to redeem him in the glory of Stills' glowing celebrity aura. Suddenly, when the drugged-out freak lays a hand on the revered musical sage, it's all that a few other fellows can do to keep a flailing, suddenly enraged Stills from trying to kick Mr. LSD's psychedelic butt. I'd bet that Steven Stills has been turning over in his grave ever since, and he hasn't even died yet. It's a riveting performance, and my heart has honestly been out to him ever since I first saw the film at the Academy Theatre back in 1971.

To prove to any doubters among you that I'm not gloating over Stills' unfortunate lack of decorum and hilarious duplicity, I'll make my Hall of Shame a bit more personal.

Back to my own high school days once again. I'm finally out on a Friday evening for the first time with the school's all-time Legendary (and "virtuous") Babe, and we're having a wonderful time. There's palpable animal attraction, the conversation has been involving, even astonishing, and it feels as if God himself is blessing our union. There isn't a bit of doubt that Sherry is The One.

Just as Heaven's gates begin to open and we find ourselves in gloriously energetic passionate petting, Sherry whimpers that I should talk to her, or rather, that I continue to verbally assess the situation in which we are happily imprisoned. The honest, impassioned *bons mots* that escape my engorged lips send her into uncontrollable paroxysms of laughter, which embarrass me and shame me and certainly curtail our exercise. It was much later that I understood that what she was after were words of a more prurient variety – the old "talk dirty to me" syndrome – which, at the time, I had yet to apprehend or encounter.

I was quite upset with myself, to say the least. What an idiot I had been – to have used on Sherry my favorite line from the Tyrone Power version of *The Mark of Zorro*, even if it had perfectly summed up my feeling at that moment! (Don Diego, disguised as a *padre*, confesses to gorgeous Linda Darnell, "You're more lovely, more radiant than a morning in June.")

That Sherry quoted me perfectly accurately to her girlfriends became apparent the following week and throughout the ensuing ones when again and again I'd be in the hallway and the random babe, whether I knew her or not, would stop me, repeat the line, and walk away giggling.

What ultimately erased all my shame was when I finally understood that which shame itself had so jealously kept from me: the certainty that each of these concupiscent young ladies were simply doing something admirable. They were, of course, only speaking the truth.

# RADIO DAZE



Jim McInnes

by Jim McInnes

## THE ULTIMATE MUSIC CHALLENGE

No, the title doesn't refer to the daunting task of me learning how to play a decent guitar solo. It refers to an event called the Ultimate Music Challenge, a battle of the bands featuring cover and tribute acts only.

This is a first-class production that happens every Sunday from now until June 28 in the Dreamcatcher Lounge at the Viejas Casino.

I just got home from emceeing the first show (under the auspices of Jack FM, where I am heard weekday afternoons...shameless plug).

My wife and I had a blast, especially because the second band was awesome.

I don't know why I had never heard of **Rolling the Stones**. These guys were so convincing as the Stones, I thought they were actually better! The singer had Jagger down...the mannerisms, the voice, and the accent. Their drummer was an older guy, possibly in his late-50s or early-60s, who bore more than a passing resemblance to Charlie Watts. They had their Keith and Ronnie clones, a bassist sorta like Bill Wyman, two backup singers, an older keyboard player, and a sax player.

Their set included some of my fave Stones tunes, like "Start Me Up," "Live with Me," and "Brown Sugar."

The crowd roared its approval when the set ended. The Jack FM crew measured audience response at 110 dB on the decibel meter! That's as loud as a jet taking off, or some such analogy.

The cool thing is that the Ultimate Music Challenge has a panel of three judges, like on American Idol.

The judges for this season's competition include a couple of names familiar to readers of the *Troubadour* – singers Anna Troy and David Patrone. The third judge is Edwin Decker, who writes the wonderful "**Sordid Tales**" column in *San Diego CityBeat* magazine.

The sound and production values are first class at Viejas. The shows run like clockwork – five bands per night, each performing a 20-minute set, followed by a 20-minute intermission. Shows begin at 6:20pm every Sunday and end by 10pm. It's the perfect time slot for a Sunday evening's entertainment...catch a few bands and get to bed before 11pm! Of course, you must be 21 or older.

Here's the coolest part...there's no cover charge!!!!

I hope to see you there.



by Peter Bolland

## W H Y S U S A N B O Y L E M A T T E R S

By now 50 million of us have seen the viral YouTube video of Susan Boyle's remarkable performance on the BBC TV show "Britain's Got Talent." It's the most widely seen video clip in world history, surpassing previous skyrockets, such as "Bush vs. Shoes" and "Tina Fey as Sarah Palin." The footage is absolutely gripping on many levels because it holds a mirror to contemporary culture, revealing what is best and worst in us. But mainly I'm writing about this because every time I watch it I cry and I'm trying to figure out why.

Susan Boyle is an invisible 47-year-old woman from a tiny cluster of villages in Scotland. She's the kind of woman you look right past – frumpy, unkempt, one of the many, not one of the few. In the years since her father died, Susan shared a tiny apartment with her ailing mother. Then her mother died. "I live alone with my cat Pebbles," she told the show's hosts. "I've never been married, never been kissed."

"How old are you Susan?" Simon Cowell asked as she stepped on stage. "Forty-seven," she said. Cowell rolled his eyes.

"Okay," he said, barely containing his boredom, "what's the dream?"

"I'm trying to be a professional singer," she answered. Cut to a tight shot of a young woman in the audience shaking her head disdainfully and turning to her friend in commiseration.

Then Susan Boyle began to sing. The song was "I Dreamed a Dream" from *Les Misérables*. It is the heartbreaking lament of a wounded-in-love woman whose youth, innocence, and trust were repaid with disrespect, disregard and pain. And yet there is a note of defiance, of transcendence, of victory snatched from the jaws of defeat. It's not in the words – which are unremittably dour – it is in the proud clarity and upturned eyes of Susan Boyle's magnificence. Looking at her face you can easily imagine – whether it's autobiographical or not is irrelevant – that the song is about her, so perfectly does she channel its wrenching truth, which the world often mistakes and abuses beauty in its blind pursuit of vanity and insignificance.

Three seconds into her performance the mood in the room powerfully shifts. In one of the most spontaneous and explosive moments I've ever seen on television, the audience is swept away by wave after wave of shock and awe. People leap to their feet, their chairs no long able to hold them.

When the song ends, Piers Morgan is the first judge to speak. "Without a doubt, that was the biggest surprise I have had in three years of this show. When you stood there with that cheeky grin and said 'I want to be like Elaine Page,' everyone was laughing at you. No one is laughing now. That was stunning, an incredible performance. Amazing. I'm reeling from shock..."

Then it was Amanda Holden's turn. "I'm so thrilled, because I know that everybody was against you. I honestly think that we were all being very cynical, and I think that's the biggest wake up call ever. And I just want to say, that it was a complete privilege listening to that. It was brilliant."

Simon Cowell rounded out the panel with his usual panache, ending his remarks by saying, "Susan, you can

PHILOSOPHY, ART, CULTURE, & MUSIC

# STAGES

return to the village with your head held high. That's three yeses."

Susan Boyle matters. She is a walking rebuttal to all the bullies who ever walked the earth, preying on the weak, demeaning the different, imposing their arbitrary definition of "cool" on the rest of us. The only people who are really cool, the people who define cool, are the people who are absolutely oblivious to the very concept of "cool" itself. They are so cool they don't even know what cool is. Even the bullies in the audience were wiping their eyes and rising to their feet in thunderous applause.

The entertainment industry needs Susan Boyle. As record executives scramble to foist upon us the next cookie-cutter Barbie doll pop star, we the people have spoken through the pure democracy of the New Media. And here is what we said: all we really want is the Real. We don't care what package it shows up in. We just want Truth and Beauty, you know, all that stuff Plato wrote about 25 centuries ago, "even if in the form of an unlove-ly husk."

Susan Boyle empowers and encourages us with her unapologetic presence. She exhibits the perfect combination of fearlessness and humility. She demonstrates that courage and arrogance are wholly unrelated. In fact, arrogance and machismo are usually sure signs of the utter absence of confidence and mastery. Real greatness is humble. She reminds us that it is enough to show up and simply do our best.

Most important, Susan's unintended beauty reminds us in no uncertain terms of our own unrealized beauty. Through her we realize our own magnificence. I'm convinced that's the real reason her performance breaks us open. Look at the faces of the people in the audience. Look at the lump in Piers's throat. Look at the wonder in Amanda's eyes. Look at the warmth, even the love on Simon's face. We've never seen that face on "American Idol," never, not even once. Susan's bold presence triggers something deep inside us, something we have kept well-hidden; a profound and abiding self-acceptance, even self-love. It is a love we have been withholding. Her beauty breaks the anchor chain and we drift into the light of the knowledge that we are beings of infinite value. After all the years of drought, suddenly we are awash in love. This is what Susan has given us. That's why there are tears. And that's why Susan Boyle matters.

Editorial note: The best version of the segment is here:  
<http://www.youtube.com/watch?v=5DgQ12oqA&feature=related>

Peter Bolland is a professor of philosophy and humanities at Southwestern College and singer-songwriter-guitarist of the Coyote Problem. You can complain to him about what you read here at [peterbolland@cox.net](mailto:peterbolland@cox.net). [www.thecoyoteproblem.com](http://www.thecoyoteproblem.com) is the ethereal home of the Coyote Problem.







# DEEJHA MARIE TAKES A CARPET RIDE ON HER OWN

by Paul Hornick

Throughout the history of popular music there have been times when a great performer emerged from a great ensemble, as when Smokey Robinson stepped up from the Miracles, when Diana Ross went without the Supremes, and when Cher dropped the "Sonny and" from the beginning of her moniker. In like manner, local singer DeeJha Marie is stepping into the limelight on her own. "I've been singing for 20 years and this is my first solo CD," she says as she holds her brand new, fresh off the press, disc *Carpet Ride* in her hands. "I'd been on a few other discs, but it's always been with me singing in a trio or as part of a band."

Less of a breakaway from performing with her ensembles than a personal fulfillment, the disc is the culmination of some long-time efforts and recent collaborations. Marie had been writing songs for a few years, but without much success. Most of the tunes remained half finished, needing a bridge or having an incomplete chorus. Some had been sitting on the shelf for five years. Then, about seven months ago, a few personal inspirations transpired in Marie's life and she was also caught up in the excitement of the Obama candidacy. Inspiration flourished and the time was ripe for finishing the tunes and releasing a CD.

When Marie made up her mind to wrap things up and start recording, Joe Woods stepped in with a helping hand. Woods and Marie had met and fell in love about three years ago. A bassist and veteran of the local music scene, Woods has performed with Zajj and the Johnson Project. He helped Marie with finishing and polishing up the tunes; he also did most of the heavy lifting when it came to arranging the music. His bass holds down the bottom line on the CD, and he also contributed with backup vocals and some keyboard work.

The subject matter for the songs' lyrics came from Marie's personal experiences, such as finding love, losing love, and finding it again; and all are a mix of soul and R&B, with a little hip-hop thrown in. Over the weeks and months Marie and Woods worked the songs over and over, refining the tunes or rewriting the lyrics. "Every day we were working with the tape recorder," says Marie. Though most of the compositions took their time gestating, a few of the tunes were formed almost instantly. "She wrote the blues number on the spot!" Woods says about the tune "So Blue, So Good." Marie is self-effacing about this one. She says, "Well, you know, the blues is just a certain structure; it's about the same all the time. So I didn't have to work on that. And the words, once we started, just came to me."

Perhaps a larger assemblage than my entire high school graduating class, the line up of talent that Marie and Woods garnered for *Carpet Ride* includes some of the finest musicians in the San Diego area. Marie was brought in by the Motel Swing Orchestra's boogie-woogie queen Sue Palmer and trombonist April West. The saxophones of Kamau Kenyatta, Johnny Viau, and Daniel Jackson grace a few tunes. Marie's daughter, Sharifa Muhammad shares in the background vocals. There are a few guitar players, maybe not enough to shake a stick at, but even still, Willie Lee Brown, Mark Eppler, A.J. Petersen, and Steve Wilcox support the rhythm and wail on the rock and blues licks. Domenic Emhambre plays keyboards, and Paul Ruiz plays trumpet.

Born in the heart of the Allegheny Mountains in the southwestern corner of Pennsylvania and spending most of her formative years in Europe, Marie has made her home in San Diego for the past 20 years. It was here that she began her musical career. She says, "I heard that they were having auditions for 'The Gong Show'"



DeeJha Marie

down here in Balboa Park. Well, I was out of work and broke. So I figured, what do I have to lose? I called up my husband, Douglas, and said, 'We gotta do this!' We got together with my daughter, Sharifa, and rehearsed a couple tunes as an a capella trio. We auditioned, and a week later they called us back to perform on the show!"

For you youngsters and folks with weak memories, "The Gong Show" was the beta version of "American Idol." Long before Colin and Paula, there was Chuck Barris and a panel of B-grade celebrities who judged amateur acts for their talent. Comedians, singers, and just about anybody else who wanted to use up a small portion of their 15 minutes of fame gave it their best shot for a trophy and a cash prize. If any of the celebrities thought an act was truly bereft of talent, they banged on a big gong, and the act was eliminated from the competition.

"When we auditioned, they asked me the name of the band, and we'd never talked about that. So I just said 'Pieces.' That's the name we went on the show with," Marie remembers. "Well, we went on the show and we won! I still have the trophy. I know it's just some painted Styrofoam, but it might as well be gold to me." Following the success of "The Gong Show," the trio began performing around Southern California, creating a lot of excitement in the early nineties. With only three

voices, they managed to sound like a full choir; their rhythm and bounce was so strong, it felt like a band was playing behind them.

Not only a singer, but a big music fan too, Marie followed a number of local performers, one of which was Sue Palmer. Palmer and her band, Tobacco Road, were performing regularly at Croce's, the bastion of the Gaslamp District, which is owned and operated by Ingrid Croce. During one of Tobacco Road's sets one night, Palmer agreed to let Pieces take the stage for a song or two. The trio filled the nightclub with a high-energy version of "Route 66." "Right there Ingrid came out from the kitchen and came right up to us. She hired us on the spot," Marie remembers. Unusual for an a capella group, Pieces was given a slot for a full evening's performance once a week, a gig that they held for years.

Marie's relationship with Palmer has been fruitful in other ways. For years she has been the vocalist for the Motel Swing Orchestra, Palmer's boogie-woogie/swing/jazz ensemble. She performs regularly with the band and is the featured vocalist on all the band's CDs. Speaking of CDs, Marie plans a CD release for her new disc on Sunday, May 3 at Dizzy's. When it comes to encouraging folks to attend, Woods is the one to speak up. He says, "This disc is all original and soon to be classic."



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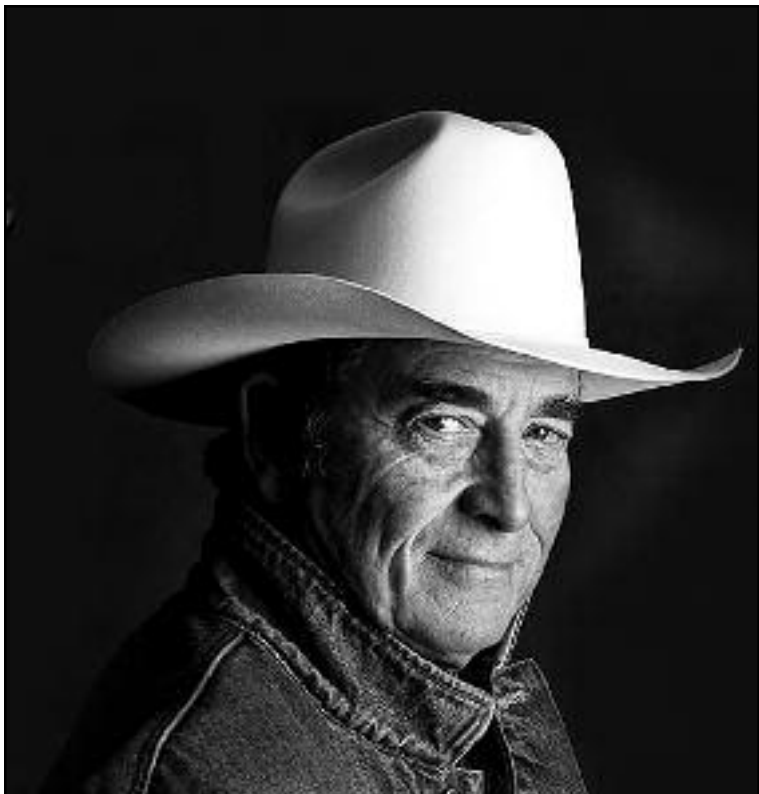
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## EPISODE 2

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Ian Tyson

by Terry Roland

Ian Tyson is the real deal. What others have imagined, Ian has lived. From a rodeo-riding youth to a broken-hearted gentleman and a prairie poet. He is a cowboy historian, a northern-sky storyteller and although he was born and raised in Canada, he's as American as a buffalo. He's a romantic and a realist, a rancher and a true singing cowboy, riding out on a what he calls a fenceless plain; he's the one Gene Autry only wished he could have been. Tyson's songs are strewn with story, lore, and legends. In some ways he personifies the quietly disappearing prairie wind-song. Still, he takes daily walks along his own personal gravel road to his cabin at the end of a box canyon. There he continues to write his songs about lovers, wolf packs, wild horses, rodeo children, adventures on a Navajo rug, and the joys of Canadian whiskey.

As we talked in a recent phone interview, a significant word kept coming into our conversation: space. In 1909, his Welsh immigrant father first stepped on to Canadian soil and experienced the reality of that western prairie wide-open space. It's easy to forget that there was a time when the untamed frontier was considered another planet to the uninitiated city-dweller. Tyson's father was this kind of person. But he stayed and the blood and yearning for the wilderness was passed on to him. He described it as the unfenced West, the place where wild horses roam free – the now disappearing wild land where man and beast dwelled in harmony. These are the topics of Tyson's finest songs.

Tyson is among the finest and underrated rated of North American singer-songwriters. After years in the rodeo circuit, beginning when he was 18, he left it behind due to an injury. It was then that he began his musical career at age 24. With his partner and even-

tual wife, Sylvia Fricker, they would become known as Ian and Sylvia. They were innovators in the urban folk renewal of the early '60s as well as country-rock pioneers with their band, Great Speckled Bird. With songs like "You Were on My Mind," recorded by We Five; "Four Strong Winds," made popular by Bobby Bare; and the ever classic "Someday Soon," memorably recorded by Judy Collins; they were able to influence the direction of popular music during the '60s.

In the early '70s, after Ian and Sylvia split, professionally and personally. Tyson left the music scene to pursue the real life of a cowboy on a ranch in a small town south of Alberta. He fulfilled his dream of raising horses and even took part in trail drives. He also returned to the rodeo. In the mid-'80s, he was re-discovered by way of the Elko Cowboy Poetry Festival, which met once a year in Elko, Nevada. This inspired the forming of a new country-rock band and renewed interest in writing, recording, and performing. The result is a body of work that is as good and influential as any in the history of North American music.

When Tyson began recording again, he inspired the New Traditionalist movement in mainstream country radio, launching the careers of Randy Travis, George Strait, and Garth Brooks. With these and other country music superstars, it's easy to hear echos of Ian Tyson. However, going directly to the source is the most satisfying. This has proved true with a long list of now-classic albums, including Cowboyography, 18 Inches of Rain, Songs Along a Gravel

# Ian Tyson Takes the Gravel Road Less Travelled

Road, and last year's, Yellowhead to Yellowstone and Other Love Stories.

Today Tyson remains a country renaissance cowboy singer-songwriter who spends his time writing songs, recording, and occasionally touring. He has recently released a beautifully illustrated children's book, La Primera: The Story of the Mustangs. His collaborations with songwriter Tom Russell have yielded two widely acknowledged classic songs, "Navajo Rug" and "Canadian Whiskey." San Diego's Acoustic Music Series will have the honor of hosting a rare concert on May 22; his affection for the venue is clear in the song, "Blaino's Song" (from Yellowhead to Yellowstone):

The tall palms of San Diego  
Silhouetted in the rain  
In a church almost celestial  
We sang the old songs once again

In the following interview, Tyson talks more about his music and his life and times.

**San Diego Troubadour:** In today's culture we've lost touch with the importance of storytelling. We depend on mass media, television, and movies to tell stories for us. Do you think you've had some influence in helping storytelling to stay alive?

Ian Tyson: I'm not sure if I have. I know I have listeners and fans from all over the world. They've been very faithful. I've released ten western albums with 90 percent of the songs mine. Back in the eighties, the Elko Nevada Cowboy Poetry Festival in Northern Nevada really helped this along. It's like I had two careers. There were the Ian and Sylvia days and then this new music which had no association to '60s music. It was kind of nice. But, I've found a way to bring back the Ian and Sylvia music as well in my recent shows. It's like you can't just drop all of that, it has to be in there somehow. Does that make sense?

**Yeah, you came to embrace your early music?**

I wouldn't say embrace. That's not the right word. I'd say I've accepted it. During those years, I was identified with the name Ian and Sylvia. My acceptance happened after I'd reinvented myself in an authentic way. I came to be so identified with that period of my career, it was

hard to walk out of the shadow of that. But, finally, I was able to move on.

**Tell me about that reinvention.**

If you're familiar with my contemporary music, you can hear what I mean. Some of the reviews of my new album, Yellowhead to Yellowstone, have been really nice and point out that the songs are an extension of old Scottish-Irish ballads that had been transported to the cowboy culture. There's a connection there. Listening to my solo work, it's easy to imagine those immigrants as they first experienced the fenceless west.

**It seems that your theme as a writer is consistently about the vanishing West.**

Yes, that's right. It's certainly covered in most of my songs. It's a big part of what I do. There's a sense of solitude that many of us feel who are from these parts of the world. The more populations come in, the less this culture will survive. For younger people today who are in the ranching culture, this way of life is really under attack. The lifestyle starts to disappear because of the population increase, that big, empty, romantic West disappears. You know, in California, there's a lot of open country, especially at the northern end of the state. But, the West you and I love and grew up with can't sustain itself. It gradually is becoming something else.

**So you think this thing we call the West and all that comes with it really depends on the open space?**

Yes, that's right. And really, that's the life I've lived. There had to be wide open spaces. The more encroachment on this, the less wilderness can live. And, actually, I had the experience of the fenceless West in the wilder parts of northern Nevada. There were only the wild horses out there. It was really something to see that and be a part of it before it disappears.

**For me, some of the best country songs written in over the past 30 years have been yours. Some, like "Canadian Whiskey" and "Navajo Rug," were written with Tom Russell. Tell me about your friendship.**

Yes, Tom is a good friend. Of course,

we've written songs together. He has his own ranch out in the urban West there near El Paso. We've enjoyed writing together and speak the same language.

**It seems like the two of you write in a seamless way.**

Yes, we're very much akin. Like twins.

**What I hear is almost two sides of the same soul.**

Yes, that's right. Tom and I are blood brothers.

**What do you think about country music today?**

I can't say I listen to it much. I love real country music. It's hard to hear it in today's country music. My influences are mostly drawn from the country of the '50s and '60s.

**Do you listen to any other kinds of music?**

Yes. I'm really eclectic. I love Miles Davis and his music from the '60s. Also, I like Mark Knopfler, the lead guitarist for Dire Straits. He can really play.

**We're looking forward to seeing you down here in Southern California.**

I am too. We'll be flying into San Diego and then renting a car from there for a trip up to northern California. It'll be like old times.

**Ian Tyson performs at Acoustic Music San Diego on Friday, May 22, 7:30pm. The venue is located at 4650 Mansfield St., San Diego 92116. Phone: (619) 303-8176. Or visit [www.acousticmusic-sandiego.com](http://www.acousticmusic-sandiego.com) for ticket information.**



Ian & Sylvia in the early days

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## Jasmine Commerce Somewhere in Between

by Tim Mudd



No matter how many ways you sell it with words, beauty in recorded music is always betrayed by

its production. Firing-up Jasmine Commerce's debut EP, 'The Book' wastes no time in displaying its professional sheen as well as her immense talent as both a songwriter and singer. Doing everything right, the opening track firmly belongs in rotation with the best of today's Hot Adult Contemporary radio. If a track like this can't grab the attention of even the most discerning A&R rep, there's little hope for the rest. Moving forward, this 'Little E.P. That Could' navigates a healthy variety of musical styles which somehow sit comfortably side by side. From the modern beach fireballad 'Somewhere In Between' to the surprising French Swing of 'Ne J'aurais Pas Avec Mon Coeur,' Commerce sings with such incredibly authentic Parisian diction, Edith Piaf would likely be impressed. These days, the appearance on an electro-pop number on any record appears to be a requirement and although 'Fool to Fall' could be a Postal Service b-side, our protagonist intimates Jenny Lewis is a little too well. Unfortunately, this track also provides the low-point of the E.P. with the mock-Freestyle of Dookati; however its placement at track 4 does provide good re-focus for the final word of 'Love Is The One Thing.' Imagine Stevie Nicks fronting U2... A strong voice set amid huge production, which fully defines Commerce's comfort zone as a recording artist and provides a great finish to an excellent debut.

## Matt Commerce Closer Than You Realize

by Tim Mudd



I'll be the first to admit that I'm jaded. I see another record with another songwriter holding another

acoustic guitar and my first thought is "Oh boy, here we go with another JackSON0van JohnsonM razReiter wannabe..." Matt Commerce's debut E.P. provided one of the most pleasant aural surprises I've experienced from a local artist in quite some time. Opening with the pre-brawl Saloon of 'Back In The Game' through the rolling summer of 'Only With You,' Commerce could be Warren Zevon and we could be in Los Angeles circa '73 but as an Englishman I'm also hearing only the best elements of Billy Bragg and possibly Be Strummer in their less-anxious moments. The lonely prairie comfort of the title track centers the record with perfectly written form until you realize it's only a cruel trap of false-security before being sprung by the good-time roll of 'Running From The Police.' I've never entertained criminal thoughts but if I ever decided to rob a bank I'd absolutely want Matt Commerce as an accomplice. Saving the best for last, 'This Very Minute' closes this strong debut with reassurance and hope for these pervasive and economically trying times intentional or not, it's poignant. Honest in every way, Matt Commerce has delivered a timely record of the purest songwriting with the timeless hum or of someone who's not afraid to be himself.



## Chad Cavanaugh The CoffeeHouse Rebellion

by Jennifer Carney

Here's some old news: San Diego is a town teeming with incredibly talented singer-songwriters. It must seem intimidating to newcomers trying to make their mark, but 2008's SDMA Best New Acoustic Artist nominee Chad Cavanaugh remains undaunted. He's recently released his debut album, *The Coffeehouse Rebellion*, and appears determined to add himself to the distinguished roster of talent in San Diego and beyond.

*The Coffeehouse Rebellion* is a straightforward acoustic singer/songwriter EP indebted equally to Sublime and Jason Mraz. Cavanaugh is a one-man band who plays guitar and some minor percussion throughout, giving the album a hushed, coffeehouse-ready sound. His vocals are warm and his lyrics are uncomplicated and honest. His rosy songwriting is a testament to his passion for what's good in this world and, perhaps most important, what he feels is right. A former soldier, Cavanaugh seems intent on making his songs a musical safe harbor amidst the turmoil of life. He encourages the listener to find contentment in the simple things as he has.

The opening track, "Ride Back to Your Heart," is a wonderfully fun tune to start things off. Its island-inspired melody would make it the perfect summer single to lodge itself in your brain. Another standout is "The Coffee Song," which features unique, layered guitar work over a chug-chugging rhythm. "House Ain't a Home" is the consummate breakup song with all the usual talk of rattling around an empty house and losing shared friends. Its tempo flows seamlessly into "She Don't Know," a flowing ode to a new lover who just doesn't see how wonderful she is. "Give Up Everything" speaks of dreams that are slipping away and the need to have someone to hold onto. The up and down vocals give this song a unique sound – it almost reminds me of a down-tempo Cat Stevens tune.

"Dead Man Walking" is a bluesy, snarly song that departs from the sunny tone of the rest of the album. It rails equally against bill collectors and the entitled: it's a sharp contrast to the hippie-like ethos of "All I Have to Give," where Cavanaugh sings about the need for harmony and peace: "... give unto you, you give back to me/ there ain't no need for greed 'cause our souls are set free..." and the chuckle-worthy line, "... in the days of our lives, there's only one life to live."

*The Coffeehouse Rebellion* is a heartfelt album that is as sweet as vanilla ice cream: pleasing to most musical palates but could, perhaps, benefit from just a bit more flavor. However, if you're an acoustic music fan looking for something pleasant and upbeat to add to your collection, you'll enjoy this Chad Cavanaugh show's great potential, and if his extensive, ultra-local performance schedule is any indication, he'll be making music here for a long time to come.

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## Nathan Weldon Live Your Song

by Will Edwards

Sometimes music is all things to all people – catchy, insightful, toe-tapping, and artistic. Think Stevie Wonder. Trying to accomplish this difficult task makes pop music a huge hit as often as it creates artistic disasters. Refreshingly, as a musician who openly states his detachment regarding fame and fortune, Nathan Weldon focuses on his art first. He sticks to his guns and at the same time makes a great-sounding record filled with catchy melodies, insightful lyrics, and toe-tapping rhythms.

*Live Your Song* has a strong romantic undercurrent. Depending on your tastes this could be a virtue or a vice. I'm reminded of Bruce Springsteen's "Human Touch" from the early 1990s. Many of Springsteen's fans at the time felt that the album didn't "rock" hard enough, like "Born to Run" or "Born in the USA." But, in retrospect, the album was about romance and romance doesn't exactly "rock." It flows. *Live Your Song* flows and it's also a romantic record. Plus, Weldon walks a line with his subject matter, sharing a perspective that men (not just women) will relate to – discovering that love can still let you wander.

The opening track, "Kite in the Wind," feels vulnerable and optimistic at the same time – a feel-good song that makes you want to get in the car and drive to the beach with your sweetheart. It's a great start and sets the mood for an album that plays like a comfy house concert. "Courtney's Song" chronicles the moment-to-moment autobiographical realizations and reflections of a groom on his wedding day. "Dad I Never Had" pays homage to the bittersweet strains and victories within a single-parent family – a particularly moving and original song.

There is a clear sonic consistency in *Live Your Song* – a quiet strength. Songs like "Tumbleweed Tales" and the title track, "Live Your Song," feel like a cross between Jimmy Buffet's "Come Monday" and James Taylor's "Fire and Rain." They make us feel a longing, even for the moment that we're in. However, some of these tracks could inspire even more emotion. I would have liked to hear vocal harmonies in more of these songs; it seems natural to have male and female harmonies with Weldon's amorous subject matter. Also, at times I wished that the emotional gravity of these songs were supported more completely by the production style. The songs only really began to soar after I listened to the album a handful of times.

This album stirs with deeper merits. Weldon's performance (on tape and in person) always hits the mark. His voice is clear, his songs are well crafted, and his delivery is precise. He rarely gets too misty-eyed (as singer-songwriters have exhibited a capacity to do) and he successfully avoids bogging down his songs with narrow, "only-I-know-what-I'm-talking-about" stuff. *Live Your Song* conveys real life and real feelings. Nathan Weldon artfully reminds us that romance is well deserving of its prominent place as one of music's primary themes, to be sung about and reflected upon.



## Gunnar Biggs Footprint

by Paul Hormick

The string bass is at the center of any jazz ensemble. It is often depicted as the backbone instrument, the one on which the jazz pianists and horn players hang their riffs, licks, and lines. This image is only partly correct. The relationship of the bass – and for that matter the rest of the rhythm section – to the soloist is supportive, but that support comes prizes the interactive creativity among and between the instrumentalists.

Bassist Gunnar Biggs has assembled a dozen duos and trios, the ensembles that showcase most clearly this interplay the bass has with other instruments, for his disk *Footprint*. The tunes run the gamut from straight-ahead jazz, to Colerianesque tinged explorations, to a little backwoods-inspired picking and fiddling. A lot of folks throw five or six CDs in the carousel and hit the shuffle button. Don't dare do that with this recording. There is variety enough on this disk.

The most classic pairing of the bass in a jazz setting is the piano duo or trio. Biggs chose pianist John O'pferkuch for three tunes on this disk, and their pairing works exceptionally well. From beginning to end, the musicians' support for each other is unwavering throughout their playing and soloing. Peter Sprague joins Biggs for three selections. The major keyed "Islandia" has a quiet, reflective joy that contrasts with the mysterious ambiguity that the bassist and guitarist evoke in "Where You From." And Sprague's Latin grooves are among his strongest and well displayed in "Slim's Tune." The best pairing of the bass with another instrument is when it performs with the human voice. In the hands of Biggs and singer Lisa Hightower "Peel Me a Grape," the one tune on the disk that wasn't composed by Biggs, becomes less of a joke and more of an imperative, with neither musician pandering the humor of the song.

Three tunes with reed player David Borgo are performed without piano, guitar, or other chordal instrument although the tunes may have a key center; they are harmonically loose and allow for great tonal explorations. "B's Treat" recreates the funk fusion of Back Door. Biggs even sounds a lot like Colin Hodgkinson, with those almost trademark funky double stops (albeit on an upright bass. Hodgkinson played an electric bass in Back Door.) "Girl Born on Saturday" pairs the flute and bass for a poignant lament. Based on a five-tone motif, the interpretation is filled with sensitivity, sadness, and finally release. And "Hip Hopcrisy" uses a riff on the bass as the starting point for some of the more far-reaching tonal explorations from the saxophonist and bassist.

As Edgar Meyer and Chris Thile have shown through their corroboration, pairing the bass and mandolin can lead to delightful and surprising results. Mandolinist Bill Bradbury joins Biggs for the Celtic/bluegrass "Zanesville Breakdown," an extremely fun tune that gets toes a-tappin'.

Biggs is an exceptional musician. Besides his remarkable sense of time, his playing has a full, strong sound. The other musicians on this disk deliver high quality work as well. Drummer Duncan Moore is responsible for turning many of these compositions from duos to trios.



## Folding Mr. Lincoln Within My Reach

by Frank Kocher

Folding Mr. Lincoln is the name of the group built around the married singer/songwriters Harry and Nancy Mostyanek. Though they have been combining their talents since 1973, *Within My Reach* is their debut disc. The CD features the two performing in a variety of styles, most often soft pop-rock with some tasty folk and country influences, through 14 tunes that show their skills as writers and collaborating partners. Harry wrote 11 of the songs here, Nancy two, and the production by San Diego's Jeff Berkley makes the most of each song's potential. Using a cadre of strong session musicians (Berkley on guitar; Dennis Caplinger on banjo, fiddle, and mandolin; and Sam Johnson on upright bass are prominent), the blend of instruments lets the vocals have the spotlight while lending just the right twang to the country and folk pieces and kicking up the tempo on the rockers.

"It Happened Just the Other Day" starts things off, a catchy pop tune with Harry singing lead that blossoms into choruses with soaring backing vocals by Nancy. Harry is not an overpowering vocalist, but his delivery has an immediacy that creates a personal connection with the listener on this song and others on the disc. For the traditional folk song "The Cuckoo," Nancy takes the mic for a rousing, Appalachian-style hoedown, featuring her impressive vocal chops and the ace talents of Caplinger on fiddle and dobro fills. Harry is back to rock things up with "Pretty Soon," a mid-tempo pop chummer that makes good use of Hammond organ and layered guitars. Nancy's original "Rain Down" is a soft, spiritual ode that follows. Like many of the tunes here, it sounds like it would sound good performed with just acoustic guitars, but the understated performance on the disc is perfect. Harry keeps things in a spritely vein for the more brisk "Lay It All Down," with the Hammond back aboard along with banjo for a tune about inspiration. "On Wings" takes flight with a full band, with banjo and organ again pushing things forward while the pair sings the disc's catchiest song with memorable harmonies.

This disc took a long time to become a reality, and no moments are wasted. The music here is friendly and accessible and (especially after a few listens) keeps bouncing in the listener's head long after being heard.

"All the Way to Redwood" is a sing-along country stomp that is two minutes of fun. The disc's title cut is a ballad that ranks along with "On Wings" as the highlights on the disc, a personal testament from Harry about how he will "Change the world/Within my reach." It features a stirring melody, very memorable hooks, and flawless production that gives his vocal a heroic feel.

The overall feel of *Within My Reach* is something like being invited into Harry and Nancy's living room to hear their labor of love, one that took a while to get here but is well worth the wait.



## Four Eyes/ Mark DeCerbo Anthology 1977-1990

by Steve Thorn

There are two possible approaches to take when listening to this anthology. Four Eyes' core audience from yesteryear will find pleasure in recalling the power pop band in their salad days. The yet-to-be-converted will find music of two or three decades ago sounding quite vibrant.

For the former audience, these audio recordings will tap into the memory banks of the days when Four Eyes was running from one venue to another in San Diego County. Four Eyes arrived on the local scene in the '70s when many of its supporters – this writer included – became of legal age. Turning 21 in 1975 had greater significance for me than moseying up to the bar for a cold one. It was a musical epiphany, emancipation from the stadium and festival seating, which were then selves unfortunate byproducts of Woodstock and Altamont. I hit the club circuit immediately and by the time Four Eyes gained a following, a fertile local scene had developed, inhabited by the likes of the Penetrators, Fingers, DFX2, and the Puppies. Three days of peace, love, and music? Thanks, but no thanks. On any given night, I gladly paid the \$5 cover and checked out five cool local bands.

Four Eyes played at My Rich Uncle's (SDSU area), the Spirit (Bay Park), and the Skeleton Club (pre-gentrified downtown). Heck, I even recall a memorable night at the Grossmont College Cafeteria where they opened for the Pens!

From the earliest band practices, Four Eyes have been the vehicle for Mark DeCerbo's songs to be heard. Whether it's the pristine sounds of "Disengaged" (that was the way the title was spelled on the original Killer-Fish Records label, a bright yellow 45 RPM slab of vinyl) and "Contagious" or the rawer demo material that appears on the anthology, DeCerbo's propensity for creating seductive opening hooks and sing-along choruses delighted record buyers and club patrons alike.

Although there have been the inevitable personnel changes in the line-ups over the years, the lengthy liner notes (available online at [fouryesmusic.com](http://fouryesmusic.com)) gives kudos to DeCerbo's musical brothers-in-spirit. This large alumni group's roll call is long overdue: Jeff Becker, Joe Longa, Steve Bidrowski, Chris Creamer, Barry Scott, Butch Bottino, Fred Dunsmore, Geoff Macareg, John Chatfield, Mark Spriggs, Lee Knight, Bob Sale, and Chris Drake. Gentlemen, take a curtain call and a bow.

The CD concludes in the year 1990; happily, the Four Eyes story does not. The band found a new following after creating a buzz at the International Pop Overthrow music festivals in Los Angeles and San Diego and positive critical review followed the release of 2005's *Sweet on the Vine* CD.

Whether the listener is getting an introduction to Four Eyes or a sentimental reacquaintance, *Anthology 1977-1990* is one of the best local music collections to appear in quite some time.

[www.myspace.com/blindspotrecordsd](http://www.myspace.com/blindspotrecordsd)



## The Riders 200 Miles from Everywhere

by Mike Alvarez

If you can imagine U2's Bono fronting the E Street Band with a couple of the Heartbreakers sitting in, you might have some idea of what the Riders sound like. Their brand of rock is firmly rooted in Americana, but their excursions into other styles reveal their versatility and sense of musical adventure. Lead vocalist and primary songwriter Tom Cusimano has a way of savoring certain syllables that is right out of the U2 bag of tricks. His guitar playing is tasteful and melodic, fitting perfectly into the mood of each song. Keyboardist Ram Jiffey favors the Hammond B3 organ, giving many of the songs the same plaintive feel that can be found in the most famous Bruce Springsteen recordings. Equally at home on the piano, he can pull off crisp licks on the ivories that add another tonal color to their palette. Completing the lineup is bassist Lavalie Houser and Jimmy Olson on drums. They are as rock solid a rhythm section as anyone could ask for.

The album opens with "Somebody Soon," a mid-tempo rocker with a rhythm similar to the Tom Petty hit "Free Falling." As the songs unfold, one can hear other influences. Bruce Springsteen's forte for storytelling is all over the place, notably in the tracks "Coalinga" and "Toby's Song." This latter tune features a piano solo that would have made Bruce Hornsby proud. "All I Ever Need to See" is a heavier guitar-based song with a sprinkling of the Stones thrown in for good measure. "Give Anything" starts off heavy but takes a surprising turn with its gospel-infected verse. Things get quieter with "Too Far Away Tonight," a starkly emotional piano song with subtle accompaniment by accordion and mandolin. However, things don't stay that way for long. "Wasted Heart" starts as a beautiful acoustically driven song but it builds as it progresses. This is perhaps the launching pad for the album's latter half when the band really stretches its legs artistically.

After the country-rocker "Sunday Letter," they launch into "Annie's Charade," a song with roots in Alternative and New Wave rock. Its verse brings to mind the Clash classic "Rock the Casbah." Houser even throws in some funky slapping and popping on his bass, imparting an added measure of energy. Another surprise is their foray into reggae rhythm son "Cherry Sweet." Characterized by many dynamic shifts, this song develops into a "Freebird"-style guitar rave-up. I certainly didn't see that coming, but it works fabulously! The climax of this collection is "Angels Can't Carry Roses," a spirited alternative rocker with a shuffling beat that allows the Riders to display their turn-on-a-dime ensemble skills. It's very exciting and perfectly placed in the sequence of songs. They finish with "Take Away," a moving piano ballad that brings them back to their Americana roots after some very adventurous excursions into other styles. This is a band that has distilled its influences into a very coherent and focused musical statement.





# MAY CALENDAR

## friday • 1

**Scott Paulson's Paper Theatre Festival**, Lower Level, West Wing, Geisel Library, UCSD. May thru July.

**Shady Side Players**, Jada Sailing Yacht, H&M Landing, 2803 Emerson St., 2pm.

**Heloise Love**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Zzymzy Quartet**, OB Peoples Food, 4765 Voltaire St., 6pm.

**Backwater Blues Band w/ Charles Burton**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.

**Kev w/ Tom Baird**, The Living Room, 2541 San Diego Ave., 7pm.

**Paul Nichols**, Gio's Restaurant, 8384 La Mesa Blvd., 7pm.

**Gunnar Biggs CD Release**, New Village Arts Theatre, 1787B State St., Carlsbad, 7:30pm.

**Vienna Teng w/ Ben Sollee & the Paper Raincoat**, Anthology, 1337 India St., 7:30pm.

**Billy Watson**, BookWorks, Flower Hill Mall, Del Mar, 8pm.

**Rhythm Jacks**, Hennessey's Tavern, 708 Fourth Ave., 9pm.

**Curtis Peoples/Josh Hodge/Tony Lucca**, Lestat's, 3343 Adams Ave., 9pm.

**David Maldonado**, Anthology, 1337 India St., 9:30pm.

## saturday • 2

**The Posy Sniffers**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Kev**, Plaza Bonita Mall, 3030 Plaza Bonita Rd., National City, 7pm.

**Shana Morrison**, Dark Thirty House Concert, Lakeside, 7:30pm. jimmyduke@cox.net

**Billy Vera & the Beaters w/ Katie Melua**, Anthology, 1337 India St., 7:30pm.

**Gilbert Castellanos New Latin Jazz Quintet**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.

**Drew Andrews/Mauren Parusel/The Paddle Boat**, Lestat's, 3343 Adams Ave., 9pm.

**Dennis Quaid & the Sharks/Grizzly Circus**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

**The Blokes**, Hennessey's Tavern, 708 4th Ave., 9:30pm.

## sunday • 3

**Shady Side Players**, Rebecca's, 3015 Juniper St., 10am.

**PhilFest Benefit & Fundraiser for Phil Boroff w/ Chris Acquavella/Nate Jarrell/Walt Richards/Middle Earth Ensemble/Kev/The Wrong Trousers/Bruce Patterson/Bernie Pearl/Bruce Patterson/Billy Davis**, Old Time Music, 2852 University Ave., noon-9pm.

**Peter Puppington Quartet**, Rancho Buena Vista Adobe, 640 Alta Vista Dr., Vista, noon.

**Mas Grande**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 2pm.

**Nathan James & the Fremonts**, Belly Up, 143 S. Cedros, Solana Beach, 4pm.

**Deejha Marie CD Release w/ Sue Palmer/Wilovealot/Daniel Jackson**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 6pm.

**Superstrings**, SD Bluegrass Society Benefit, P.B. Baptist Church, 4747 Soledad Mtn. Rd., 7pm.

**Highlight Bomb/Ther Somatree**, Lestat's, 3343 Adams Ave., 8pm.

## monday • 4

**Blue Monday Pro Jam w/ Chet & the Committee**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.

**Cactus, Twang & Whyte**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 8pm.

## tuesday • 5

**Gone Tomorrow**, NCBFC Mtg., Round Table Pizza, 1161 E. Washington, Escondido, 7pm.

**Arturo Sandoval**, Anthology, 1337 India St., 7:30pm.

**Charles Burton Blues Band**, Skies Lounge, Four Points Sheraton, 8110 Aero Dr., 7:30pm.

## wednesday • 6

**Lighthouse**, Friendly Grounds, 9225 Carlton Hills Rd., Santee, 7pm.

**Arturo Sandoval**, Anthology, 1337 India St., 7:30pm.

**Stewart Lewis/Jake Walden/Tom Goss**, Lestat's, 3343 Adams Ave., 9pm.

**Franklin Lounge/Michael Tiernan/Colin Armstrong**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

## thursday • 7

**Joe Rathburn w/ Bill Brackett & Jeff Lee**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

**Jacqui Naylor**, Anthology, 1337 India St., 7:30pm.

**Joey DeFrancesco Organ Trio**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.

**Mas Grande/Yale Strom & Hot Pstromi**, Lestat's, 3343 Adams Ave., 9pm.

**Band in Black**, Hennessey's, 2777 Roosevelt St., Carlsbad, 9:30pm.

## friday • 8

**Grand Canyon Sundown**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Doyle Dykes & the Kruger Bros.**, Comm. Art Ctr., Cuyamaca College, 900 RanchoSan Diego Pkwy., El Cajon, 6:30pm.

**Leon Russell**, Anthology, 1337 India St., 7:30pm.

**Bruce Betz**, BookWorks, Flower Hill Mall, Del Mar, 8pm.

**Rick Ruskin**, Old Time Music, 2852 University Ave., 8pm.

Charles Burton Blues Band, Tio Leo's, 5302

Napa St., 9pm.

**Randall Shreve/Reese Browning**, Lestat's, 3343 Adams Ave., 9pm.

**The Blokes**, O'Sullivan's, 640 Grand Ave., Carlsbad, 9pm.

## saturday • 9

**Sam Hinton Folk Heritage Festival w/ Robin Henkel/Patty Hall/Chris Clarke/Lou & Virginia Curtis/Tanya Rose/Allen Singer**, Old Poway Park, 14134 Midland Rd., 10:30am-5pm.

**Gator by the Bay Music Festival**, Spanish Landing Park, Harbor Dr., 10:30am. www.sandiegofestival.com

**Mark Jackson Band**, Old West Chili, Grub & Brew Roundup, Town Square Park Murrieta, 1pm.

**Shady Side Players CD Release**, shadyside-players.com for details, 2pm.

**Variety Night**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**June Fisher**, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.

**Carrie Rodriguez w/ Romantica**, Anthology, 1337 India St., 7:30pm.

**Carlos Olmeda**, Swedenborg Hall, 1531 Tyler Ave., 8pm.

**Wayne Shorter Tribute w/ Gilbert Castellanos/Brian Levy/Kevin Kanner/Mikan Zlatkovich/Rob Thorsen**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.

**Christopher Dale Trio**, Rock Valley House Concert, University City, 8pm. wonder-woman@san.rr.com/858-452-1539.

**Lisa Sanders/Adam Levy/Geoff Pearlman**, Lestat's, 3343 Adams Ave., 9pm.

**Bob Schneider/Jason Shannon/Charlie Mars**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

**Yoshida Bros.**, Anthology, 1337 India St., 9:30pm.

## sunday • 10

**Gator by the Bay Music Festival**, Spanish Landing Park, Harbor Dr., 10:30am. www.sandiegofestival.com

**Byron Berline w/ Bluegrass Etc.**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Lou Evans/Megan Combs**, Lestat's, 3343 Adams Ave., 8pm.

**Avett Brothers/Magnolia Electric Co.**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

## tuesday • 12

**Diane Moser Benefit w/ Charles McPherson/Daniel Jackson/Mark Dresser/Peter Sprague/Rob Thorsen/Dave Millard/Mitch Manker/Duncan Moore**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7pm.

**Sue Palmer/Lady Dottie/Cynthia Hammond/Carol Chaikin**, Saville Theatre, SD Comm. College, 14th & C St., 8pm.

**Clay Colton & the Bad Blokes**, Hennessey's Tavern, 2777 Roosevelt St., Carlsbad, 9pm.

## wednesday • 13

**Zapf Dingbats**, Serra Mesa/Kearny Mesa Library, 9005 Adro Dr., 6:30pm.

**Melissa Morgan**, Anthology, 1337 India St., 7:30pm.

## thursday • 14

**Joe Rathburn & David Beldock**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

**Alison Brown Quartet w/ Joe Craven**, Anthology, 1337 India St., 7:30pm.

**Gandalf Murphy & the Slambovia Circus of Dreams**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Scott Feiner & Freddie Bryant**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.

**Those Guys w/ Charles Burton**, The Kraken, 2531 S. Hwy. 101, Cardiff, 9pm.

**Phil Bellante/Thomas Lyons/Tim Mudd**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 15

**Kev**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Lillian Palmer w/ Shep Meyers & Dave Marr**, Gio's Restaurant, 8384 La Mesa Blvd., 7pm.

**Eric Bibb**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Diane Schuur**, Anthology, 1337 India St., 7:30pm.

**Berkley Hart CD Release**, Swedenborg Hall, 1531 Tyler Ave., 8pm.

**North County Cowboys**, Tony's Sports Bar & Grill, 270 Harbor Dr. S., Oceanside, 8pm.

**Charles Burton Blues Band**, Elks Lodge, 1393 Windsor Rd., Cardiff, 8pm.

**Rhythm Jacks**, Hennessey's Tavern, 708 Fourth Ave., 9pm.

**Josh Damigo CD Release**, Lestat's, 3343 Adams Ave., 9pm.

## saturday • 16

**Tibetan Cultural Festival**, Seaside Ctr. for Spiritual Living, 1613 Lake Dr., Encinitas, 1:30pm.

**The Blokes**, O'Sullivan's, 640 Grand Ave., Carlsbad, 2pm.

**Chris Clarke & Plow**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Tom Baird & Friends w/ Greg Campbell**, Rebecca's, 3015 Juniper St., 7:30pm.

**The Grascals**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Berkley Hart CD Release**, Swedenborg Hall, 1531 Tyler Ave., 8pm.

**Allison Lonsdale (6-8pm) Cotton Fever/The Unloaded**, Lestat's, 3343 Adams Ave., 9pm.

**Big Sandy & his Fly-Rite Boys**, Casbah, 2501 Kettner Blvd., 8:30pm.

## sunday • 17

**Sea Chantey Festival w/ Adrienne Nims & Raggle Taggle/The Jackstraws/Ken Graydon/Crew/Euterpians/Westlin Weavers/Gilman Carver**, Star of India, San Diego Embarcadero, 11am-5pm.

**The Riders**, Temecula Music Festival, 30875 Rancho Vista Rd., 12:45pm.

**Dixie Express Jazz Band**, Lafayette Hotel, 2223 El Cajon Blvd., 1pm.

**S.D. Folk Song Society Mtg.**, Old Time Music, 2852 University Ave., 2pm.

**Coastal Communities Concert Band**, Carlsbad Community Church, 3175 Harding St., 2:30pm.

**Acoustic Alliance w/ Joe Rathburn/Veronica May, & more**, Brick by Brick, 1130 Buenos Ave., 7pm.

**Chad Cavanaugh/Carol Durant/Jenn Grinnels/Rusty Jons/Rebekah LeBeau/Alicia Lockett**, Swedenborg Hall, 1531 Tyler Ave., 7:30pm.

**A.J. Croce**, Lestat's, 3343 Adams Ave., 9pm.

## monday • 18

**Blue Monday Pro Jam w/ Chet & the Committee**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.

**Cactus, Twang & Whyte**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 8pm.

## tuesday • 19

**Charles Burton Blues Band**, Skies Lounge, Four Points Sheraton, 8110 Aero Dr., 7:30pm.

**Ruthie Foster**, Anthology, 1337 India St., 7:30pm.

## wednesday • 20

**Eve Selis Band**, Birch Aquarium @ Scripps Inst. of Oceanography, 2300 Expedition Way, La Jolla, 6pm.

**Charles McPherson w/ Gilbert Castellanos**, Anthology, 1337 India St., 7:30pm.

**New York Dolls**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

**Aaron Bowen/Bhi Bhiman**, Lestat's, 3343 Adams Ave., 9pm.

## thursday • 21

**John Foltz & Charlie Recksiak**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

**Barbara Nesbitt**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 7:30pm.

**Brett Bixby/Darren Raser/The Speechwriters**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 22

**Glen & Jennifer Smith**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Paragon Jazz Band**, Coronado Public Library, 640 Orange Ave., 7pm.

**Kev**, The Living Room, 2451 San Diego Ave., 7pm.

**Ian Tyson**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Rondi Charleston**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.

**Alyssa Jacey/Donovan Lyman/Macek**, Lestat's, 3343 Adams Ave., 9pm.

**The Blokes**, O'Sullivan's, 640 Grand Ave., Carlsbad, 9pm.

## saturday • 23

**Clay Colton & the Bad Blokes**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 3pm.

**Lillian Palmer w/ Shep Meyers Quartet**, Rock Bottom Brewery, 401 G St., 3pm.

**Urban Acoustic Playhouse Episode Two**, The Marquee, 835 25th St., 6pm.

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

**Robin Henkel Band w/ Horns**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.

**Adrienne Nims & Spirit Wind**, KIFM Jazz Fest, Gaslamp Quarter, 6pm.

**Ken Graydon & Stan Kruml**, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.

**Roy Zimmerman**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.

**Shamey Jays CD Release/Joey Harris & the Mentals**, Brick by Brick, 1130 Buenos Ave., 8:30pm.

**Bushwalla/Rob Deez**, Lestat's, 3343 Adams Ave., 9pm.

## sunday • 24

**The Blokes**, Hooley's Tavern, 5500 Grossmont Center Dr., La Mesa, 6pm.

**Candy Duffer**, Anthology, 1337 India St., 7:30pm.

**Robin Henkel Band w/ Horns**, Lestat's, 3343 Adams Ave., 8pm.

## monday • 25

**Charles Burton Blues Band**, Riley's, 2901 Nimitz Blvd., 8pm.

**Sue Palmer & the Blue Four**, Patrick's II, 428 F St., 8pm.

## tuesday • 26

**Charles Burton Blues Band**, Skies Lounge, Four Points Sheraton, 8110 Aero Dr., 7:30pm.

**Sue Palmer & the Blue Four**, Patrick's II, 428 F St., 9pm.

## wednesday • 27

**Paragon Jazz Band**, The Orchard, 4040 Hancock St., 6:30pm.

**Benefit Concert for Grossmont Music Dept.**, Anthology, 1337 India St., 7:30pm.

**Robin Trower/The Riders**, House of Blues, 1055 Fifth Ave., 8pm.

**Dave Booda/Jen & Abby**, Lestat's, 3343 Adams Ave., 9pm.

# WEEKLY

## every sunday

**Shawn Rohlf & Friends**, Farmers Market, DMV parking lot, Hillcrest, 10am.

**Bluegrass Brunch**, Urban Solace, 3823 30th St., 10:30am.

**Daniel Jackson**, Croce's, 802 5th Ave., 11am.

**Open Blues Jam w/ Chet & the Committee**, Downtown Cafe, 182 E. Main St., El Cajon, 2:30pm.

**Celtic Ensemble**, Twiggs, 4590 Park Blvd., 4pm.

**Open Mic**, Kensington Cafe, 4141 Adams Ave., 4pm.

**Traditional Irish Session**, The Field, 544 5th Ave., 7pm.

**Open Mic**, E Street Cafe, 125 W. E St., Encinitas, 7:30pm.

**Joe Mendoza**, Surf & Saddle, 123 W. Plaza St., Solana Beach, 8pm.

**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

**Zapf Dingbats**, Turquoise Cafe Bar Europa, 873 Turquoise, 7pm.

**Open Mic**, Lestat's, 3343 Adams Ave., 7:30pm.

**Pro-Invitational Blues Jam**, O'Connell's Pub, 1310 Morena Blvd., 8pm.

**KPRI Homegrown Hour w/ Astra Kelly**, Dublin Square, 554 4th Ave., 8pm.

**The Blokes**, Hensley's Flying Elephant Pub, 850 Tamarack Ave., Carlsbad, 8pm.

**Songwriter's Showcase**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 8pm.

## every tuesday

**Traditional Irish Session**, The Ould Sod, 3373 Adams Ave., 7pm.

**Open Mic**, Cosmos Coffee Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.

**Open Mic**, Beach Coast Grille, 710 Seacoast Dr., Imperial Beach, 7pm.

**Chet & the Committee All Pro Blues Jam**, The Harp, 4935 Newport Ave., 7:30pm.

**Jack Tempchin & Friends**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 7:30pm.

**Open Mic**, The Royal Dive, 2949 San Luis Rey Rd., Oceanside, 8pm.

**Patrick Berragain's Hot Club Combo**, Prado Restaurant, Balboa Park, 8pm.

**Shep Meyers**, Croce's, 802 5th Ave., 8pm.

**Open Mic**, Portugalia, 4839 Newport Ave., O.B., 9pm.

## thursday • 28

**Barbara Nesbitt**, Indulge, 4550 La Jolla Village Dr., 6:30pm.

**Joe Rathburn w/ Sabrina & Craig**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

**Graham Parker w/ Tom Freund**, Anthology, 1337 India St., 7:30pm.

**Trombone for Two w/ Mike Fahn & Scott Kyle**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.

**Laura Roppe/Love You Moon/The Painkillerz**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

**Those Guys w/ Charles Burton**, The Kraken, 2531 S. Coast Hwy. 101, Cardiff, 9pm.

**MiGGS**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 29

**Mountain Tribal Gypsies**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**The Flatlanders**, Anthology, 1337 India St., 7:30pm.

**Podunk Nowhere Music Video Premiere**, North Park Vaudeville & Candy Shoppe, 2031 El Cajon Blvd., 8:30pm.

**Middle Earth Ensemble**, Old Time Music, 2852 University Ave., 8pm.

**Kev**, BookWorks, Flower Hill Mall, Del Mar, 8pm.

**Kim Divine/Kim Garrison**, Lestat's, 3343 Adams Ave., 9pm.

**Manual Scan**, Casbah, 2501 Kettner Blvd., 9pm.

## saturday • 30

**Trails & Rails**, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.

**Stepping Feet**, Anthology, 1337 India St., 7:30&9:30pm.

**Fred Sokolow**, Old Time Music, 2852 University Ave., 8pm.

**Berkley Hart**, Frogstop House Concert, San Marcos, 8pm. concerts@frogstop.org

**Steve Gerber: A Night of Music & Poetry**, Lestat's, 3343 Adams Ave., 9pm.

**The Riders**, First St. Bar, 656 S. Coast Hwy. 101, Encinitas, 9pm.

**Fiffin Market**, The Field, 544 5th Ave., 9:30pm.

## sunday • 31

**Charles Burton Blues Band**, Mission Bay Marina Deli, 1548 Quivera Way, 2pm.

**Amnesty International Fundraiser w/ Joey Harris/Sara Petite/Dee Ray/Grand Canyon Sundown/Chuck Schiele/Billy Midnight**, The Ould Sod, 3373 Adams Ave., 4pm.

**Joni Mitchell Tribute w/ Robin Adler/Dave Blackburn/Barnaby Finch/Dave Curtiss**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7pm.

**Dat Phan's Variety Show**, Lestat's, 3343 Adams Ave., 9pm.

## every wednesday

**Chuck Schiele & Friends**, Newport Ave., Ocean Beach, 4-7pm.

**Christopher Dale & Friends**, Handlery Hotel, 950 Hotel Circle N., 5pm.

**Paul Nichols' Pro-Am/Pro Jam Invitational**, Downtown Cafe, 182 E. Main St., El Cajon, 5:30pm.

**Scandinavian Dance Class**, Folk Dance Center, Dancing Unlimited, 4569 30th St., 7:30pm.

**Tomcat Courtney**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.

**Open Mic**, Thornton's Irish Pub, 1221 Broadway, El Cajon, 7pm.

**Charles Burton & Danny DiCarlo**, Blues Jam, Pal Joey's, 5147 Waring Rd., 7:30pm.

**Open Mic**, Across the Street @ Mueller College, 4605 Park Blvd., 8pm.

**Open Mic**, Skybox Bar & Grill, 4809 Clairemont Dr., 8:30pm.

## every thursday

**Chet & the Committee Open Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 6pm.

**Wood 'n' Lips Open Mic**, Friendly Grounds, 9225 Carlton Hills Blvd., Santee, 6:30pm.

**Joe Rathburn's Folkey Monkey**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.

**Open Mic**, Turquoise Coffee, 841 Turquoise St., P.B., 7pm.

**Moonlight Serenade Orchestra**, Lucky Star Restaurant, 3893 54th St., 7pm.

**Traditional Irish Session**, Thornton's Irish Pub, 1221 Broadway, El Cajon, 8pm.

**Open Mic/Family Jam**, Rebecca's, 3015 Juniper St., 8pm.

**Jazz Jam**, South Park Bar & Grill, 1946 Fern St., 9:30pm.

## every friday

**California Rangers**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 4:30-9pm.

**West of Memphis**, House of Blues, 1055 5th Ave., 6pm.

**Acoustic Mayhem w/ Sven-Erik Seaholm & Jesse LaMonaca**, Bondi, 333 5th Ave. 6pm.

**Robin Henkel**, Chateau Orleans, 926 Turquoise St., P.B., 6:30pm. (except May 15)

**Jazz Night**, Rebecca's, 3015 Juniper St., 7pm.

**Open Mic**, Bella Roma Restaurant, 6830 La Jolla Blvd. #103, 8pm.

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

## every saturday

**Jay Dancing Bear**, The Living Room, 1018 Rosecrans, Point Loma, 8pm.

**Blues Jam**, South Park Bar & Grill, 1946 Fern St., 9pm.

artistic handcrafted stringed instruments by Owen Burke

on display at the  
Andrews Gallery  
1002 N. Coast Hwy. 101  
Encinitas  
Opening Reception  
Saturday, May 30, 7pm

oburke@san.rr.com • www.owen-burke.com  
look for Ukulele Owen Burke on the web



URBAN ACOUSTIC PLAYHOUSE



Photo: Steve Covault

Kent Johnson aka Phil Harmonic



Photo: Steve Covault

Oliver Edwards



Photo: Steve Covault

Zach Cole @ Spring Harp Fest



Photo: Steve Covault

Rory Block @ AMSD



Photo: Steve Covault

Will Edwards



Photo: Steve Covault

Jakob Martin



Photo: Steve Covault

Billy Watson @ Spring Harp Fest



Photo: Dennis Andersen

Bluegrass in the Flower Fields



Photo: Steve Covault

Ramblin' Jack Elliott @ AMSD



Hawaiian Treasures @ AMSD



Photo: Lois Bach

Skelpin @ Anthology



Photo: Steve Covault

Richard & Crystal got married

SAN DIEGO INDIE FEST



Photo: John Hancock

Jane Lui



Photo: John Hancock

Danielle LoPresti & J.D. Bouchard



Photo: Steve Covault

Marie Haddad



Mary Dolan's son, Jack, rocks out at Portugalia



Photo: Steve Covault

Paul Hornick



Eben Brooks Band



Photo: John Hancock

Aaron Bowen & Lee Coulter on the Craig Yerkes Stage



Photo: Bob Page

Ed Douglas at the Adams Ave. Roots Festival



Photo: John Hancock

Bernie Leadon, Chris Hillman, Herb Pedersen