

T

SAN DIEGO
TROUBADOUR

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



February 2011

www.sandiegotroubadour.com

Vol. 10, No. 5

what's inside

Welcome Mat.....3
Mission
Contributors
International Pop Overthrow

Full Circle.....4
Burt Bacharach
Recordially, Lou Curtiss

Front Porch... ..6
Buzz Campbell
The TailDraggers

Parlor Showcase ...8
Marcia Forman & Floyd Fronius

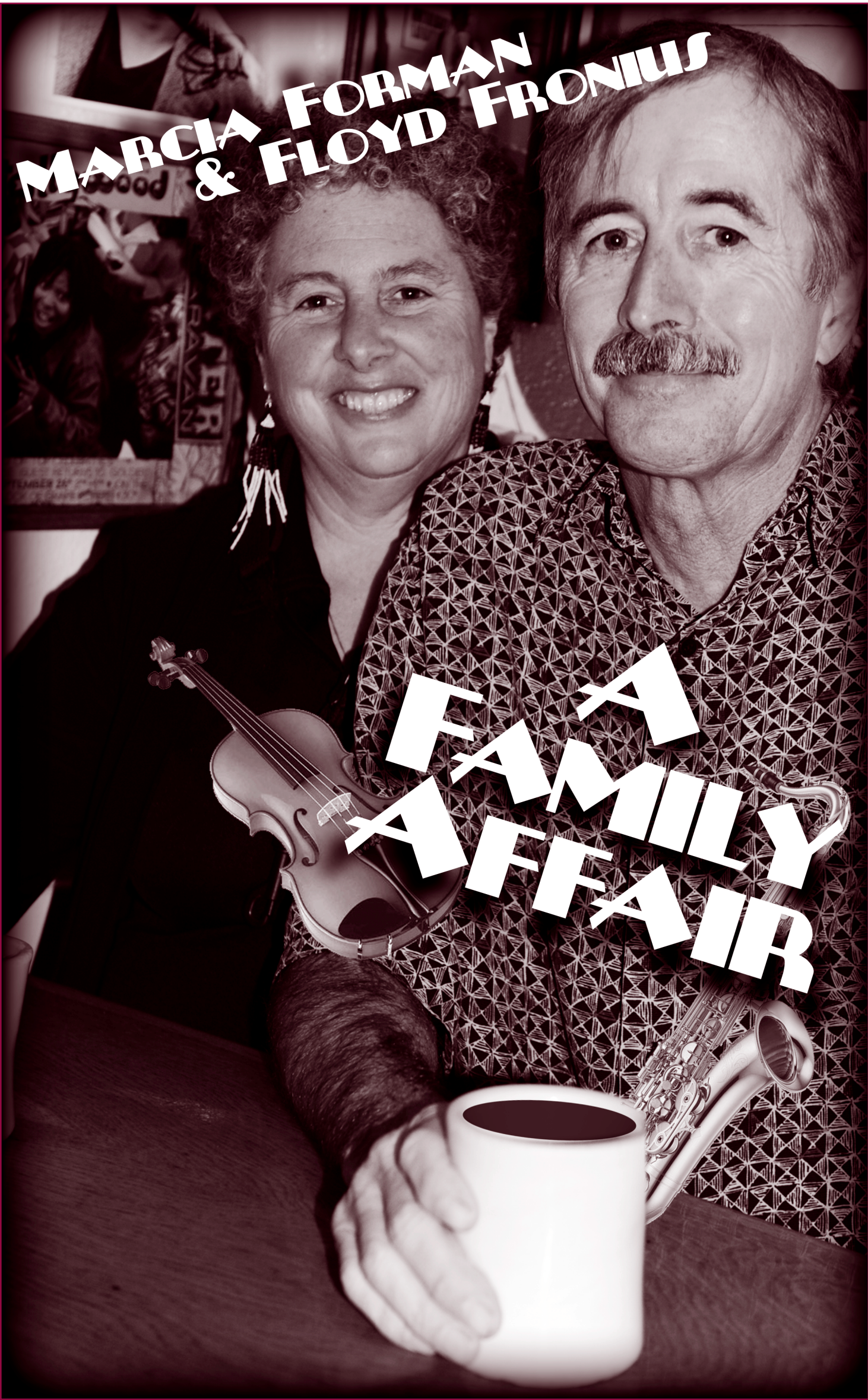
Ramblin'10
Bluegrass Corner
Zen of Recording
Hosing Down
Radio Daze
Stages

Highway's Song. ...12
Buddy Holly

Of Note.....13
Raina Rose
Bill Liscomb
Lindsay White
Irving Flores
Baker

'Round About14
February Music Calendar

The Local Seen.....15
Photo Page



Podcast Video & Audio Sponsors:



We're turning 10 this year!..
and it is time to...

CELEBRATE!

Online Edition

- Exclusive interviews with San Diego's movers and shakers
- Troubadour TV brings San Diego's music news to video online
- Now you can become a free member on sandiegotroubadour.com
- New online advertising available daily, weekly, and monthly



Dusty and the LoveNotes
ORIGINAL FOLK ROCK MUSIC
What Did You Expect?

"Dusty's lyrics fill this promising CD with questions, pathos, and humor ... this is clearly only a beginning in her musical travels."

- Allen Singer
San Diego Troubadour
October 2010

Available at www.dustyandthelovenotes.com or at Amazon, iTunes, Borders Books, Barnes & Noble

SINGER'S STAGECRAFT STUDIO



Take your performance to a higher level with expert coaching for singers and performers

- Ensure a successful performance
- Develop your "performer's persona"
- Enhance your stage presence and audience connection
- Communicate effectively with your accompanist or band
- Develop a "show" with your on-stage conversation and material
- Use microphone techniques for creating style, impact and emotion

Call now for enrollment information and class schedules.

KATIE CATINELLA, Enrollment Advisor
(858) 699-2239

katie@singersstagecraftstudio.com • www.singerstagecraftstudio.com

THE REPAIR ZONE
PARTS & SERVICE

REPAIRS & MODIFICATIONS FOR ALL FRETTED INSTRUMENTS

FRED MAROTTA
GUITAR TECHNICIAN

8125 RONSON ROAD
SUITE B
SAN DIEGO, CA 92111

858-565-7984

therepairzone@san.rr.com

Play Guitar Naked

Paper Moon Music

A music lessons studio dedicated solely to the study of guitar!

- Friendly and qualified instructors
- Lessons tailored to your interests
- Concerts
- Recitals
- Guitar Learning Lab & Library
- Educational books, strings and accessories

Improvisation
Flamenco
Classical
Blues
Rock
Jazz
Folk
and more!

Guitar Lessons for All Ages! All Levels!

ph. 619.341.0552

4051 Voltaire St.
Suite D
in Point Loma

www.SanDiegoGuitarLessons.com

Miff Laracy

Acoustic
Solo Performance
at
Kensington Cafe
Saturday, February 26th
4141 Adams Ave, SD 92116
7-9pm, All ages, No Cover
Beer, Wine, Food

www.MiffLaracy.com
CDBaby.com/MiffLaracy

QUEEN BEE'S
ART & CULTURAL CENTER
619 255-5147

EXPERIENCE THE NEW VENUE IN NORTH PARK!

**ACOUSTIC SHOWS / ART EXHIBITIONS
CAFE LOUNGE / OPEN MIC
DANCE CLASSES**

3925 Ohio St.
San Diego Ca. 92104
WWW.QUEENBEESSD.COM

The Blue Guitar
Est. 1961

Taylor **HUSS & DALTON** **Seagull**
MUSICAL INSTRUMENTS

- **Taylor Guitars**
Taylor's New Dealer of the Year Award Winner!
- **Huss & Dalton Guitars**
Top 10 Huss & Dalton Dealer of the Year!
- **Santa Cruz Guitar Company Guitars**
- **Breedlove and Larrivee Guitars**
- **Tom Anderson, G&L, and Godin Electric Guitars**
- **Fine Concert Classical and Flamenco Guitars from Spain**
- **Rick Turner and Renaissance Guitars**
- **Seagull, Simon and Patrick, Art and Lutherie Guitars**
- **Hawaiian Ukuleles, Banjos, Mandolins, and More**
- **Victoria, Fishman, Orange, THD, and Roland Amplifiers**
- **Repairs and Restorations for All Fretted Instruments by Yuris Zeltins and staff**
- **Lessons with Robin Henkel, Anna Troy, and More!**

5959 Mission Gorge Rd., Ste. 101 in Mission Valley (across from S.D. Toyota)
www.theblueguitar.com • 619.283.2700
New Hours: Mon. thru Fri. 11am-7pm • Sat. 11am-5pm • Closed Sun.

across the street

LIVE
music at Mueller College

8:00 PM

PROS PLAY FRIDAY AND SATURDAY
(open mic Wednesdays)

GET DOWN HERE!

4603 PARK BOULEVARD SAN DIEGO CA 92116



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.

All opinions expressed in SAN DIEGO TROUBADOUR are solely the opinion of the writer and do not represent the opinions of the staff or management. All rights reserved.

ADVERTISING INFORMATION

For advertising rates, call 619/298-8488, e-mail lizabbott@cox.net, or visit www.sandiegotroubadour.com

SUBSCRIPTIONS are available for \$30/yr. Send check payable to S.D. Troubadour to: San Diego Troubadour P.O. Box 164 La Jolla, CA 92038

WHERE TO FIND US Can't find a copy of the San Diego Troubadour? Go to www.sandiegotroubadour.com and click on FIND AN ISSUE for a complete list of locations we deliver to.

SUBMITTING YOUR CD FOR REVIEW

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 92037.

SUBMITTING A CALENDAR LISTING

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

©2011 San Diego Troubadour

CONTRIBUTORS

FOUNDERS

Ellen and Lyle Duplessie
Liz Abbott
Kent Johnson

PUBLISHERS

Liz Abbott
Kent Johnson

EDITORIAL/GRAPHICS

Liz Abbott
Chuck Schiele

ADVERTISING

Kent Johnson

BUSINESS CONSULTANT

Joanna Schiele

DISTRIBUTION

Kent Johnson
Dave Sawyer
Indian Joe Stewart
Dan Long
Paul Cruz

STAFF PHOTOGRAPHER

Steve Covault

WEB MASTER

Will Edwards

WRITERS

Peter Bolland
Lou Curtiss
Will Edwards
Paul Hormick
Frank Kocher
Bart Mendoza
Jim McInnes
Raul Sandelin
Sven-Erik Seaholm
José Sinatra
Steve Thorn
D. Dwight Worden
John Philip Wyllie

Cover photo: Steve Covault
Cover design: Chuck Schiele

O'Connell's to Host Third Annual Music Fest

by Steve Thorn

The third annual International Pop Overthrow-San Diego festival, a showcase for independent artists, will take place at the club that has graciously opened its doors for IPO during its first two years: O'Connell's Pub in Bay Park.

O'Connell's proprietor Rick LaLama had been planning to sell the club to an interested buyer. But in an 11th hour decision in late 2010, the interested party declined. O'Connell's will remain – for the time being – the popular neighborhood bar and music club across the freeway from Mission Bay.

That's good news for local music fans, particularly those who have come to enjoy IPO organizer David Bash's gifts for bringing together local, national, and international talent. The 2011 edition will take place at O'Connell's over the weekend of February 18-20. Representing San Diego will be the Bigfellas, Jasmine Commerce, Ben Justus, Lexington Field, My Revenge, the New Assembly, Ristband, the Shambles, the Shamey Jays, Gayle Skidmore, Suite 100, the Very, and Normandie Wilson.

Artists who will be heading south from Los Angeles and the OC are Casey Curry and the Remainers, Evil Maria, the Paper Hearts, Plasticsoul, SMASH Fashion, Sofa City Sweetheart, and Philip Vandermost.

The performer who will be making the longest trek is rock renaissance man, Dave Rave, who hails from Hamilton, Ontario.

After a difficult 2010 in the music industry – poor ticket receipts, declining album sales, etc. – Bash remains optimistic about the future of the IPO festival. "In the autumn of 2001 we did our first ever IPO away from Los Angeles, in New York," said Bash. "I started planning it during the early summer, and then came September 11. A few weeks after that I asked the bands who were confirmed to play the festival if they felt we should



IPO Founder David Bash

postpone IPO for another year in light of the tragedy that had recently occurred. They said, 'No way. New York City needs something happy to help them forget their pain ... and so we did the festival a couple of months later, as scheduled.

"While tough economic times pale in magnitude to the devastation that was September 11, the principle is still the same: we need something positive to help us forget our troubles, and the IPO festival definitely serves that purpose.

"As for how it helps the independent music community in particular, I think the benefit is the same in good times as in bad: it helps to galvanize the community, take something that's fragmented, and make it cohesive, and celebrates the wonderful pop music that exists in San Diego and every other city in which the festival takes place."

Acts at IPO are subject to change. Please visit the IPO website at www.internationalpopoverthrow.com for the latest information.

IPO SAN DIEGO SCHEDULE

FRIDAY, FEBRUARY 18, \$10

8pm Jasmine Commerce
8:30 Philip Vandermost
9pm Ben Justus
9:30 Ristband
10pm The Paper Hearts
10:30 The Very
11pm My Revenge

SATURDAY, FEBRUARY 19, \$10

8pm Plasticsoul
8:30 The New Assembly
9pm Suite 100
9:30 Casey Curry & The Remainers
10pm Evil Maria
10:30 The Shamey Jays
11pm Lexington Field

SUNDAY, FEBRUARY 20, \$10

5pm Gayle Skidmore
5:30 Dave Rave
6pm The Shambles
6:30 SMASH Fashion
7pm The Bigfellas
7:30 Sofa City Sweetheart
8pm Normandie Wilson

O'Connell's Pub
1310 Morena Blvd.
619.276.5637
www.myspace.com/oconnells



Gayle Skidmore



The Shamey Jays

• Events • Pro Sound • Lighting • Guitars • Keyboards • Drums

Apex Music

Since 1952

Steven H. Olsher
President

6210 El Cajon Blvd.
San Diego, CA 92115
Phone: 619.583.1431
Facsimile: 619.583.3906
Toll Free: 1-866-Apex4Me
Email: SOlsher@apex4me.com

10% OFF WITH THIS AD

www.Apex4me.com

SAN DIEGO FOLK HERITAGE PRESENTS A MUSICAL ODYSSEY

ALASDAIR FRASER & NATALIE HAAS
Saturday, Feb. 5, 7:30pm
San Dieguito United Methodist Church
170 Calle Magdalena, Encinitas
\$22 (members: \$18)

STEVE GILLETTE & CINDY MANGSEN
Saturday, Feb. 26, 7:30pm
San Dieguito United Methodist Church
170 Calle Magdalena, Encinitas
\$18 (members: \$15)

Further info: www.sdfolkheritage.org • 858/566-4040

COUPON

Bring this coupon to any SDFH event to receive one member-priced ticket.

Expires: April 30, 2011

Oasis

House Concerts

in Sorrento Valley

Because music should always be heard this way...

Sign up for our newsletter for info and announcements at:
www.OasisHouseConcerts.com

NEXT UP...

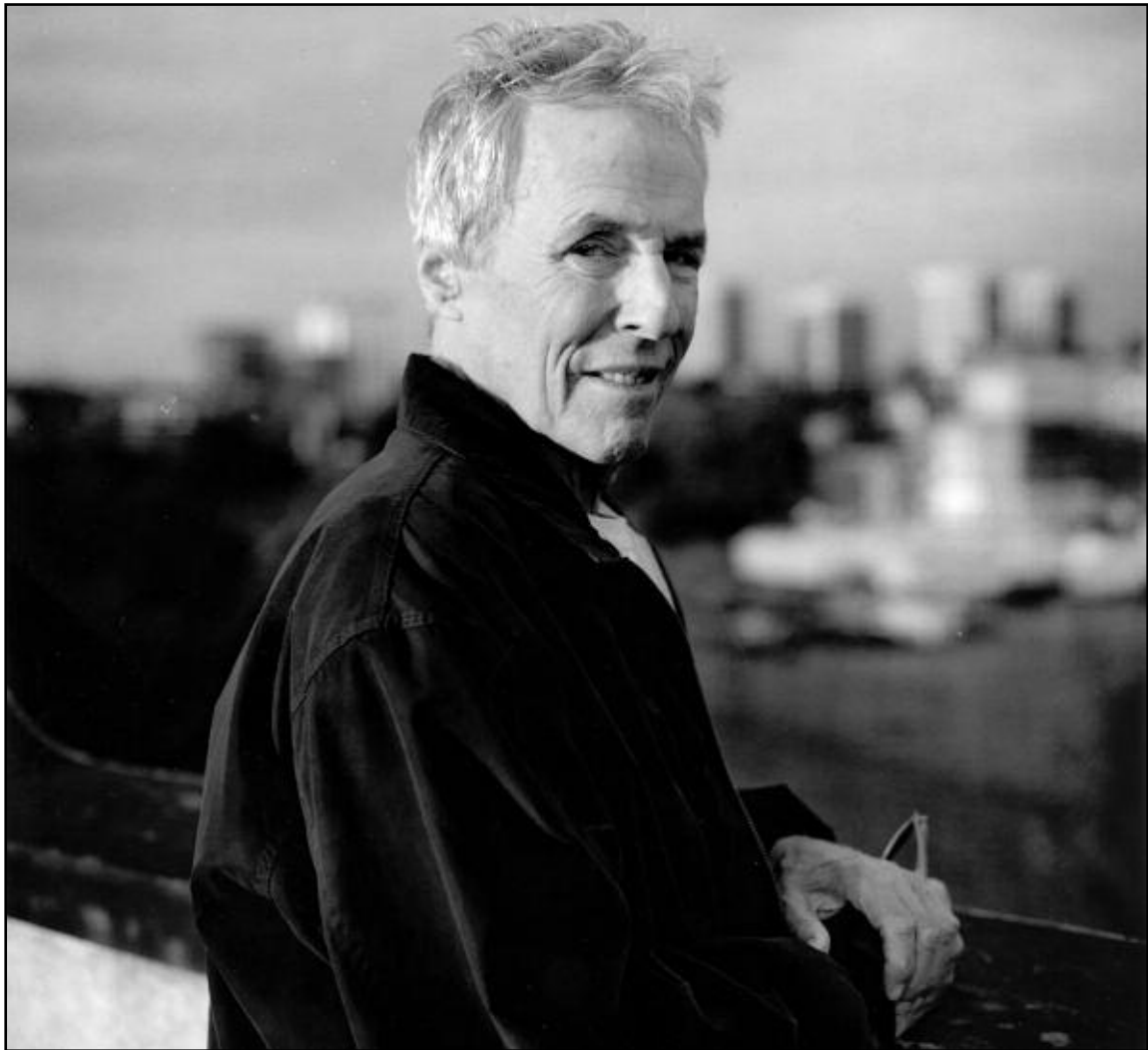
Sarah Lee Guthrie and Johnny Irion

Friday, February 18, 7:30pm
CD Release Party

The Oasis is proud to welcome Sarah Lee Guthrie and her husband Johnny Irion as we celebrate the release of their new CD, *Bright Examples*. The third generation of folk music's First Family is coming to San Diego with a brand new album and a fresh batch of songs and stories that do Arlo and Woody's legacy proud.



The Music of Burt Bacharach - What's It All About?



Burt Bacharach

by Steve Thorn

The music of Burt Bacharach has always been easily obtainable through sheet music and recorded works. While hearing his music 7/24 is an easy task, defining exactly what is the “Bacharach Sound” is a monumental undertaking.

Here, working within the confines of a short career overview, is what should be emphasized. Bacharach is the heir apparent to the composers whose contributions created the Great American Songbook. He was part of a great youth movement of songwriters from New York’s Brill Building music publishing empire, the last representation of Tin Pan Alley before the Beach Boys and the Beatles produced strong songwriters within their ranks. And for a man so identifiable with the “soft pop” sounds of the Carpenters, B.J. Thomas, and Christopher Cross, it’s fascinating to consider that much of Bacharach’s most enduring work was with a huge roster of R&B and soul singers.

In 2011 – the 83rd year of his life – Bacharach has much more on his agenda than next summer’s season at Del Mar (he is involved in the owner-breeder side of the sport) or sending up a parody of his “martini maestro” persona (his delightful cameos in the Austin Powers series particularly come to mind). When he is not performing with national orchestras, Bacharach is writing new material and enjoying the positive public and critical feedback to the revival of his ’60s Broadway musical *Promises, Promises*. San Diegans will have the opportunity to see Bacharach play his first-ever show at the Belly-Up Tavern on February 14th. Happy Valentine’s Day, Bacharach lovers.

Most Americans’ first exposure to a

Bacharach composition was 1957’s whistle-happy number, “The Story of My Life,” by country western singer Marty Robbins. Bacharach was immersed in the musical culture of the Great White Way, an iconic crossroad linked to the Great American Songbook. Current vocalists Michael Feinstein, Steve Tyrell, and Diana Krall have kept the great songs of the World War II era and earlier alive. A complete listing of songwriters who comprised the Great American Songbook could easily fill this newspaper cover to cover. Let’s name-drop a few in the brief space allotted: Irving Berlin, George and Ira Gershwin, Jerome Kern, Jule Styne, Harold Arlen, Richard Rodgers and Lorenz Hart, Duke Ellington, Cole Porter, Hoagy Carmichael, and Johnny Mercer. Bacharach seems the logical choice in the extension of this legacy. Fifty years from now, a chanteuse will discover the right ballad, “Anyone Who Had a Heart.” Her delighted audience will go home and surf the net (or perhaps a “wall”) and sample more tunes by this Bacharach fellow.

There have been several lyricists who have worked with Bacharach since the ’50s, but by far the most prolific of the wordsmiths was Hal David. In their heyday (1957-73), David found the lyrics to match Bacharach’s musical mood; from the playful (“What’s New Pussycat?”) to the intimate (“Alfie”) to the profound (“What the World Needs Now Is Love”). Bacharach and David were part of a competitive and highly talented group of songwriters who were producing an astonishing rate of top 40 hits at break-neck speed. Imagine to have been in the Brill Building when the likes of Burt Bacharach-Hal David, Carole King-Gerry Goffin, Doc Pomus-Mort Shuman, Ellie Greenwich-Jeff Barry, Barry Mann-

Cynthia Weil, and Neil Sedaka-Howard Greenfield were flailing away at the keyboards, creating songs for aspiring or established artists to try on for size.

Bacharach developed an early affinity for writing material suitable for R&B artists. A record company that served as a catalyst for Bacharach’s more soulful compositions was Scepter, a label owned by Florence Greenberg, a housewife from the Jersey suburbs who saw her musical vision realized when she befriended the Shirelles, a black girl group who were friends of Greenburg’s daughter. In addition to the Shirelles, Scepter was also home to Chuck Jackson (he actually recorded for Wand, a subsidiary of Scepter), Tommy Hunt, and Dionne Warwick. Other soul/R&B artists (signed to all the major labels) to record Bacharach material were the Drifters, Gene McDaniels, Jerry Butler, Jimmy Radcliffe, Lou Johnson, Brook Benton, Issac Hayes, the Fifth Dimension, the Stylistics, Patti LaBelle, Gladys Knight, Stevie Wonder, Luther Vandross, and Ronald Isley.

During the recent picture-postcard weather of the Martin Luther King Holiday weekend, Bacharach took time out from rehearsal to discuss the upcoming show in Solana Beach.

San Diego Troubadour: The Belly Up Tavern will present to the public the opportunity to hear you in an intimate venue. With your association with the Del Mar Race Track, will you be performing before some familiar faces?

Burt Bacharach: Hopefully, you know? Not necessarily from the horse racing community, but from people that I know in the area that go to the track or are friendly with my wife, friendly with me.



Burt Bacharach and Dionne Warwick



The Shirelles



Gene Pitney

SDT: How was this particular gig arranged?

BB: I think [when] the offer came in, it was at a good time because I just would have played with the Riverside Symphony two nights before that – a Saturday night – and I guess this is on a Monday. So, my group will just go in tact from working with the symphony to [traveling] down to Solana Beach.

SDT: When you are talking about your group, how many people will be on stage at the Belly Up?

BB: Eight or nine, I think nine. The singers and all.

SDT: What is the concept behind the show? Is this going to be something like “Sinatra: the Man and his Music.”? Will there be an opportunity for story-telling? Or will it be straight-on music with a few comments between songs?

BB: I don’t know; I never know because I tend to work differently in an environment like this will be. I do like the Belly Up. I’ve not been there a lot, but the times I’ve been there, I’ve enjoyed the club. The only thing I can equate it to for me playing it would be like playing B.B. King’s in New York. It’s small too, [with] people right on top of you. The band had to spill out into the audience. The second synthesizer player [was] out where the tables were. So, it’s kind of nice. Then I don’t have the restriction of how much time I do have...how much I talk or don’t talk. With a symphony, I’d be very careful, because you don’t ever want to run past the allotted time. You never want to take the symphony into overtime.

continued on page 12

This list wasn’t compiled through old *Billboard* magazine charts, the flipping of a coin, or the the reading of tea leaves. This is just one man’s opinion. What’s yours? Share your thoughts with the *San Diego Troubadour* on Facebook or Twitter.

BURT’S BEST

“Alfie” – Dionne Warwick (1967). A sophisticated theme from what was then – and still remains – a provocative film. There’s a great clip on YouTube of former Cavern Club cloakroom attendant turned British pop idol Cilla Black recording the song while an animated Bacharach conducts the orchestra.

“Walk On By” – Dionne Warwick (1964). Notable for its seductive rhythm and a memorable appearance of a flugel-horn. When Warwick sings, “I break down and cry,” the overwhelming sound of a hard-hit piano reinforces the point.

“A House Is Not a Home” – Brook Benton (1964). In his day, Benton was dismissed in some circles for sounding too much like Nat King Cole. Benton sends this ballad (another theme from a movie) into a valley of emotional intensity where few musical mortals have visited. (Scott Walker and Roy Orbison are the only two who immediately come to mind.) Benton would later score his biggest hit in 1970 with “A Rainy Night in Georgia.”

“Baby It’s You” – The Shirelles (1961). During an 1980 interview, Shirelle Doris Jackson showed me her Beatles Fan Club membership card given to hear by Shirelles fan John Lennon. Lennon singing R&B covers is as wonderful as hearing Lennon singing Lennon-McCartney. The Beatles’ version of this song is sublime. As for the Shirelles? Their discography is exhaustive and worth exploration. “Baby It’s You” is just scratching the surface.

“Any Day Now” – Chuck Jackson (1962). After the listener is whisked off to the circus by the peppy sounds of an organ, Jackson’s booming vocal arrives and expresses concern over his failure of finding unrequited love. Elvis Presley also recorded the song during his late ’60s comeback.

“The Look of Love” – Dusty Springfield (1967). Bacharach’s soundtrack to the 1967 James Bond spy spoof *Casino Royale* has held up better than the film. Herb Alpert and the Tijuana Brass performed the zesty instrumental (also written by Bacharach), heard over the opening and closing credits and Springfield’s sultry rendition of “The Look of Love” was heard during a romantic encounter between Peter Sellers and Ursula Andress.

“Twenty-Four Hours From Tulsa” – Gene Pitney (1963). Pitney’s tale of a one-night stand that lasted longer than one night. Never has infidelity been handcuffed by guilt and regret.

“Promises, Promises” – Dionne Warwick (1968). Three Warwick songs in my top ten list! I probably should have made a separate top ten list just for Dionne. “Promises, Promises” is all over the place in its 2:54 time of recorded bliss: it starts off in a dash, slows down, segues into waltz time, and roars off into the sunset. Fans of Brian Wilson’s “Heroes and Villains” will find much to enjoy in Bacharach’s ode to the eclectic.

“God Give Me Strength” — Elvis Costello (1996). In the ’80s, Costello enjoyed a successful songwriting collaboration with Paul McCartney (“Veronica,” “My Brave Face”). When the opportunity arose for Costello to work with Bacharach for the film *Grace of My Heart*, the pairing produced this evocative ballad as the movie’s showcase number. A full-length CD of Bacharach-Costello songs (*Painted From Memory*) was released a short time later, providing conclusive evidence that Burt and Elvis C. were happily communicating on the same musical wavelength.

“My Little Red Book” – Love (1966). Admittedly an out-in-left-field choice. I cherished this single, my classmates loved the record, and garage rock aficionados viewed it as the dawning of a new age. It is, however, well documented that Bacharach wasn’t pleased with Love’s rendition, preferring the original version by Manfred Mann, which rendered the proper arrangement the composer had in mind. Arthur Lee, Love’s enigmatic front man, would quickly evolve into a first-rate songwriter in his own right.

— Steve Thorn



TERRIBLE TALES OF THE OLD-TIME
RECORD WARS

I've been collecting records since 1952 when I inherited my Dad's collection of old 78s (mostly country music with some Bing, Beatrice Kaye, Kay Kyser, Yogi Yorgesson, Spike Jones, and Harry McClintock thrown in). One of my Dad's favorite's had been the old Blue Yodeler Jimmie Rodgers and, wanting to add titles to that collection, I ran into a record in a bin at the Imperial Beach Drug Store of a record by Jimmy Rogers and His Rocking Four. The tune was "Out on the Road." (Sounds like a hobo song, right?) Well, I thought this would be a nice addition to his collection of Blue Yodel songs. It was on the Chess label, which at that time (1953) I knew nothing about. Well it was a different Jimmy Rogers. It was the one who played with Muddy Waters. I had bought my first Chicago blues record. My Dad didn't like it much, but I did and soon after discovered Howlin' Wolf, Muddy Waters, Baby Face Leroy, Sonny Boy Williamson, and, of course, Chuck Berry and Bo Diddley on Chess. I was on my way.

Over the years I've been on a ton of record collecting trips, met a lot of the people who made and, even stranger, collect these old records. Here are some stories of discovery, of missing out, and glomming onto some fine old records.

One summer in the mid to late '60s I was on a trip with Nick and John (I won't use last names) down into Louisiana and Mississippi and into Alabama, looking for 78s and whatever else related. My compadres on this trip had been at it a while longer than I had and had a rather unique approach to acquiring records. They would go door to door and inquire about the availability of old blues records, saying they were travelling evangelists and they were going to have a big burning of these old devil worshipping blues records.

The woman of the house was usually who they approached and she was more

often than not happy to give her husband's old blues records away for such a moral purpose. Nick even had the gall to ask one lady if she had any old gospel records for them to play over the loudspeaker while the burning was taking place. He got himself a couple of Blind Willie Johnson 78s for his efforts.

On another trip south, down along the Rio Grande in south Texas, Paul, Art, and I got word that a bunch of the radio stations were letting go of a pile of those 16-inch radio transcriptions at a big sale just south of the border in Mexico (I forget the city but it was a small one). Well, we headed down there to find that we were too late and that a company that sold building materials had bought the whole lot. Later we found out that they were using them as siding on shacks in the poorer part of town. Now, people would have Carter Family, Texas Slim Reinhardt, and Mainers Mountaineers records keeping them warm in the winter.

One year, in the mid 1970s, we had Harmonica Frank Floyd out to a San Diego State Folk Festival. He came out a week early to do a gig at UCSD and a couple of nights at Folk Arts Rare Records (we were doing concerts in the store back then). The first thing Frank wanted when we picked him up at the airport was to be taken to the ocean. We took him down to the beach. He got out of the car, took a Mason jar out of his suitcase, got some sea water and kelp weed in it, and announced, "That's going on the mantle above the fireplace, proof I've been to the Pacific Ocean".

Back in the early 1960s I regularly poked around Arcade Music down at 7th Ave. and F St., looking for old 78s, 45s, and LPs and I got to where I knew

a lot of the regulars at least by face if not by name. One guy in particular shares my taste for old doo-wop records and we talked regularly about which groups were the best, who we'd seen live, and which ones were the hardest to find. I guess I must have bought a hundred records or so on his recommendation, and he probably bought as many on mine. I never did know his name and I don't think he knew mine. It was many years later that Jerry at Arcade asked me if I'd heard my friend Frank's new record and I found out that the guy was Frank Zappa!

It was the first time I was on unemployment and looking for a job in the downtown area. There were so many good old time records stores downtown and most of them knew me and looked for stuff for me. Not only was there the Arcade (at 7th & F) but there was also Vintage Music, run by Ken Swerilas, up around the corner on E St. between 4th and 5th. Rattner's was another one, which had two stores (one at 8th and

Broadway and another down on 5th a couple blocks south). There was Thearles Music at 7th and Broadway and Lloyd's Music City on Broadway at about 1st Avenue. There was also a Jukebox Records place up Broadway between 11th and 12th. It was a good way to spend an unemployment check. I always wondered if the unemployment office had a deal with the record stores. It's all about location.

I see so many kids today with music plugged into their ears. They just don't seem to realize that one of the purposes of music is to play it loud and drive your parents and neighbors crazy. A generation is growing up that doesn't bug their parents about music and musical taste. My age was the Age of Revolution, and I started with the most revolutionary music of all. The kind that spins at 78 revolutions per minute.

ARSC MEETING COMING UP
The 45th annual Association for Recorded Sound Collections is coming up May 11-14, hosted by the UCLA

Photo: Steve Covault



Lou Curtiss

Ethnomusicology Department, which co-sponsors and archives the digitization project of all the Lou Curtiss Sound Library tapes. The meeting takes place at the Wilshire Grand Hotel. These meetings are a Mecca for sound and audio-visual collectors everywhere. Try to attend one if you are a serious collector.

Recordially,
Lou Curtiss

Recordially, Lou Curtiss

**FOLK ARTS
RARE RECORDS**
est. 1967
Old time • folk • blues • jazz,
show tunes • rhythm & blues
rock & roll
And a vast
inventory of
vinyl and
78 rpm records!
2881 Adams Ave • Open 7 Days
619-282-7833

**RIP
Charlie Louvin**
1927-2011

Phil Harmonic Sex

**"However rare
true love is,
true friendship
is rarer."**
— La Rochefoucauld

TOWN'S AUTO REPAIR
WE SERVICE FOREIGN AND DOMESTIC VEHICLES.
Mario Reyes
Service Writer/Technician
SE HABLA ESPAÑOL
3752 Park Blvd • San Diego, CA • 92103 (619) 692-1500 / 1510
www.townsauto.net

Scott West
http://www.MYSPACE.com/47734340 **FEB 2011**
House of Blues (San Diego)
Feb 22th 9 pm
Mar 4th 6 pm Feat. Alex DePue
Mar 29th 9pm
Cafe Liberatalia
Mar 27th Musicology 7:30 pm
Featured Artist: Scott West
Radio Sophie 103.7 FM
Listen to the top unsigned bands Sundays 9-10pm
Scott West's 2011 Auld Lang Syne Music Video
http://www.youtube.com/watch?v=fzoZxJn0SU0
A tribute to our friends & family for making 2010 so great!

Super Saturdays
Comedy-Bella Roma
Musical Co-Host
Feb 5th 7:30 pm
Mar 5th 7:30 pm
Apr 2nd 7:30 pm
THE STAGE (San Diego)
Jan 26th 9 pm
Scott West Band@wavehouse
(C)2010 Dennis Andersen

Sara Petite
Jan. 29-Feb. 1
U.K., MARTY STUART TOUR
Feb. 19, **STEVE POLTZ**
(guest appearance)
BELLY UP TAVERN
Feb. 20, **AMNESTY INTL EVENT**
OULD SOD
Feb. 26-Mar. 4
U.K., EVE SELIS TOUR
Mar. 9, **BAR PINK**
Mar. 25-27: **TAKE 3 GIRLS TOUR**
www.sarapetite.com



by John Philip Wyllie

Since 1991 Buzz Campbell has been entertaining San Diego audiences with his award-winning rockabilly cover band Hot Rod Lincoln. The lineup of the three-piece combo has changed over the years, but Campbell, with his silky smooth voice and virtuoso guitar playing, has remained its driving force and its heart and soul.

When not performing with HRL, Campbell has toured with Sha Na Na and Lee Rocker of Stray Cats fame and recorded with Rocker on occasion. HRL has come a long way over the years as well. Venturing outside of its Southern California base, the band toured extensively this summer in Europe, opening for the Stray Cats' on the Cats' European Farewell Tour.

A lucrative Wednesday night gig at the Valley View Casino and repeated appearances at the Pala Casino and various other venues has brought much needed security to the 41-year-old Campbell who now lives in Temecula along with his wife and kids. That stability has provided him a foundation from which to further explore. The product of that musical exploration is his soon to be released CD *Shivers & Shakes*.

The project gave Campbell a long-sought opportunity to tap into his pre-

Buzz Campbell Shivers and Shakes with New Solo Project

viously overlooked abilities as a songwriter and arranger. The proof of that ability is in the pudding. Having heard an advance copy I can tell you that this CD cooks! Naturally, it benefits from Campbell's trademark vocals and fret-board wizardry, but the synergy present between Campbell and his top-shelf bandmates Jonny Bowler (stand-up bass) and "Stinky," aka Jeff Aafedt, on drums, makes for some enjoyable listening.

"I decided while I was working on the new CD that I wasn't going to [release it as] Hot Rod Lincoln. I want people to know that this is a new thing; it is something different and something that is solely driven and directed by me. As the only remaining original member of Hot Rod Lincoln, I thought now would be a good time to make a change," Campbell said.

In reality, what Campbell has now is two bands in one. When I dropped in on his Wednesday Valley View Casino

gig recently, I found two new faces (Bowler and Aafedt) joining Campbell on many of the '50s covers that Hot Rod Lincoln has long been known for. The trio was also having obvious fun exploring some new territory.

Given his druthers, Campbell would probably prefer to put his lengthy '50s cover catalogue on hold for a while and focus his shows entirely on his developing new repertoire. Sometimes he will do that. Other times the gig might call for '50s covers. When it does, the band will revisit the classics that Campbell has been masterfully covering for nearly 20 years. The addition of Aafedt and Bowler to the mix gives these songs a new energy.

"I just want people to know on both ends as to what they will be getting," Campbell explained. "If they want to see Hot Rod Lincoln they will see a cool cover show. If they want to see Buzz Campbell, they will see the original music. By using the same guys in both bands I can feed everybody. We can do our cover gigs and make good money and that will allow us to do original projects."

Regardless of whether he is covering classics or performing his own original music, the influences are obvious.

"I am obviously a Stray Cats fan. I always have been and always will be. They have been the biggest influence on me ever. I saw the band years ago, quit college, and decided to become a guitar player and really pursue it. So, there is the gigantic influence of the Stray Cats, who in turn have the gigantic influence of rockabilly. I have often said I think I was born a few decades too late. Growing up, I was a fan of '50s



Photo: John Wyllie

Hot Rod lincoln: Buzz Campbell w/ Stinky on drums

pop, doo-wop, and rock 'n' roll. Later on, I really liked the Stray Cats twist on it. What I loved so much about the Stray Cats is their punk rockish '80s Glam meets '50s rock 'n' roll twist. It blew my mind and was the best of both worlds. I am trying to do the same thing today by incorporating the sounds of the '50s, but in a modern way."

Campbell has some modern technological tricks at his disposal that help him create his unique sound.

"I am using a TC Helicon effects machine and harmonizer both when I record and play live. I can change the delay settings while I am playing so I can tweak my voice and distort it. It is a more produced rather than a retro sound."

Campbell's guitar style is also unique. Oftentimes when playing standards on his modified Gretsch he will play the guitar leads true to the original records the first time through, but on the subsequent verses he will add his own flourishes and improvisations. He can fill a room with sound in such a way that you would swear there is more than one guitarist on stage.

"Over the years I have morphed into my own style and I am beginning to embrace that. At this point I am no longer playing the guitar like Cliff Gallup, Gene Vincent, or Buddy Holly. I am playing it like Buzz Campbell does, influenced by both '50s music and by what is happening today."

With a new CD completed, Campbell is eagerly waiting for the ideal time and the ideal way to release it. One possibility would be to release it through downloads on his website (www.buzzcampbell.com) and do it in conjunction with tee-shirt or some other give-away items. While he is not sure of the details, he is hoping that the official release will come this year.

"I don't want to put it out there on a small scale without something ready to go as a follow-up. I have a few opportunities to do a couple of different things. One of those things would be riding the coat tails of a prominent artist. If I can get a tour locked in [with that artist] I will release it right before then and hire a PR person to promote it. I want to create as big of a snowball effect out of the gate as possible."

The album includes 13 very tasty cuts. The only song that most listeners will instantly recognize is Campbell's cover of the Bruce Springsteen hit "Fire." With its rockabilly beat Campbell's version of the song is so different from the original, however, that he makes it his own.

Campbell pays tribute to a number of artists on this album. "King of Fools," most prominently recorded by Social Distortion, is completely reworked and turned into something Johnny Cash might have recorded. "Love, Lies and Heartaches" sounds like it might have come from the Buddy Holly catalog with its bouncy rhythm and guitar style. It is Campbell's voice, however, that carries that song. "Rawk-a-Billy Fever" is Campbell's answer to Eddie Cochran's "20 Flight Rock." "Baby Don't Go with Him" has a '50s Elvis sound.

Two of my favorites are "Time" with its Latin beat and haunting guitar solo and "Rockabilly Heart" with its driving rhythm and outstanding guitar work.

With *Shivers & Shakes* Campbell has succeeded in reinvigorating a genre that was wildly popular over 50 years ago and giving it new life.

DARK THIRTY PRODUCTIONS
www.darkthirty.com presents

CHRIS SMITHER



Wednesday, February 16, 7:30pm
Tickets: \$25

RESERVATIONS: (619) 443-9622

Uncommon Threads

by Liz Abbott

Artful fabric and thread recreations

- orange crate labels •
- vintage travel posters •
- music photos c. 1920-1940 •
- custom designs •

LizAbbott@cox.net • 619.298.8488 • uncommon-threads.com

now showing (through May) at OB People's Food, 4765 Voltaire St., Ocean Beach

GUITAR LESSONS UKULELE LESSONS



KEV SPECIALIZING IN BEGINNING KIDS & ADULTS (AGES 6-100)

Ready to start? Limited number of January lesson slots still available!

To schedule a lesson contact KEV at
kev@kevmusic.com
or call 858-774-6513

"KEV is everything that any parent would want and more in a guitar instructor for their child." **Susan**

"He makes me feel good about my playing, even though I suck. He's a good teacher," **Hillary**
(sidenote- Hillary is getting awesome now!)

"Greatest teacher ever," **Wayne**

"KEV's teaching method is genius." **Terry**

"KEV's class is one of the highlights of my week... he makes learning fun." **Amy**

"KEV keeps me enthusiastic and excited about playing guitar ...seriously." **Marleen**

I'm astounded." **Diva**

Classes and Workshops held at:
OLD TIME MUSIC
2852 University Avenue
San Diego CA 92104
www.sdoldtimemusic.com

For Workshops info, Performance Schedule and booking information visit: www.KEVmusic.com

COUNTRY ON THE COAST 8PM - 11PM
EVERY MONDAY



1542 NORTH COAST HIGHWAY 101
TCJ

THREE-CHORD JUSTICE

made in california 2008

AMERICANA • COUNTRY • TWANG

WWW.MYSPACE.COM/THREECHORDJUSTICE



by Dwight Worden

Bluegrass music is a hot commodity in San Diego, and one of the hottest items at the moment is the TailDraggers. The TailDraggers originally got together to play a gig for a group of private pilots who were having a barbecue in a hangar at Montgomery Field. Deciding to reflect that first gig with their name, they called themselves Captain Noonan and the TailDraggers in reference to Amelia Earhart's navigator on her last flight and to the type of "tail dragger" plane in which they were lost. It's the kind of plane with a small wheel under the tail that sits on the ground and "drags" until the plane gains speed on the take-off roll whereupon the tail lifts off.

As time passed, the band found itself using the shorter name, the TailDraggers. For almost a year, the TailDraggers honed their chops as the Tuesday night house band at Hensley's Flying Elephant Bar and Grill in Carlsbad. Since then the group has played a full range of top venues in San Diego, including Bluegrass Day at the Fair at the Del Mar Fair, the Summergrass Festival in Vista, the Julian Bluegrass Festival, Ramona Bluegrass Festival, as the featured band at bluegrass group meetings, as semi-regulars at the Red Barn at Wynola Pizza Express near Julian, and at Smokey's Lake Wohlford Cafe in Escondido; the band has also appeared live on KSON radio's *Bluegrass Special* (FM 97.3 and 92.1), hosted on Sunday nights by Wayne Rice.

Who are these guys, and why are they so popular? The answer to that question is both simple and complex. The simple answer is that the band members are all veteran musicians with years of experience and extensive musical backgrounds, and they do an outstanding job of singing, playing, and performing. They consistently deliver "the whole package." The complex answer requires a bit more probing into the details of who they are and what they do.



Given Harrison

Given Harrison founded the TailDraggers in 2008 and plays bass, guitar, and mandolin; contributes lead and harmony vocals; and has been

playing on stage in various bluegrass, country, and old-time string bands in Southern California since 1974. Among the highlights in his career, he was a founding member of the Unstrung Heroes with Ron Jackson and Dave Collins back in 1980; he also continued playing with that popular group until Ron's death a little over two years ago.

Given also has an extensive background playing old timey music and music for contra dances, where he and his wife Christine are regulars. Stir in a flair for swing and cowboy music and you start to get a feel for his eclectic background and musical tastes. To really appreciate Given, though, you need to hear him sing. His rich baritone and bass voice drips like honey on hot bread.

The original band members recruited by Given were Jason Weiss, Chris Clarke, and John Mailander. The band clicked pretty well and was offered the regular weeknight gig at Hensley's, but the gig was on Monday nights, and Clarke already had a regular gig with the Zaph Dingbats on Mondays, so Michael Williams was drafted to fill Chris' vacancy. Six months passed and John Mailander was accepted into the Berklee School of Music in Boston, so the group convinced Dan Sankey to fill the mandolin/fiddle spot left vacant by John's exit.

The regular configuration of the band currently includes Given Harrison on bass, Dan Sankey on fiddle or mandolin, Jason Weiss on banjo, and Michael Williams on most of the lead vocals and guitar. When Mailander comes home on college break, the TailDraggers become a five-piece band with Mailander on fiddle and Sankey on mandolin. Jason Weiss, who is no doubt



Dan Sankey

to bring melody to the TailDraggers' sound. Jason has played in various bands around San Diego for several years, including the Bluegrass Ramblers, the Les and Lou Ann Band, Superstrings, and as a sought-after pick-up musician for various other bands.



Jason Weiss

Jason has developed a wonderful light touch and smooth melodic style on the banjo. He also contributes his talents on a weekly basis to the promotion of the genre by leading the "Bluegrass Basics" jam at Today's Pizza every Thursday night in Encinitas. He is also on the San Diego Bluegrass Society's Board of Directors. This is a man with respected banjo chops who is also willing to give back.



Michael Williams

Michael Williams, who has played piano since the age of six, comes from a rock and roll background. At college in Oregon, he spent eight years playing drums, and then bass, with rock band Worthington, a respected local band that released five self-produced albums. However, when it came time to move to San Diego Michael seamlessly absorbed the bluegrass style that had been with him since his youth growing up in the Carolinas, and which wasn't too far a stretch from the Johnny Cash and REM tunes he had enjoyed playing with Worthington.

Michael quickly became a very accomplished flat-pick lead guitar player, selecting tasteful lines and delivering them with drive, clarity, and great rhythm. His guitar playing, coupled with Given's bass and Jason's banjo, and accented by Dan Sankey's back-beat mando chop, form the rhythmic core of the TailDragger's sound. Michael

among the top banjo players in San Diego, is able to drive the traditional Scruggs style with the best of them, and is also able to play modern, single-string pyrotechnics

THE TAILDRAGGERS: NOW IN FULL FLIGHT

also has a great voice and delivers most of the lead vocals. He can deliver classic bluegrass-style "high lonesome" leads as well as melodic ballads.



John Mailander

John Mailander, the youngest member of the group at 19, is a true San Diego prodigy. John began playing the fiddle at a very young age and showed great prowess from the beginning. Blessed with very supportive parents, Tad and Monica, who must have logged a million miles driving him to fiddle jams, lessons, and gigs, John grew up playing fiddle at the Thursday jams in Encinitas and at the Bluegrass Society's Tuesday events. Lessons from Sara Watkins of Nickel Creek and others helped form his style and hone his chops.

As John approached his middle teens, however, something miraculous happened as his talent skyrocketed. John was soon the number one, in demand, fiddler in San Diego and was accepted as a fulltime student at the prestigious Berklee School of Music in Boston upon his high school graduation.

As testimony to his talents, even at such a young age, John was recruited by Rob Ickes (12-time IBMA dobro player of the year; member of Blue Highway, Three Ring Circle) to play fiddle on his soon-to-be released instructional video. John overcame the initial jitters and did an excellent job.

John was also recruited by Grammy winner Alison Brown to play fiddle with her band the Alison Brown Quartet at their appearance with the San Diego Symphony under the direction of Marvin Hamlisch as part of the symphony's Summer Pops Concert Series in 2009. That's heady stuff for a youngster, but John can more than hold his own. A soft-spoken and shy young man, he lets his fiddle do most of his talking, and it speaks with eloquence.

Dan Sankey is a true veteran of the San Diego music scene. Dan is a multi-talent, playing banjo, guitar, fiddle, and mandolin all at a very high level. And, on top of that, he is an accomplished lead and harmony singer.



The TailDraggers

Dan's multiple talents allow him to play with a variety of groups in a variety of genres. His band affiliations are too numerous to mention, but include the Silverado Bluegrass Band, Gone Tomorrow, Highway 76, Old Town Road, and a number of others. Beyond that, Dan has performed musically and as an actor in numerous theatrical productions presented by San Diego's Lambs Players Theater. In addition, he appeared in an acclaimed theatrical production about Appalachian coal mining presented in the Balboa Theater and is currently appearing in the production of *Always...Patsy Cline*.

In the TailDraggers Dan contributes on fiddle when John is off at school and shifts over to mandolin when John is home playing the fiddle. Dan also provides key har-

mony vocals to round out the group's singing.

TailDragger performances put a smile on your face and start your toe a-tappin'. You'll hear classic bluegrass numbers done with fidelity to the founders, as well as swing tunes, a smattering of cowboy music, and a variety of modern acoustic music. The TailDraggers' ever-growing fan base is solid testimony, indeed, to the appeal of this homegrown San Diego band now in "full flight".

See the TailDraggers live on Saturday, February 5, 6-9 pm at Wynola Pizza Express in Wynola near Julian, and on Sunday, February 13 at Smokey's Lake Wohlford Cafe in Escondido from 5-8pm.

ANDY'S GUITAR SHOP

Adams Avenue

SALES • SERVICE

619-280-1937

Classic Bows Violin Shop

OLD WORLD STYLE FOR THE 21ST CENTURY

- Violins, violas, cellos, bows
- Strings at discounted prices
- Appraisals (written and verbal)
- Quality repair work
- Musical gift boutique

Visit **ClassicBows.com** for more details

Celebrating 20 years of serving our customers in metropolitan San Diego

2721 Adams Ave., San Diego, CA 92116
(619) 282-2010 • www.classicbows.com

Centrally located in the historic Antique Row, just south of Mission Valley

Rave On!

Rave On!
A Tribute to the Music of Buddy Holly starring Billy McGuigan as Buddy Holly
February 26, 8pm

POWAY CENTER FOR THE PERFORMING ARTS

FOR THE
tix 858 748 0505 powayarts.org 15498 Espola Road, Poway CA

SPONSORED IN PART BY



by Paul Hormick
photos by Steve Covault

“We have a great time, and we play songs that people enjoy,” says alto saxophonist Marcia Forman, describing the approach her band takes to performing. Apparently the ensemble has found a winning formula. The Marcia Forman Band performs at all the festivals in South Park, the neighborhood out of which the band is based. They have treated audiences to their repertoire of jazz standards at the Bird Park Summer Concerts, South Park Jazz Festival, and Annual South Park Old House Fair. They also appear occasionally at the monthly North Park gallery walk Ray at Night. Venturing to other frontiers of San Diego, the band recently performed at one of San Diego’s premier music spots, Dizzy’s.

It’s Forman whose name brands the band, but her husband, violinist Floyd Fronius, is every bit an integral part of the musical venture. He agrees with his wife that it’s important to keep the listeners in mind. “Our job as musicians is to give something to the audience,” he says.

Forman and Fronius have performed together in various ensembles since the eighties, but the inception of the Marcia Forman Band goes back about seven years ago when the couple started a once-a-week gig at Twigg’s, the one that used to be in the El Cortez building when the structure was freshly renovated. At the time the band included Mike Stewart of Raggle Taggle and bassist Dan Coulson. They performed at Twigg’s for about a year. The band produced a disk, *Relatively Speaking*, in 2005, that features a number of San Diego’s prominent performers on a dozen jazz standards and popular treats.

The couple describe the band as a democratic affair, each of the players bringing something to the band and everyone suggesting tunes or ideas. Fronius says, “I think we’re really learning how to listen. Playing in an ensemble is all about being aware of everyone else in the group, not stepping on each other, trying to add to the whole, to blend with your partners. It really takes working on your ear and your ability to create spontaneously.” The ensemble spices things up with a frailach (an upbeat Klezmer tune) or two or an occasional oldie or Beatles song. Some of their quirky arrangements, such as beginning the jazz standard “Blue Monk” with the children’s song “Itsy Bitsy Spider,” developed organically from their onstage performances. Forman adds, “It’s magic when all of these incredible musicians mix. We have a great time doing it, too!”

Forman can often be found performing solo for art events or other special gatherings. Such a prominent musical fixture in San Diego, it seems that she has been here forever, but like many others, she is a transplant from back East. The youngest of four, Forman grew up in the northern end of upstate New York, between Rochester and Buffalo, just south of Lake Ontario, in a little town called Carlton Station. Calling it a town may be a stretch; Carlton Station was all of 17 houses. Her father was what Forman calls a “pickle packer,” running a cold storage business that warehoused and preserved the harvests of the local farmers. When she was in sixth grade the family moved to Webster, just west of Rochester, where her father ran a drugstore.

Forman’s brother and sisters played music – Judy on flute, Steve on trumpet, Sue on clarinet – and all of them sharing time playing the piano in their home. “I was in fourth grade and my sister Sue said that I should start playing the saxophone. She played the clarinet and she thought we could play together,” recalls Forman. By seventh grade and continuing all through high school she had entirely taken to the instrument, playing the first

alto saxophone part with the local Webster Village Band, the city’s fireman’s band, a show band, as well as her school marching band.

Off to college, Forman spent two years at Fredonia State University, part of New York’s SUNY higher education school system, in Buffalo. Forman had wanted to major in music, but prompted by the concerns of practicality by her mother, majored in sociology. She satisfied her desire to perform by joining the college band. After Fredonia, Forman was off to Boston studying at the Catherine Gibbs Secretarial School. The degree from Catherine Gibbs landed her positions with Photographic Science Corporation, the developer of the barcode, as well as Xerox Corporation.

In 1980, while she was working at Xerox, Forman received a phone call from her sister Judy that changed her life. Judy had just opened her restaurant, the Big Kitchen, and needed some help running the eatery. Not giving much thought to giving up a career at Xerox, Forman packed up her Renault with her sax and a few belongings and, with her sister Sue, drove out to San Diego, arriving here in November of that year.

At the restaurant Forman became the prep cook. Known as much as a way of experiencing a slice of enlightenment as it is for serving a slice of apple pie, the Big Kitchen is possibly the homiest cafe west of the Mississippi. If you want a warmer for your cup of joe, you’re welcome to get it yourself, as long as you pour a warmer for anyone else who wants one. Run by Forman’s sister Judy (known at the cafe as Judy, the Beauty on Duty), the cafe has been featured as “One of the Best Places for Breakfast” in *Bon Appetite* magazine and has even caught the attention of Rachel Ray. Photos of celebrities crowd the walls of the cafe, including a very young Whoopie Goldberg. It turns out that long before her movies and her seat on the daytime talk show “The View,” Goldberg washed dishes at the Big Kitchen.

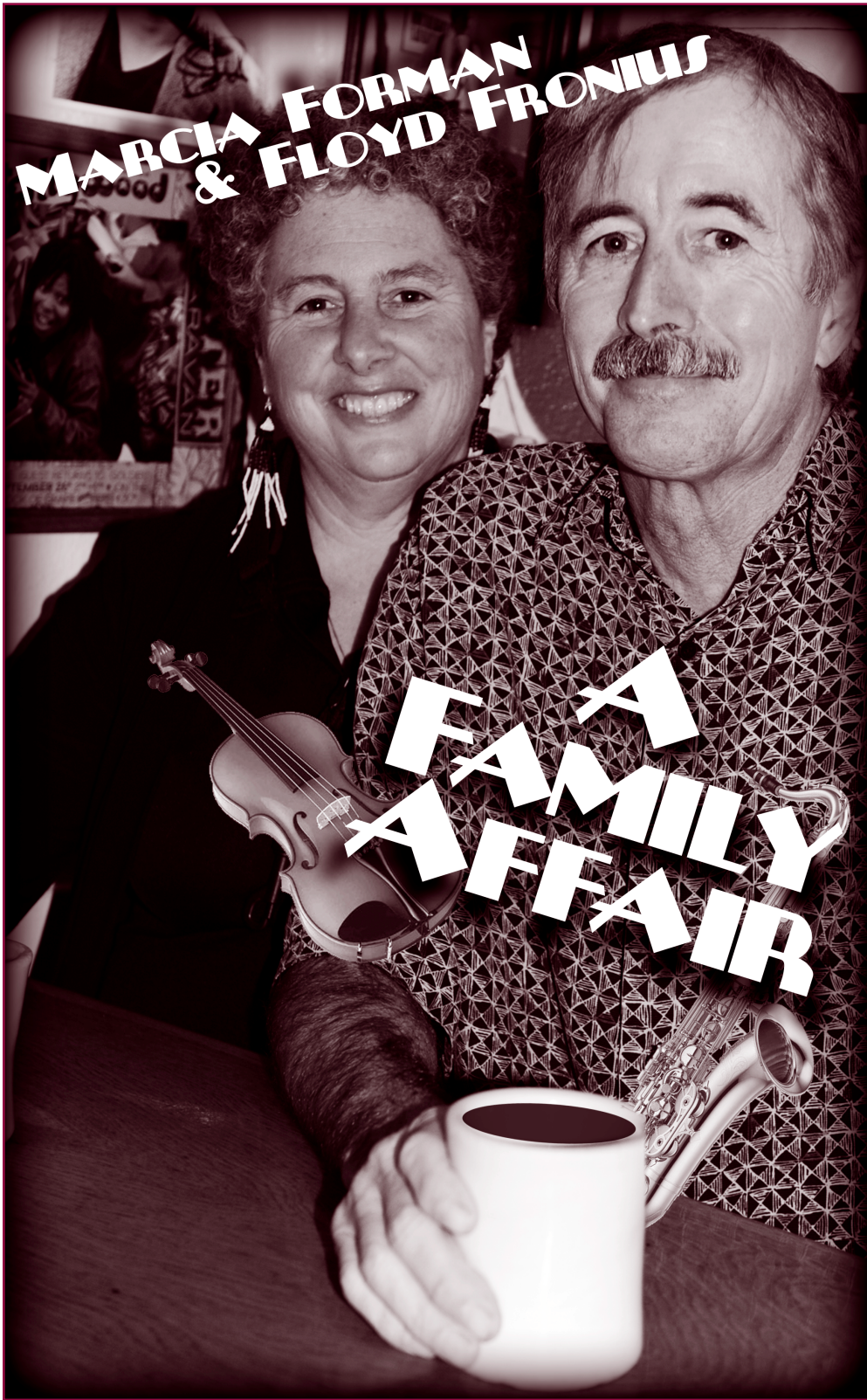
Beside helping her sister Judy with running the restaurant, Forman has been tied musically to the Big Kitchen. Larry Himmel, San Diego’s combination of Bob Barker and Soupy Sales, always featured Forman on her sax every time his television show came to visit the cafe. Amid shade trees and a wooden standup of Betty Boop in front of the restaurant, Forman has performed with her trio, Marcia Forman and Friends, every Sunday morning for the past two years, treating the outdoor diners and those queued on the wait list to a helping of jazz standards. The current lineup of the trio includes bassist Jeremy Eikam and Bryan Whelan on keyboards.

I enjoy the relationships and excitement [of teaching older adults]. They are living their dreams, something they’ve wanted to do for years.

— Marcia Forman

A musical contact or two has been made at the Big Kitchen as well. While she was waitressing one day she found her father sitting in front of the restaurant with San Diego veteran saxophonist Joe Marillo. Forman’s father and Marillo had discovered that they both were from the Rochester/Buffalo area and were swapping tales of upstate New York. The chance meeting turned into a gig that Forman and Marillo shared at Rebecca’s coffeehouse.

The Big Kitchen also plays a part in the story



of how Marcia and Floyd came to meet and get married. As a South Park resident, Fronius became a regular at the Big Kitchen, where he met Forman. “We would say to each other, ‘Hey let’s get together and play some music,’ but nothing ever came of that. We were also involved with our significant others [at that time],” says Fronius. The turning point came in 1986, when Fronius invited Forman to a birthday party he was having. At least one of them admits that their feelings for each other started to change that evening.

Forman embarked on her exploration of jazz when she joined the City College Jazz Band not long after she arrived in San Diego. Having always performed as part of an ensemble or marching band, the jazz band was her first stab at improvisation. “Just do it,” Forman recalls David Greeno, the jazz band instructor, saying as he urged her on to perform her first solo. Forman sought out other resources to learn jazz and improvisation. She says, “I saw Molly Stone of Stone’s Throw and asked her, ‘Who’s your teacher?’ She turned me on to Howard Carroll, who had been a big band arranger. He taught me clarinet and the flute.” Forman found further jazz studies at the Jazz School of San Diego, a school established by two Berklee School of Music instructors, Hal Crook and John Ferrara, who had migrated to San Diego to escape the cold of Boston’s winter. “I just ate it up,” says Forman, describing her experience at the

Jazz School. “I practiced many hours a day and was inspired.”

Forman later continued her jazz and improvisation studies with the late Hollis Gentry, John Rekevics, Berke McKelvey, and Earl Morris. One of the most important bits of jazz wisdom she remembers is the admonition from San Diego’s elder statesman of jazz, Daniel Jackson, that to truly play jazz a performer had to internalize the tunes, that to rely on sheet music restricts a player’s ability to freely improvise. Among her influences, Forman lists several giants of the saxophone, such as Grover Washington, Jr., David Sanborn, and Dexter Gordon. The musician most evident in her smooth sound is Paul Desmond, and she credits her teacher Paul Sundfor for helping her to emulate the alto master of the Dave Brubeck Quartet.

Forman has been teaching music for years, taking private students at her home. She is currently working with eight students. “I enjoy the relationships and excitement,” she says. “I have been teaching older adults, too. They are living their dreams. Something that they’ve wanted to do for years, and I’ve been there for them.” Her work in musical education includes time spent with the elderly as an adjunct professor for San Diego Continuing Education Emeritus Program. Three days a week Forman, with her sax or singing at the piano, engages adult care residents with old time



Floyd (far left) with Raggle Taggle, early 1980s



The Marcia Forman Band



Floyd's band, 3 Degrees Off Center



Playing in front of the Big Kitchen on a recent Sunday morning



Inside the Big Kitchen, having some fun



Floyd & Marcia with their daughter, Stella

songs and favorites of the hit parade from many decades ago. She says that the power of music is evident in her work and that memories from long ago come back to the clinic's residents whenever she plays songs from their past.

"I started back east as well," says Fronius. "I started in west El Cajon and moved to east El Cajon." A slight smile comes to his face, as he obviously enjoys his joke about being a native

Southern Californian. Growing up in East County, Fronius's older brother, Doug, played the trumpet and Floyd, wanting to emulate his brother in some way, wanted to play a musical instrument as well. "Somewhere along the line I discovered the violin. I started telling my parents that I wanted to play the violin and they finally broke down and gave me one toward the end of third grade. I started in elementary school, playing in the school orchestra," he says. Along with the orchestra he took private lessons and played in San Diego's Civic Youth Orchestra. Later, in high school, to play in the marching band and concert band, he took up both the French horn and baritone horn. For Fronius music was a way to connect with others. "I consider myself pretty shy and a reserved sort of person. I had a hard time relating to people in general, kind of in my shell. And music was something I could do that I could enjoy, do well, and participate with the community that was playing music," he says.

In the youth orchestra Fronius met two other future San Diego violin luminaries: Chris Vitas and Yale Strom. The young Vitas opened up the possibilities of improvisation on the violin for Fronius. He says, "I remember one of the first times that I flashed on the idea of doing something else besides classical music on the violin. I was in the hallway at the Civic Youth Orchestra after a rehearsal and there was Chris jamming away on this amazing improvisation."

After finishing school, music took a hiatus from Fronius' life. The phenomenon of hang gliding was getting off the ground, literally and figuratively, at the time. With his brother and father, who had been a sailplane operator, the Fronius family put themselves at the forefront of the sport and started the very first hang glider club. Having been with hang gliding from the beginning, Fronius has left a mark upon the exciting venture. He is featured in the film *Big Blue Sky*, a 2008 documentary about the aviation sport. If you type his name in Google, you will be treated to videos of him flying at the Torrey Pines Glider Port. Competing throughout his life in hang gliding events, he has taken hang gliders on flights of more than 100 miles and even flew a hang glider over Mount Whitney's 14,500-foot peak. As a machinist, he has developed designs and material for the Sun Seeker, a solar powered aircraft, as well as other newly developed gliders and sailplanes.

In his early twenties Fronius walked into a restaurant one day for a bite to eat. A combo in the corner caught his interest. "I looked over at these guys playing music and I thought what a cool thing to do, to have a group like that playing in a restaurant. I just thought that was the greatest thing," he recalls. Soon after he joined Featherwood, a band that featured covers of Crosby, Stills, Nash, and Young and original material that bore the CSNY acoustic imprint. For the classically trained violinist this was his first opportunity to stretch his wings with improvising. He also started to carry his violin to Balboa Park to perform with just about any and all of the buskers who lined the Prado. It was in the park that he first met bassist Jeff Pekarek and David Kendall, who had just formed the group Jackstraws. He joined the band, known as much for their pirate costumes as their music, and played with them for several years.

In the early eighties Fronius moved to North Park. At the time, that neighborhood, despite its blocks of second-hand shops and hearing aid clinics, was experiencing a halcyon musical era. All sorts of young musician lived and worked in the area. Fronius wound up renting an apartment behind Drowsy Maggie's. Gone some 20 years

now, Drowsy Maggie's was a rare find, a place to hear singers and songwriters in a city that had, at the time, little to offer music lovers. Fronius was thus living at the epicenter of what was to become a happening scene. "That was an amazing time, the early eighties. It was intensely creative, all the different bands that we put together," he remembers.

I've always been interested in creativity and improvisation, and taking what's given to me and using whatever tools I have to paint a picture with it.

— Floyd Fronius

Out of the amalgamation of musicians in the neighborhood, what Fronius calls the "North Park Gypsies," there formed Raggle Taggle, a band that is, unusually, still performing 30 years later. With the costumes to match, Raggle Taggle has performed in several genres, from Renaissance and Celtic, to pop and jazz. When Fronius first joined the band, they had a summer stint singing and playing sea chanties on the boats that took tourists out on three-hour harbor excursions. Fronius credits much of his improvising to the time he spent with Heart Space, a new age band formed by funk guitarist William Aura that he joined up with around the same time. The band recorded several albums and introduced him to performing in large concert settings, touring throughout southern California.

Fronius currently performs with Three Degrees Off Center. With covers and original music inspired by the Moody Blues; Jefferson Airplane; and Crosby, Stills, Nash, and Young, the band recreates the heady hippie days and music of 40 plus years ago. At a recent performance at Rebecca's coffee shop, while 20-somethings pointed and clicked their laptops over their lattes, the generation with a touch of grey, the folks from the Woodstock generation, were held in rapt attention.

Fronius is the featured instrumentalist, taking the place that would otherwise be filled by an electric guitar. Listening to the his work with the band, yes, there is some guitar there in his playing, but there is more. "I've always been interested in creativity and improvisation, and taking what's given to me and using whatever tools I have to paint a picture with it," he says. "About ten years ago I made a conscious decision to get more seri-

ous about my music. What you're hearing with me is a whole history of where I've been musically." All that he has learned and all the chops that he has honed over the years – from the time he performed with Celticana, a band fused the music of Ireland with rock and jazz, through his performance of Cajun and zydeco with Bill Corwin and the Swampcritters, to his work with singer-songwriters Ray Ruiz Clayton and Gregory Page – are incorporated in the solos he plays in the band's covers and originals.

Describing the band as a sort of musical home, a place where he feels comfortable to be open and vulnerable, Fronius first performed with Three Degrees Off Center a year and a half ago, when the ensemble was known as Shadow's Edge. He was drawn to their creativity, the quality of the songwriting, as well as the particular brand of music and spirit of the band. "I feel that I've come full circle," he says. "With Featherwood, the genre was very similar: classic rock. I grew up with all these tunes, all the classic rock tunes. It just feels like a musical family. All the members of the band are very creative, and we work really well together. There aren't any ego issues."

Carrying on the musical tradition of the family is their daughter, Stella, who is now 17 and a junior at the School for Creative and Performing Arts. Like her parents she started playing an instrument in fourth grade, picking up the violin and playing in her school orchestra. She has performed with the San Diego Youth Symphony but is currently in the Young Artists Symphony. With her school orchestra she has performed the musical numbers in *Hairspray* at the Lyceum. Stella is now involved in the production of *The Secret Garden*.

Fronius and Forman plan to play more festivals and special events with the Marcia Forman band in the coming months. Be it through relatives or long-standing musical relationships, the couple plan to keep the music a family affair. Fronius says, "We're all friends up there on stage and we're all there to support the music."

You can hear the Marcia Forman Band every Sunday, 10am, in front of the Big Kitchen on Grape Street in South Park. February gigs for Floyd's Band, 3 Degrees Off Center, include Thursday, February 10, 7pm, at Winston's, and Friday, February 12, 7pm, at Rebecca's in South Park.

Listen online to the live podcast with Marcia and Floyd, produced by Berkley Sound. Go to: www.sandiegotroubadour.com





BLUEGRASS CORNER

by Dwight Worden

HAPPY BIRTHDAY, BILL MONROE!



This year, 2011, marks the 100 year anniversary of the birth of Bill Monroe, the “father of bluegrass.” Let’s take a quick look at Mr. Monroe to understand why he is such a revered figure in the bluegrass music world, starting with a question – who is the only musician to have been inducted into all three Music Halls of Fame: the Rock and Roll Hall of Fame, the Country Music Hall of Fame, and the Bluegrass Music Hall of Fame? If you guessed “Bill Monroe” you would be correct.

Born near Rosine, Kentucky in 1911, Monroe grew up on a rural farm, the youngest of eight children. Because his older brothers Birch and Charlie already played the fiddle and guitar, Monroe was left with the less desirable mandolin when the family played on the porch and at local dances. He later recalled that his brothers insisted he remove four strings so he would not play too loudly.

After playing in a duet with his brother Charlie and moving to Chicago in the 1930s, Monroe started to synthesize the various musical influences he had been absorbing. These included the Appalachian fiddle tunes favored by his uncle Pendleton Vandever, after whom Monroe would name his classic tune “Uncle Pen” as well as the mountain music and African-American blues prominent among the rural musicians of the time.

By the mid 1940s Monroe had begun to create his own, new genre of music, which blended these various influences together with a good dose of his own creative genius stirred in. During 1946 and 1947 Monroe and his new band, the Bluegrass Boys, featuring Earl Scruggs (banjo), Lester Flatt (guitar and lead vocals), Chubby Wise (fiddle), and Cedric Rainwater (bass), recorded 28 songs for Columbia records. Now considered the gold standard of bluegrass music, among these original 28 releases were many Monroe originals, which are now classics, including his “Blue Moon of Kentucky” that went on to be recorded by Elvis Presley in 1954 as the B-side of Elvis’s first release for Sun Records. After the success of the Elvis release, Monroe re-recorded the tune himself as a faster version.

Bill Monroe continued to perform until his death in 1996, and during his long and storied career authored many tunes that are today’s classics; he played with a virtual “who’s who” of musical stars. So, on what would be his 100th birthday, we tip our hat to “the father” and thank him for creating a whole new genre of music called “bluegrass”.

FIDDLE CAMP FOR SAN DIEGO

Since Mark O’Connor pulled his nationally acclaimed fiddle camp out of San Diego a few years back, our area has been without an established fiddle camp. That will change this year as Avery Ellisman, an accomplished fiddle player



performing with local band Prairie Sky, has started the Julian Family Fiddle Camp. The camp will hold its inaugural session this year over the weekend of April 14 to 17 at Camp Cedar Glen outside of Julian. The camp will cater to aspiring fiddlers of all ages, providing room and board in a beautiful mountain setting with great concerts planned for the evenings that are open to the public. In addition, there is outstanding talent booked for the faculty. For more information visit the web site at: www.familyfiddlecamp.com.

OLD TIME MUSIC STORE IS MOVING



Sara Petite & the Tiger Mountain Boys perform at Old Time Music

San Diego’s Old Time Music store, located at the corner of University and Utah in North Park, will soon be moving. We’re told that the new location will be in the same neighborhood and that the store plans to continue to offer a full array of instruments, accessories, lessons, repairs, jam sessions, and concerts. Look for an article in a future edition of the *Troubadour* with the details when the new location is fully pinned down and made public.

URBAN SOLACE BLUEGRASS BRUNCH



Chris Clarke & Plow

San Diego’s award-winning restaurant Urban Solace, located just south of University on 30th Street, has been hosting a *bluegrass brunch* every Sunday from 10am-2pm for the last several years, which features live music. For the past year or so, however, due to the complexities of music permitting and arcane ABC rules, the live performances have been limited to two instruments and three performers at any given time. The word is that this rule will soon be changing and that full bluegrass bands will one again be allowed to perform at the restaurant’s bluegrass brunch soon. This is great news. Stop by some Sunday and enjoy the bluegrass and the wonderful food served during bluegrass brunch on the lovely patio.



The Zen of Recording

by Sven-Erik Seaholm

THE ISLE OF NAMM

For those of us fortunate enough to be tasked with the responsibility of reporting on and evaluating new music-related products and technologies, the majestic sprawl of the four-day **Winter NAMM 2011** can seem as daunting as climbing Mt. Everest. Even with the head start provided by downloading the very handy (and environmentally friendly) **NAMM Show App** into my iPhone, I still felt like a blindfolded six-year-old at a piñata party: swinging wildly through the show, just hoping to hit *something*...

The ubiquitous displays of stomp boxes from a wide variety of manufacturers (large and small) seemed a logical place to start, with **Akai** offering most notably the **Tri-mode Overdrive**, which features user-swappable hardware chips to customize the sound to one’s own liking... **Eventide** continued to explore new sonic frontiers with **Space**, an achingly beautiful reverb pedal that I can only liken to what the *Aurora Borealis* might actually *sound* like... **BOSS** remained consistent in its commitment to their line of **Loop Station** pedals with the larger **RC-20XL** and smaller **RC-2**, sporting gobs more recording time and onboard effects... Similarly, **KORG** unveiled its **VOX Dynamic Looper**, with an integrated ‘wah’-styled foot-pedal controller, looping functions and outstanding effects like ‘Stutter’, they’re on hot on **BOSS**’s heels... New Zealand based **Red-Witch** showed some really cool new toys in the form of **Seven Sisters** rechargeable lithium ion cell pedals, little half-size (two knobs and a stomp switch) guys with huge tone... Those in search of something completely different could find an amazing array of “outside-the-box” offerings at **Audible Disease**, a consortium of tinkerers that make delightfully ugly sounding things like **Infection IN-2**, a double-oscillator joystick-controlled synth or the **Rupture RD-2**, which “takes almost any processing device and churns out frenzied sonic cruelty.” All of their stuff seemed like an audio version of those Harry Potter

jelly beans, the ones with the Dirt and Earwax flavors...

In these economically challenged times, cleverness can be key in finding success or just surviving. Easily the most ingenious (and eco-friendly to boot!) was Chicago-based **Souldier**, which made handsome, durable and comfortable guitar straps from reclaimed seatbelts! I immediately found a couple of must-have designs, but I was also intrigued by the Hendrix “**Hootenanny**” strap, as it is made from the exact same roll of cloth as the original that Jimi played at the Monterey Pop festival. They also make camera straps, wrist cuffs, and dog collars and are straight-up cool people, so check them out online.

Software developers squarely targeted the musical (or at least musically *related*) possibilities for iPhones, iPods, and iPads this year... way too many to list them all. There were a couple of standouts, however. **IK Multimedia** is already ahead of the curve with its **Amplitude iRig**, a patch cable/amp simulation app combo that enables users to play guitar through their devices. Now they’ve introduced the **iRig Mic**. When coupled with the **VocalLive** free app, the iRig’s handheld condenser mic opens up a whole slew of new options for recording and live performance via effects like doubling, pitch correction, choir-harmonizing, de-essing and more... Meanwhile, the team at **iConnectivity** opened doors to other possibilities with the introduction of **iConnectMIDI**, the world’s first iOS MIDI interfaces. These products will allow i-users to control everything from music to mixes to lights and beyond...

On the less technical but still inspiring end, guitars were EVERYWHERE. I didn’t see a lot of new ones that made me feel all warm and fuzzy (especially on the electric side of things) but there were some notable acoustic offerings like **Taylor’s** new **GS Mini**, a somewhat tiny-sized but big sounding model that combines the portability of the Baby line with the new shape and excellent tone of its **GS** series... a guitar that really caught my eye (and ear) was from Canada’s



Sven-Erik Seaholm

Boucher Guitars. A multi-generational family business, Boucher uses exotic tonewoods and a minimum of fancy inlay, maintaining their commitment to function over form. The sound? In a word: delicious.

The recording world (where you and I live) showed the most liveliness, chiefly in the form of **Avid** (formerly Digidesign)’s bombshell news: **ProTools 9** is now Open. In other words, those who have stayed away from ProTools because it required users to purchase the company’s pricey proprietary hardware have been freed from those shackles. Now you can use ProTools with whatever audio hardware you prefer, or none at all! Version 9 replaces previous LE versions and adds features that have long been clamored for by its users, like multi-track Beat Detective, OMF import/export and an assortment of video tools. Stay tuned for a full review later this year... The people at **CharterOak** were not happy that I had never heard of them, and I can see why: after spending a few minutes mastering Steely Dan’s “Hey Nineteen” with their **SCL1 Discrete Compressor Limiter** and the **PEQ1 Stereo Program Equalizer**, all I wanted to do was get these things home so I could do the same with all my fave recordings... Recording legend **Alan Parsons** (Pink Floyd, made a surprise visit to NAMM in support of his new video series on recording, **The Art & Science of Sound Recording**. The three-DVD set covers all facets of recording, from mic-ing to mixing and includes *over 10 hours* of material. Peer-to-peer interviews with heavy hitters like Jack Joseph Puig and Timbaland and an extensive website provide an education that may rival that of major commercial programs.

I may have been swinging wildly through the aisles of NAMM this year, but after all is said and done, I’m anxious to taste all the candy at my feet!

Sven-Erik Seaholm is an award-winning independent record producer and master engineer. He also writes and performs regularly. www.kaspro.com

ROBIN HENKEL

Thurs, Feb 3, The Cellar, 7-10pm
Robin Henkel & Billy Watson
156 Avenida Del Mar
San Clemente (949) 492-3663

All Saturdays in February
Zel’s Del Mar, 8-10pm
1247 Camino Del Mar
Del Mar (858) 755-0076

Fri, Feb 11, Wynola Pizza Julian, 6-9pm
Robin Henkel solo blues
4355 Highway 78, near Julian (760) 765-1004

Sat, Feb 19, Birdrock Coffee Roasters
Robin Henkel solo blues, 10am-12noon
5627 La Jolla Blvd, La Jolla (858) 551-1707

Sun, Feb 20, Lestat’s, 8pm, \$8
Robin Henkel Band with Horns!
blues, jazz, funk, slide & steel guitar
3343 Adams Ave, San Diego (619) 282-0437

Tues, Feb 22, Wine Steals Cardiff, 7-9pm
1953 San Elijo, Cardiff by the Sea (760) 230-2657

Guitar & Bass Instruction & booking info 619 244-9409
CDs & digital downloads available CDBaby.com
www.robinhenkel.com

photo: Dennis Andersen

MOZE
Guitars
619 698 1185

•Lessons •Repairs
•Parts •Guitars •Basses
•Accessories •Books

MOZE GUITARS
8415 La Mesa Blvd.
La Mesa, CA 91941



Located in the La Mesa Village!
mozeguitars.com



Hosing Down

by José Sinatra

INTO THE FRAY

Although competitions, with their cheerful surface charm, have the ability to push contestants to the top of their game, they are at heart constipated vipers impacted with as much septic bile as that which ferments in the heart of your average dethroned Republican. With so much competition already dominating the souls of business, art, religion, sports, even love, we tend to camouflage their pervasive might with clockwork contests created primarily to entertain and amuse. Super Bowls and Oscars and elections can be charming as hell, especially when we overlook the dangers, the backstabblings, the politics. Competitions, in short, are for masochistic idiots.

That's why I now seem to be a frontrunner in the regional finals of the crazy Paradyokee contest, which has been taking place at several local clubs in recent weeks. In this mighty battle, the lyrics to one's choice of popular song are rewritten to (hopefully) humorous effect and sung before a panel of judges and an audience of similar thrill-seeking alcoholics.

I've spoken to a number of the other contestants, all determined to cop the grand prize at the finals next month in Palm Springs. Names will be changed in this report to spare these poet/singers undue embarrassment when I kick their asses at that time.

Darlene is 21, and likely has been for several years. She doesn't just *move* to the beat of her song, she's like two superballs bouncing about in a low-cut silver gown, her remarkable twin towers cancelling any hint of tragic memory with good ol' manufactured-in-the-USA resilience. Darlene generally has the sailors and bikers in the audience right in her lap, and vice versa. Her new lyrics to Dolly Parton's immortal anti-Taliban classic "9 to 5" are anything but conventionally ladylike, and the crowd goes insane, once they overcome the shock of hearing such salacious filth issue from so pretty a package:

*Workin' nine ___ what a ____ a ____
Nine ___ no ___ and ___*

Believe me, you just gotta be there. Offstage, she can be surprisingly demure, telling me that she's wanted to be an entertainer since she was six years old. It was then, she says, that she became a slave to audience reaction after having enlivened a cocktail party her parents were throwing with her ingenious use of the family's pet rabbit and a well-placed firecracker. "I just like to make people react," she admits. "To make them happy, mostly. With all the trouble and hatred, and, like, stuff like that, um, like, if just one person, like, feels better about themselves [sic], it's so cool [sick]. I mean, like, there's enough negativity irregardless. If you can't enjoy, like, a laugh, um, then, like...what-ever."

Raoul, a computer programmer by day, is a bit more precise and direct. "I want the grand prize more than anything I've ever wanted since the beginning of time," he ejaculates. His version of "Baby Got Back" has provoked a near-riot of dance floor dry-humping:

*___ ___ Baby ___ ___
Gotta ___ her ___ ___ crack*

Week after week, Raoul has flaunted the "no-rap, only singing" rule to the crowd's delight and the judge's chagrin. "Next week I change the game and blow their minds," he confides. "I'm a trained opera singer, man. Next time I pull out a piece from Bizet's *Carmen* – I've changed it to *Damn, let me ___ your ___ now, ___*, and it's gonna kill. I mean, no offense or anything, Hose, but I *am* gonna win. Your song is great and everything. 'At This Moment,' right? But man, you don't even use any dirty words, you know? That's what makes the dudes laugh, makes the



The Hose. strapping warrior in a jock's trap?

chicks hot. They *want* me, man, as much as I wanna win this. I can literally *taste* the prize, man; It tastes like me and I'm delicious."

That assessment may have failed to amuse the gods, it seems, because Raoul was in a car accident on the way home that night and will be in the hospital for several months. Rumors going around involve something about sliced brake cables by someone devious and expert. Raoul's run has ended, but his abiding confidence, I am sure, has inspired us all.

I was intrigued when I saw Dawne take the stage for her first time. There was something familiar about this striking red-head and I wanted (at the very least) to put my finger on it.

Suddenly her clear, sensual alto sweetened the air and entered our lives ... with *my lyrics!* She was doing my version of "I (Who Have Nothing)" from *Knowing Me Again, Touching Me Again*, and she was staring at me with that uninhibited, challenging "watcha gonna do about it?" gaze I used to use a lot on cops after slashing their tires when I was a confused youth, untutored yet in decency or stealth.

Dawne was good, very good indeed, and even sang the "F.Y." version we'd only released in Australia. After finishing to deafening applause, missile-like dollar bills and nauseating California cat calls, she strode right over to me and, grabbing my hand from my pocket, pulled me outside and around into the entrance of a darkened alley.

"My name's José," I stammered. "Have we met before?"

"Once. Don't you remember? I'm your biggest fan."

She's definitely among the most attractive. Nicest voice, too, and sexiest outfit, from that shimmering blue tank top down to ... *my shoes!*

I couldn't believe it! Apparently, this was the same homeless naked chick I had taken pity on last month and given my rare CityHo® platforms, so that she could journey to seek help!

"You helped me when I was down and out," Dawne reminded me, "and I'll always be grateful. After you drove away, I got up and started to walk toward St. Vincent DePaul and this nice family pulled over on the road and took me in. I haven't touched a needle or watched TMZ ever since that night ... Anyway, I hope you're not angry with me for ripping off your lyrics."

"No, I'm flattered," I lied.

"And I hope you won't hate me when I win. I mean, I *know* I will; I've *gotta* win. After the years of sickness, of the horror I've been through ... then this light comes into my worthless life ... I've got a purpose now, Hose. I should thank you, but here I am and, no offense, but I *will* win. So it'll be your win, too, in a way, won't it?"

How touching. "Dawne, I've been clairvoyant on occasion. Wanna know what I see later for you? Just between us?"

"What? Tell me." Her eyes locked into mine, glowing, yearning, searching... "You're going down, girl."

To be continued. . .

RADIO DAZE



by Jim McInnes

MOVE OVER, RUSH LIMBAUGH!

I had my own daily rock radio show for 35 years. I am still spinning tunes, mostly jazz and blues, every Saturday morning on KSDS, Jazz 88.3. But over the last few years I have, on occasion, been pressed into duty as a talk show host or sidekick. (Yes, I did have an ersatz talk show, "Input Live," on KGB in the '80s, but I also played music on that program.)

During the 2007 wildfires, Talk Radio 760 (KFMB-AM) recruited me to be a part of the station's 24-hour coverage of the conflagration. Since they had only three people to work with, I conducted a call-in show that was eight hours and 30 minutes long every day for three straight days!

By comparison, the average radio talk show is three or four hours long.

Talk about a baptism by fire! It was exhausting, but if I helped just one listener cope with the disaster, that's all that matters.

Last month, I was surprised when KFMB moved gruff, no-nonsense, hard-core conservative morning show host Rick Roberts to the afternoon drive-time slot. The station had brought in 20-something Tea Party Republican Mike Slater (WTJS-AM, Memphis) to take over the morning drive-time slot vacated by Roberts.

On the day Roberts began his afternoon show, I became his traffic reporter, which was a surprise to me. I think the boss was worried that I'd refuse to work with a right-wing talker but, hey, I'm only telling people where the potholes are, right?

Then, less that two weeks into his new job, Rick missed six days due to illness, forcing program director Dave Sniff to scramble for a substitute. Slater, being the new kid on the block, ended up hosting both the morning (6-9 am) and afternoon (3-6 pm) shows for four days in a row. Not what he signed on for! During that fourth day, Sniff called Jeff Prescott and asked if he'd be interested in un-retiring for a couple of days to fill-in for Roberts/Slater. Prescott said, "Why not? Sounds like fun!"

(For the uninitiated, Prescott is a legendary San Diego newsman/morning show host. Jeff and I were compadres on KGB-FM from 1975-1990. He was one half, with Gabriel Wisdom, of KGB's legendary "News Brothers." Prescott was also a morning drive star as the male half of "Delany and Prescott," with blonde bombshell Sue Delany, and, later, with Mike Berger, as the co-host of "Berger and Prescott" on KGB, 91X and 760 KFMB. Most recently, he was the morning news anchor on KOGO. Jeff is a very intelligent, well-read, and naturally funny man. Prescott, Wisdom, and I presented about 1,500 to 2,500 "News Brothers" broadcasts during KGB-FM's prime.) When Sniff asked if I'd be willing to be Prescott's newsman/sidekick for those two days, I jumped at the offer!

On Thursday, January 20, and Friday, January 21, we filled in for Rick Roberts, one of the country's most powerful conservative radio voices. I mean, Roberts sits in for friggin' Michael Savage on

continued on page 12.



by Peter Bolland

LOVE

"Let yourself be drawn by the pull of what you really love."

– Rumi

Let's talk about love. In this season of Valentine's Day, when flower growers and chocolate makers have their best month of the year, hearts and minds turn to the mystery of love. On one hand love is just a four letter word, and on the other hand love is a Pandora's Box of pleasure and pain packed tighter than a clown car. Love is a cluster of conflicting experiences; a cacophony, a harmony, an indeterminate blur. Love doesn't hold still long enough for anyone to get a good look at it. Love is a crime scene where every witness gives a different description, everyone is a victim, and the police are on strike.

In English, all of this chaos gets saddled with one word: love. In our longing to understand all of the disparate experiences gathered under the banner of love, let's leave English behind and turn instead to ancient Greek. The Greeks had three words for love: eros, philia, and agape. Eros is sexual or biological attraction. It is love not born of the soul or the mind or the heart. It is what Joseph Campbell calls "the zeal of the organs for each other." In eros there is no choice – it chooses you. It wells up out of the bio-chemical ooze and takes you over – body, mind, and soul. And here's the tricky part. It's not personal – in fact, it doesn't really matter who the other person is. In many ways, eros doesn't want to know. The less talk the better.

Eros is the love of possession. Eros wants to own what it sees. James Joyce calls it pornographic love, all craving and no connection. The object of your love is just that, an object. It is about power and control. It is, in the end, a fundamentally solitary experience void of any real bond. The other person is just an actor in your private drama. If she sprains an ankle and her understudy steps in – no problem. Philia is love of a higher or nobler order. Philia is the kind of love we have for our families, our friends, our country, or our tribe. It is the feeling of belonging to something, that feeling of kindness and acceptance and warmth. It is the love that soldiers have for each other in battle. It is the love that team members have for each other in victory as well as defeat. It is priceless to know that somewhere in this crazy world there is a place where you are welcomed, where you are understood, with no need to defend or explain yourself. I remember the first time I was in the Netherlands, where my parents emigrated from eight years before I was born. Walking down the street in Amsterdam, surrounded by a crowd of Amsterdammers on their way to work, all of those tall, blond people, I suddenly felt a deep and unexpected sense of belonging. Even though I was in a strange land and couldn't understand most of what they were saying, I felt it in my bones. I was home.

Agape is a third type of love. Unlike eros with its impersonal, physical craving and philia with its heart-felt camaraderie, agape is a decision. It is the decision to work for the good of the other without any expectation of anything in return. Rooted in free will, agape is choosing to treat others with kindness, compassion, and love regardless of how you feel. It's easy to love when you feel like loving. But can you be kind when you are hurt, angry, or afraid?

It should be clear by now that our experience of love bears many strains. In romantic or marital love there is, ideally anyway, a synthesis of eros, philia, and agape. We retain the sexual energy of eros without its impersonal possessiveness. In fact, in romantic love it matters a great deal who the other person is – it is a very specific and

PHILOSOPHY, ART, CULTURE, & MUSIC

STAGES

unique individual that we fall in love with. They become your tribe, so philia is in full bloom. Your lover is your best friend. And as you enjoy the sometimes calm, sometimes stormy waves of eros and philia, it is agape that holds it all together, the conscious commitment to be kind, respectful, compassionate, supportive, and above all selfless. This only works, by the way, if you partner agrees to the same deal.

Agape can also expand to become universal love, boundless love, love for all. It's what Jesus and Buddha and all of the great spiritual teachers are talking about. When Jesus asked us to "love our enemies," he was not asking us to like them. He was just suggesting a baseline of kindness, humility, compassion and understanding despite our feelings. Attempting to put Jesus' teachings into practice, Gandhi showed that remaining firm in the stance of non-violence requires monumental courage and will power – you have to override millennia of conditioned response mechanisms to fight back – yet in the end loving one's enemies is a power far greater than any weapon. And Buddha taught that as we train ourselves to overcome our instinctual viciousness we must include ourselves on the list of those worthy of unconditional love. "If your compassion does not include yourself," he said, "it is incomplete."

Ultimately, love is not a feeling, love is what we do. We become what we love, and what we love becomes us. Our work, our dharma, our service, becomes a channel through which love enters the world. The way we garden, the way we cook, the way we create the spaces we live in, the way we serve others, the way we talk, walk, sing, and dance, all of it is a manifestation of love. "Work," wrote Kahlil Gibran, "is love made visible."

Real love is never about possession. Possession is rooted in fear. Where there is fear there cannot be love, and where there is love there cannot be fear. Love is complete faith and trust that no matter how disheveled and incoherent things may appear, beneath the surface there is a deep and abiding order. Love is a message. As sunlight draws the rose out of the soil, from seed to full bloom, so too love draws us out of our indeterminate nature and toward the fullest realization of our deepest potential.

Beyond the grasp of our intellect and beyond the horizon of our limited vision is a vast and infinite source that nourishes and sustains all that we see. Whether you call it God or not is of secondary importance. Of primary importance is the fact that we live and breathe and have our being there – it is what we are. And when we love, we allow our authentic being to well up through the rickety structure of our so-called life, the carefully constructed façade our ego builds to cage us in. In the end, our longing for love is a longing for transcendence, to know once and for all that we are more than this, more than our bodies and minds and thoughts and fears, more than our shabby pile of things, more than our proudest accomplishments, more even than our deepest dreams and visions. Like a blinding noonday sun, love washes away all of the shadows and leaves us bathed in the light of unity, the nameless knowing that we are not lost, not forgotten, not insignificant, and that we are held in a timeless embrace where all is forgiven, all is exalted, all is well. Let us give this gift to each other. Let us love.

Peter Bolland is a professor at Southwestern College where he teaches eastern and western philosophy, ethics, world religions, and mythology. After work he is a poet, singer-songwriter, and author. He also leads an occasional satsang at the Unity Center and knows his way around a kitchen. You can find him on Facebook at: www.facebook.com/peterbolland.page or write to him at peterbolland@cox.net.



Buddy Holly Is Alive and Well in Poway!

by Bart Mendoza

Over the past six decades, San Diego has been fortunate to have seen concerts by all the legends of music, from Elvis's Presley and Costello to the Beatles, Frank Sinatra to Pavarotti, and just about everyone of note who cut a record, has appeared locally. Even on such an impressive list one date stands out: October 12, 1957. For that was the night the Mission Beach Ballroom welcomed "The Biggest Show of Stars," a rock 'n' roll extravaganza topped by one of the most important performers of the 20th century, Buddy Holly.

The stunning, full bill was Buddy Holly & the Crickets, the Drifters, Chuck Berry, Frankie Lymon & the Teenagers, Laverne Baker, Clyde McPhatter, the Everly Brothers, Paul Anka, Jimmy Bowen, Sam "The Man" Taylor, the Spaniels, Paul Williams. and Johnnie & Joe.

Holly, of course, was and is a major influence on musicians and songwriters, from the Beatles on down, scoring with such classic songs as "Peggy Sue," "Heartbeat," and "That'll Be The Day." His success only lasted roughly 18 months before a plane crash took his life on February 3, 1959, alongside Ritchie Valens and the Big Bopper, aka the "day the music died" in Don McLean's evergreen hit "American Pie." In the U.S., Holly scored 11 Billboard Top 100 singles between 1957 and 1959, with only three cracking the top ten. "Reminiscing" was Holly's final U.S. chart disc (#68) in 1962.

Meanwhile Holly was a much bigger star in England. There he scored 23 Top 40 hits between 1957 and 1964, with nine hitting the top ten. His music has remained a big seller in England, where his records have been regularly reissued and still hit the charts decades after their first release. Indeed, Holly's final single chart placing in England was a 1988 re-issue of "True Love Ways" (#65), but as late as 1993, he scored a #1 album with *Words of Love*, a best of collection.

All of which makes Holly the perfect candidate for a tribute show such as Rave On: A Tribute to Buddy Holly, taking place Saturday, February 26, 8 pm, at the Poway Center for the Arts. Starring Nebraska-based Billy McGuigan as Buddy Holly, it's a full, heavily researched production with staging, following Holly's career trajectory, with

scripted in-between song banter and stories, plus a six-piece band.

"It's kind of a weird hybrid of a show," McGuigan said. "We try to shy away from calling it a "tribute" act. It gets categorized under that but we're not doing Shakespeare," he joked. "It's a rock concert, where I talk as Buddy. We tiptoe across a few lines, it's definitely theatrical, but it's definitely a concert, and it is a tribute show by the nature of the production," he said. "But we put a lot of energy out there and deliver the music in a way that I don't think anybody else is doing, which excites everybody in the band and excites the audience as well."

McGuigan prefers to stage the show as a typical Holly concert, with narrative, rather than use a gimmick. "I tell stories about the music," he said. "There is no talk about a time machine or a 'Buddy's back for his last concert' type of thing. I do contrast the fifties to now, but I do it in a way that people are comfortable, so people can laugh at the fifties, laugh at themselves, all while enjoying wonderful music."

McGuigan began Rave On in 2008, though he had previously played the lead in the stage production of *The Buddy Holly Story*, starting in 2002. "I really enjoyed it, but there was something lacking," he said. "It was fun it, was great. But it had a cheesy factor that I think people have come to associate with the fifties. I don't associate the fifties with 'cheesy.' I see the era as a 'raw' time when the music was new. So I wanted to put together a show that was musically well put together and captured the innocence of the time."

He does strive to get Holly's look and sound just right, with near exact reproductions of the hits. However, McGuigan keeps the show fresh by allowing for some jamming and extended songs here and there. Notably, he also closes the show with a selection of tunes made famous by other fifties rockers such as Jerry Lee Lewis and Chuck Berry.

"There are things we take liberties with," he said. McGuigan cites "Not Fade Away" as a song that lends itself to additional solos. "We're comfortable with that because I think it make s things more interesting." You still hear the overtones of the original, but we've souped it up a little so that people who are used to hearing modern music can hear the grooviness of it."

Notably, the show is officially endorsed by the Buddy Holly estate. "There are a lot



Buddy Holly



Buddy Holly and the Crickets on the Ed Sullivan Show, 1957

of shows out there. Buddy is a bit like Elvis in that respect. We wanted to be different and do it right; they have certain standards, which we like. They won't have his name and image bastardized and we understand that." Another seal of approval is that Tommy Allsup, Holly's guitarist on the fate-

ful last tour, has sat in with the band for the show.

The band has repertoire of 50 Holly tunes in their set list, with the hits guaranteed, but also with the ability to shift songs as mood or audience dictates, and the inclusion of a few rarities and B-sides.

Ironically, McGuigan came to Holly's music via the Beatles. It was a copy of the Beatles' *Revolver* album that inspired him to play guitar. "I was in London and went to see a Buddy Holly play. I didn't know anything about him then, except that he had written the song 'Words of love,' which the Beatles had recorded." It's no surprise that in addition to other projects, McGuigan has a second touring production, this one an interactive stage show devoted to the Beatles music, called *Yesterday & Today*.

For his part McGuigan would like to see the production of *Rave On: A Tribute to Buddy Holly* expand its touring, with an off-Broadway or Vegas production possible as well. He'd also like this show to continue after he eventually exits the role. "The sky's the limit," he said. "I am getting a little long in the tooth to be playing Buddy, but as the writer of the show, it would be nice to see it go on. But we'll see, I'm going to stick at it a few more years," he said good naturedly.

Rave On: A Tribute to the Music of Buddy Holly: Saturday, February 26, 8 p.m., at the Poway Center for the Arts, 15498 Espola Rd., Poway. \$42. Seniors \$36. Children 18 and under \$5 with adult ticket.
www.powayarts.org/event_Rave_On_10.asp

Radio Daze, continued from page 12

occasion! We were both a little apprehensive about the reaction we'd get. The adrenaline was pumping. Prescott and I jabbered back and forth about light bulbs, facial hair, dogs, and our health concerns. We did a lot of one-line gags and funny sound effects. Considering we were supposed to be doing a conservative talk show about how terrible the president and all Democrats are, and how liberalism is a disease, it's a miracle that none of Roberts' usual listeners called and gave us hell. Maybe they just changed stations. Instead, the callers were very polite, content to join in the conversation about health concerns, light bulbs, and dogs. In an amazing display of synchronicity, Jeff's ex-wife phoned into the show just as my cell phone rang. He chastised his wife about her ring tone and I said, "Hey, that's my phone!" Looking at the screen I saw my call was from my wife, who wasn't listening. Wow. One listener called in from Kansas City. Even Prescott's mother called the show. (That sweet little old lady is so far to the right she makes Rick Roberts sound wimpy!) Roberts' producer, Christine Johnston, and his engineer, David Whittemore, both in their 20s, were respectful and worked hard to make us feel at home. Good kids.

We were like those two geezers in the balcony I used to see on "The Muppet Show."

We had a blast! We want to do it again.

The Jeff and Jim afternoon show. I like the sound of that.

Annual Ould Sod FUNDRAISER

3373 Adams Avenue

Donation

Sunday Feb. 20
4 P.M.

**John Doe
Gregory Page
Berkley Hart
Cindy Lee Berryhill**

Amnesty International!

SUNDAY 4 p.m. FEB. 20

MUSIC • PRIZES • GUINNESS

www.amnestysd.org
group137@amnestysd.org

Amnesty International Group #137 was formed in 1969. We welcome and encourage you to join the struggle to end the denial of basic human rights by governments and governing authorities. Most organizations just ask for your money. We need your heart, your pen and some of your time to become a voice for those who are silenced. We meet the 2nd and 4th Wednesday of each month at 7:00pm at Filter Coffee House, 4096 30th St (corner of 30th and Polk in North Park).

Burt Bacharach, continued from page 4

SDT: I'm afraid the long-proposed bio-pic of Florence Greenberg starring Bette Midler will never see the light of day. Too bad! Would you please share with our readers any memories of the Scepter Records era?

BB: Actually, there is a musical – not film but a musical event that's supposed to appear on Broadway in April. It's basically the story of Scepter Records and Florence Greenberg, which would be great! Although I have not seen the production since they were in early workshop, it had some promise...and they have done a lot of work on it. But it dealt with Florence, it dealt with Dionne, it dealt with me, it dealt with the Shirelles and Chuck Jackson and the whole group. It would be nice if that does appears on Broadway as they say it will.

SDT: There were scores of black artists

you had the opportunity to write material for. Would you give us a sense of the atmosphere of the early '60s?

BB: I'd been doing stuff for the Drifters, some songs of the Drifters. I worked with Jerry Butler. I'm very comfortable in the area of urban black music, particularly the stuff that was coming out of Philadelphia [that] Gamble and Huff were doing. And stuff coming out of Motown. I didn't like hard-core rock and roll – not at all. Bill Haley and the Comets were not on my favorite list.

SDT: Over the last 12 years, we lost two major singers who were so identifiable with Bacharach-David compositions: Dusty Springfield and Gene Pitney. What were their musical gifts, Burt?

BB: Dusty was an incredible singer. Terrific person, great speaking voice too. Dusty was immediately identifiable. You knew her voice almost instantaneously when you heard her record. We've lost

more than Dusty. We've lost Issac Hayes and we lost Barry White and we lost maybe the greatest of all, Luther...Luther Vandross.

SDT: And your thoughts on Gene Pitney?

BB: You know, he wasn't from that era as far as urban black music. But he had his own style. I was very fond of Gene. God, he was a great guy! Easy to work with; he had a spectacular, different kind of voice. There again, you knew it was him immediately. We had some good hits with him. He was very musical; he came into the studio prepared.

Burt Bacharach will perform Monday, February 14 at the Belly Up Tavern in Solana Beach. Visit www.bellyup.com for ticket information.



Raina Rose When May Came

by Frank Kocher

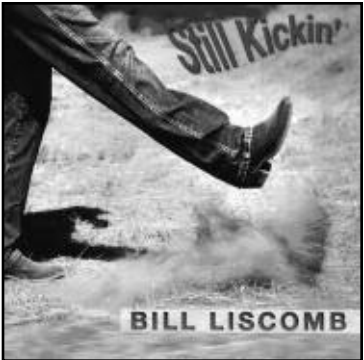
When May Came is the fourth full-length CD by Raina Rose, an Oregon native who relocated to Austin a few years ago. After garnering awards for her folk song writing and catching attention for her skill as a facile guitarist, Rose regularly toured the coffee-house circuit and recorded with full bands, like 2009's *End of Endless False Starts*.

The false starts weren't over, though, and after several more while trying to get her latest disc off the ground, Rose decided to self-produce. *When May Came* was recorded with friends in an Austin living room, with backing musicians but minimal overdubbing and no studio polish. It succeeds in giving an intimate feel and conveying a live experience. Also, the "low tech" route results in limited arrangements, and certain tracks with some of the backing band's contributions being swallowed up-though many of the tracks are actually beautifully put together for an album recorded in four days.

Rose has a clear and bouncy voice that has a hint of Janis Joplin in it – not a raw blues howl but the engaging lilt and trembling vibrato from tunes like "Me and Bobby McGee." Her songs are a mix of fanciful tales and personal, first-person life stories, like "Your Neighbor's Trampoline." Rose's lyrics (not included) capture a moment of regret as she sings of a man that she let slip away. "Let Me Down Easy" borrows the same riff as "Trampoline" and speeds it up, creating a case of musical *déjà vu* as the tracks follow one another. She weaves a nice folk melody on "If You're Gonna Go," telling a parting lover to stay just this one morning, given a just-right backing by her guitar and some nice harmonics by the backing band.

The best tune on the disc is given the biggest production: "Desdemona." A lively country-folk tale about an encounter with a mysterious desert siren, it blends a radio-friendly melody with words like "She was an angel in the graveyard/ Lifting up her arms she grabs that fat old hobo moon." "Nashville" is a forgettable lament about the music biz, with the poorest recording quality on the disc, immediately following the best on "Desdemona." Rose tells her wayward mate off in "Stone Around My Neck," about an "ocean of sorrow at the bottom of the bottle," earning points for imagery; the mood stays grim for "What Do You Bury?" a bitter epitaph from Rose as the young widow of a cheating, alcoholic husband. The soft, somber folk tunes continue ("Heart Broken Open"); then there is a bit of renewal with "Bluebonnets," which has sweet harmonies and pulls out a feeling of hope despite a cello-heavy arrangement.

Raina Rose is a very good lyricist, placing the listener in many scenes and situations with ease. There are a few strong tracks, like "Desdemona" and "Bluebonnets," but otherwise much of the music on *When May Came* is melodically bland. Still, fans of Rose and female folk singers will find much to enjoy.



Bill Liscomb Still Kickin' Tracks

by Frank Kocher

North County country artist Bill Liscomb writes, plays, and sings music that conveys a pop-inflected, sunny, feel-good vibe, even when the subject matter is somewhat serious. On his new CD, *Still Kickin'*, he handles a lot of the guitar and bass work himself and enlists a crew of able supporting cats in the studio. The dozen originals are a mix of soft tunes that blend folk and country influences, giving Liscomb's voice plenty of instrumental backing and harmony support. As a singer, his limited power and range mean this project was never going to be about framing him as the new George Strait, and there is no effort to go in that direction. Liscomb's songs have a personal touch that leaves in the occasional strains to hit the high or low notes, and the listener feels a connection as a result.

The disc's opener seems an effort at a radio-ready single track, "Down the Road," with an autobiographical tale about Liscomb's roots; it has whip-sharp guitar breaks and is three minutes of good country fun. "Sang That Song for Me" is an ambitious shot at a minor-chord, Marty Robbins-style opus with accordions and a mariachi flavor, but the key is too high for Liscomb to comfortably sing. The clear highlight here is "Bring My Love," which uses infectious Crosby, Stills, and Nash-style harmonies, acoustic guitars, and a killer chorus to capture the listener. For "Believe," a similar approach is taken on a soft folk duet with Jen Potter. Liscomb sneaks in a surprise with "St John," a shanty about an 1849 shipwreck off the coast of Massachusetts, full of Irish Potato Famine immigrants; "Ninety-nine souls were lost that day when the brig St John went down." The use of Irish instruments and jaunty melody help make this song stand out.

Some of the tunes here are smooth and pleasant but lacking a musically interesting twist or lick; they tend toward sameness and float away quickly after listening. Away from music, Liscomb is all about floating away; he's been a glider pilot for years, was an early hang-gliding ace, and has produced DVDs about the sport, including *Big Blue Sky*. Back on earth, his best tunes are the ones that build on catchy harmony choruses.

The full-band approach works best on "Colorado," as fiddle, B-bender modified guitar, and plenty of backing vocals build up the tune. "Runnin' on Love" is about a young couple facing the harsh reality of the Great Recession: "Now he's staying home, she's out working/He's trying to find a job, but he's weary from looking." Still, Liscomb sings, things are going to work out. Liscomb's guitar prowess, given spots elsewhere, is on full display on "That Girl of Mine," a rocking number that has him playing acoustic, bass, slide, and lead electric guitar.

Still Kickin' is an intriguing collection of good-time music by a veteran artist, that country fans are sure to enjoy.



Lindsay White Tracks

by Frank Kocher

Lindsay White originally set out to be a basketball coach. That didn't work out, and after moving to San Diego five years ago she started playing her songs at local clubs. Now, her first full-length disc, *Tracks*, is ready with 11 original tunes of blues and folk-rock. The sound is decidedly rocked up on several of the tracks, with many of the instruments played by producer Alex Zander (keyboardist in the local band Echo Revolution).

White sings with a familiar-sounding voice that blends folksy charm with a taste of the husky blues vibe of early Ricky Lee Jones. This enables her to convincingly give the songs everything from a light pop-folk treatment to a rock growl. Past comparisons to Jewel aren't really fair; she is a singer who does much with what she has.

"Get Me Through This" leads off with a hard blues-rock that features a muddy mix of overdriven guitars, reverb, keys, and several tracks of White singing with plenty of attitude. Much quieter, "Wall of Feathers" is a personal letter to a problematic lover, moody and atmospheric – it works well, and makes one wish the lyrics were provided. On "My Recipe," the metaphor is clear, she is the main dish, and "Don't you know if you leave me/I know I'll spoil." Tasty acoustic guitar touches add luster to the folk-styled "25 Million People," a sleeper that may be the best track on the disc.

It's back to the hard rock grind for "Give Up Give In." This one features lots of backing vocals and lead guitar, and while this kind of thump-rock isn't really White's strong suit, it gives the project another dimension. White works some good lyrical imagery on "Fancy Shoes," telling a personal tale about lost moments from her youth. "Rapunzel" is another folk tune that scores for catchiness; like some other tunes here, it is burdened with a busy arrangement that piles too many instruments into a murky sonic soup that nearly drowns White out. On "Disappearing Act," White again snags a great idea – how a relationship with a failing partner is like being an assistant to a sneaky magician. The production on the track, however, is a fuzzy, overloud mess with drums mixed too hot opposite her vocal, way too much distorted guitar and echo, and ill-advised, semi-buried spoken vocal tracks. Co-written by Veronica May and sung as a duet, "Owl Song" is a short, sweet folk delight that wraps up the disc. The nature sounds in the background don't hurt, and the wordplay, airy melody, and soft keyboards make it a highlight.

The overall impression of *Tracks* is that there are two sides to Lindsay White's music. Her folk songs are imaginative, her voice is warm; she can spin a tale and coin a musical phrase. And, occasionally, she can kick some ass – the harder-edged tunes aren't bad, though the best things on *Tracks* are clearly the ones that listeners will be able to hear her play live with just a guitar.



Irving Flores Recuerdos

by Frank Kocher

Originally hailing from Mexico, local jazz pianist Irving Flores has a background as a producer, sideman, and composer with a number of top Latin-American musicians, including Armando Manzanero and singer Tania Libertad. His other work includes recordings with local trumpeter Gilbert Castellanos, the Brad Steinwehe Jazz Orchestra, and playing in his own trio with local jazz bassist Rob Thorsen and drummer Duncan Moore. *Recuerdos* is his new CD, and for the most part it is a solo piano project. Flores wrote all of the music and worked with Hiro Ikezi to record the seven studio and two live tracks. With few other musicians, the focus is squarely on Flores and he handles it quite well. It is an hour, almost all just him, yet he doesn't overstay his welcome.

On the title track, trombonist Alejandro Carballo guests and the two take a couple of minutes to get untracked. Helped by Flores' conga percussion, the song takes off halfway through and his flashy jazz technique – and occasional phrases with Latin sounding riffs – lift the tune. "Escape" is the first of six solo Flores tunes and it uses a good blues riff on the bass keys to launch cascading flights of notes again and again. Flores knows his way around the eighty-eights and does so in a way that doesn't repeat himself or get monotonous. Some pretty flute contributions by Louisa West help give "Lunar Seduction" a pastoral feel; the lighter hand on this song offers moments of soft introspection, as notes splash like ripples on a pond.

"Border" is one of those dark, smoky, blues tunes with lots of booming bass and jazz chords thumping away, while trills present the lyrical melody. This one might have even sounded better with bass and drums, but Flores still takes the listener for some nice rides up and down the ivories, including some crashes into bass tumult. An abrupt change of pace from the other material here, "No Me Toques Ese Waltz" jumps back and forth from piano to harpsichord, and succeeds in establishing a baroque touch. The song has a jazzy piano middle bridge, but still seems out of place here. "Petalos De Mujer" has a long, soft intro before settling in with a straight ahead, but infectiously catchy jazz melody that is a disc highlight. This one is chords left hand, solos right and not much technical flash – but it doesn't need it.

Flores has Thorsen and Moore behind him on "My Friend," a live track that gives the listener a limited taste of his ability to take his soloing to the next level when he has more forward propulsion. He can fly, and this small sample leaves one hungry for more. Maybe on his next album, where it would also be nice to him put his interpretation on a standard or two.

With *Recuerdos*, Irving Flores offers a generous helping of his talents as both a composer and a pianist. It is interesting, unadorned keyboard jazz by a player who knows his stuff.



Baker

by Frank Kocher

Sometimes, local musicians go to Nashville to record their country and roots music. Midwestern native (and Nashville resident) Charlie Baker did the opposite, coming out to Southern California to record *Baker*. After some success in the '90s as a singer/songwriter, he stepped outside the country box for a more rock-oriented sound. Now, performing as strictly Baker, his new disc has a "California sound" treatment similar to the '70s tunes by Poco, the Flying Burrito Brothers, and the Eagles. Baker's singing voice is good, and it doesn't hurt that he sounds a bit like Eagle Glen Frey, since a lot of the tracks are arranged more than a bit like classic tracks by that band.

"Why I'm Leavin'" introduces Baker and the sound – mellow country rock with pitch-perfect three-part harmonies as he sings of his perplexing relationship with a woman, his voice riding waves of perfectly arranged guitars. "Your Mistakes" has the same beat but a catchier chorus, using pedal steel to good effect. Things get dialed back a bit for "Rain," as Baker sings "Wish it would rain/Down like holy water" with big choruses and a gospel vibe, while his lyrics tell a story about an amorous encounter in the outdoors.

The songs here are beautifully recorded, with lush harmonies contributed by the three Lennon brothers (Mark, Michael, and Kipp) from the LA band Venice. The disc was recorded at Big Fish Studio in Encinitas with Andy Ackland working the boards, and his experience with the Eagles, Keith Urban, and others clearly shows. Among the top local talent on board are Brian "Nucci" Cantrell (drums), Isaiah Mitchell (guitar), Michael Hopkins (pedal steel), and Rob Gironda (organ). Baker couldn't have done any better if he had stayed in Nashville.

Baker kicks things loose a bit on "What's Going On," as the guitars crank up and rock, but he's still singing about "I fixed the old John Deere/ So I might as well mow the lawn," and having a barbecue. He has a following in the biker community, and the road anthem "Ride" is clearly zeroed in on these fans. It is the best track here, a buildup ballad with layered keyboards leading a huge production that keeps good dynamics without becoming a mash-up. It conveys the thrilling feeling of freedom, even for those that don't ride motorcycles. "Last Saturday Night" is a rocker about a night out featuring some flushed coke and a blackout encounter with a woman, with clever words but no hook. On "U" Baker sings a personal ballad directed to his missing mate and the folk feel is helped by a harmony vocal by Tamara Silvera and swelling steel work by Hopkins; the soft touch here works well and it is another highlight.

Fans of good, mid-tempo roots music will find much to like on *Baker*. He has put a personal spin on the tales, and the band here has the friendly, polished vibe heard on the best '70s country-rock discs.





FEBRUARY CALENDAR

tuesday • 1

Peter Sprague, L'Auberge Del Mar, 1540 Camino Del Mar, 5:30pm.
Joe Rathburn, Julian Library, 1850 Hwy 78, Julian, 6pm.
Cathryn Beeks, Rancho San Diego Library, 11555 Via Rancho San diego, El Cajon, 6:30pm.
Jonny Lang w/ Mike Eldred Trio, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
DS Yancey, Tower Bar, 4757 University Ave., 8pm.

wednesday • 2

Billy Lee & the Swamp Critters, California Center for the Arts, 340 N. Escondido Blvd., 4&7pm.
International Guitar Night, Dove Library, 1775 Dove Lane, Carlsbad, 7pm.
Sue Palmer Quintet, Croce's, 802 5th Ave., 7:30pm.
George Clinton & the P-Funk All-Stars, Anthology, 1337 India St., 7:30&10pm.
Guitar Shorty, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 9pm.

thursday • 3

Old Time Fiddlers Jam, Old Time Music, 2852 University Ave., 7pm.
Peter Sprague, Roxy Restaurant, 517 S. Coast Hwy. 101, Encinitas, 7pm.
Autumn Defense w/ John Stirratt & Patrick Sansone of Wilco, Anthology, 1337 India St., 7:30pm.
Stan Ridgway w/ the Famers, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Tony Lucca/Jerard Finck, Lestat's, 3343 Adams Ave., 9pm.
Cowboy Jack, The Kraken, 2531 S. Coast Hwy. 101, Encinitas, 9pm.

friday • 4

Peter Bolland, Potrero Library, 24883 Potrero Valley Rd., 5pm.
Grand Canyon Sundown, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Lee Coulter, Museum of Making Music, 5790 Armada Dr., Carlsbad, 7pm.
Al Stewart, Anthology, 1337 India St., 7:30pm.
Quinteto Caballero w/ Bill Caballero, Dizzy's @ Culy Warehouse, 338 7th Ave., 8pm.
Rev. Stickman & BViolin, Cafe Libertalia, 3834 5th Ave., 8pm.
Peter Sprague & Blurring the Edges, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
English Beat w/ Good Intentions, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Lelia Broussard/Jamie Drake/Chi McLean, Lestat's, 3343 Adams Ave., 9pm.
Bobby Long, Anthology, 1337 India St., 10pm.

saturday • 5

Poway Craft Fair Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd., 9am.
High Society Jazz Band, Schulman Auditorium, Carlsbad Library, 1775 Dove Lane, 4pm.
The TailDraggers, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Wood Brothers w/ Carsie Blanton, Anthology, 1337 India St., 7:30pm.
Scott West, Bella Roma Restaurant, 6830 La Jolla Blvd., #103, 7:30pm.
Alasdair Fraser & Natalie Haas, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.
Wil Forbis/Brian Bosen & the Criadillos, Cafe Libertalia, 3834 5th Ave., 8pm.
Fred Benedetti & George Svoboda, Dizzy's @ Culy Warehouse, 338 7th Ave., 8pm.
Peter Sprague & Lisa Hightower, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
English Beat w/ the Lifters, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Josiah Leming/Meg & Brian, Lestat's, 3343 Adams Ave., 9pm.
Kristine W, Anthology, 1337 India St., 9:30pm.

sunday • 6

Improvising Workshop w/ Phil Boroff & Joe Azarelio, Old Time Music, 2852 University Ave., 2pm.
Podunk Nowhere, E Street Cafe, 128 W. E St., Encinitas, 2:30pm.
Gustavo Mezza, Wynola Pizza, 4355 Hwy 78, Julian, 5pm. 760-765-1004
Joe Rathburn, Fallbrook Library, 124 S. Mission Rd., 2pm.
Rev. Horton Heat w/ Luis & the Wildfires, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

monday • 7

Chet Cannon's Blue Monday Pro Jam, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 7pm.

tuesday • 8

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
Misha Platigorsky & Sketchy Black Dog, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.
Voice of the Wetlands All Stars, Anthology, 1337 India St., 7:30pm.
Cowboy Jack, Hennessey's, 2777 Roosevelt St., Carlsbad, 9:30pm.

wednesday • 9

John Foltz, Encinitas Library, 540 Corish Dr., 6pm.
Folkey Monkey w/ Joe Rathburn & Nathan James, Sunset Temple, 3911 Kansas St., 7pm.
Gregory Porter, Anthology, 1337 India St., 7:30pm.
Bushwalla w/ Dawn Mitschele/Alysse Fischer, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Soul Persuaders, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 8pm.
An Evening of Music & Bellydancing, Lestat's, 3343 Adams Ave., 9pm.

thursday • 10

Cowboy Jack, John's Neighborhood Bar & Grill, 1280 E. Vista Way, Ste. 1-3, Vista, 6:30pm.
3 Degrees Off Center, Winston's, 1923 Bacon St., OB, 7pm.
Coffeehouse 101 Series w/ Rev. Stickman/ Partners in Rhyme/Jason Yamaoka, Claire de Lune, 2906 University Ave., 7:30pm.
Tina Dico w/Trevor Davis, Anthology, 1337 India St., 7:30pm.
Podunk Nowhere w/ Al Howard & Jon Bleyer/ Grandpa Drew, Tin Can Ale House, 1863 Fifth Ave., 8pm.
Chris Velan/Mary Scholz, Lestat's, 3343 Adams Ave., 9pm.

friday • 11

Sweetheart Swing w/ Candye Kane, Belly Up, 143 S. Cedros, Solana Beach, 5:30pm.
Robin Henkel, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Terminal Jazz w/ Sue Palmer & her Motel Swing Orchestra, Baggage Area, San Diego Airport, 7pm.
Michael Franks, Anthology, 1337 India St., 7:30&9:30pm.
Tony Acevedo & Friends, Cafe Libertalia, 3834 5th Ave., 8pm.
Chucko & the Usual Suspects w/ Bill Everett & Peter Dunbar, Bailey's BBQ & Saloon, 2307 Main St., Julian, 8pm.
Kodo, Balboa Theatre, 868 4th Ave., 8pm.
Pine Mountain Logs w/ Charlie Vaughn & the Daily Routine, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Eleanor England/Black Valentine, Lestat's, 3343 Adams Ave., 9pm.
Jesse LaMonaca & the Dime Novels, La Puerta, 560 4th Ave., 9:30pm.

saturday • 12

Seaholm Macintosh, Del Mar Library, 1309 Camino Del Mar, 3pm.
Dan Miller & Tim May Flatpicking Workshop, Old Time Music, 2852 University Ave., 3pm/
Concert @ 7pm.
Blues Festival, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 5pm.
Sara Petite, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Dave Humphries, Cozy Cottage House Concert, Ocean Beach, 7pm. 858-829-6037
3 Degrees Off Center, Rebecca's, 3015 Juniper St., 7pm.
Under 21 Songwriter Showcase, Cafe Libertalia, 3834 5th Ave., 7:30pm.
David Maldonado, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Anthology House Band Motown Revue, Anthology, 1337 India St., 7:30&10pm.
"Looking for the Lost Bohemia" featuring Chuck Perrin & Beat.itude, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Jesse LaMonaca & the Dime Novels, La Playa Bistro, 1005 Rosecrans, 8:30pm.
Three Chord Justice, Lacey J's Roadhouse Tavern, 18815 Grand Ave., Lake Elsinore, 8:30pm.
Josh Damigo Night, Lestat's, 3343 Adams Ave., 9pm.
Java Joe Presents Berkley Hart, Ideal Hotel, 546 3rd Ave., 9pm.

sunday • 13

Adrienne Nims & Spirit Wind w/ Warren Bryant & Jim Lair, Vision Center for Spiritual Living, 11260 Clairemont Mesa Blvd., 1pm.
Erika Davies, El Cajon Library, 201 E. Douglas Ave., 2pm.
San Diego Folk Song Society, Old Time Music, 2852 University Ave., 2pm.
Charlie Imes, Rockin' Baja Coastal Cantina, 3890 Twiggs St., Old Town, 3pm.
The TailDraggers, Smokey's Cafe, 25484 Lake Wohlford Rd., Escondido, 5pm.
Frank Lucio, Wynola Pizza, 4355 Hwy 78, Julian, 5pm. 760-765-1004
California Guitar Trio, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Jackie Greene, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Bianca Paras/Gian Caballero/Robn Wilbanks, Lestat's, 3343 Adams Ave., 9pm.

monday • 14

Sue Palmer Trio w/ Deeja Marie, Lyceum Theatre @ Horton Plaza, noon.
Poway Folk Circle Bluegrass Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd., 6:30pm.
Louis Armstrong/Ella Fitzgerald Tribute w/ Leonard Patton & Rebecca Jade, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7pm.
Burt Bacharach, Belly Up, 143 S. Cedros, Solana Beach, 8:30pm.

tuesday • 15

Poway Folk Circle w/ Wild Older Women, Templar's Hall, Old Poway Park, 14134 Midland Rd., 6:30pm.

Bayou Brothers, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 7pm.
Bluegrass Jam, Old Time Music, 2852 University Ave., 7pm.
Tommy Emmanuel, Balboa Theatre, 868 4th Ave., 7:30pm.
Joey DeFrancesco w/ Gilbert Castellanos & Ramon Banda, Dizzy's @ Culy Warehouse, 338 7th Ave., 7:30pm.
The Beautiful Girls, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

wednesday • 16

Chris Smither, Dark Thirty House Concerts, Lakeside, 7:30pm.
Sarah Lee Guthrie & Johnny Irion/Blame Sally, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Sue Palmer Quintet, Croce's, 802 5th Ave., 7:30pm.
Karen Briggs, Anthology, 1337 India St., 7:30pm.
Todd Snyder/Elizabeth Cook, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Jay Nash, Lestat's, 3343 Adams Ave., 9pm.
3 Degrees Off Center, Stage Saloon, 762 5th Ave., 9pm.

thursday • 17

Cowboy Jack, Robbie's Roadhouse, 530 N. Hwy. 101, Encinitas, 6:30pm.
Old Time Fiddlers Jam, Old Time Music, 2852 University Ave., 7pm.
Big Sam's Funky Nation, Anthology, 1337 India St., 7:30pm.
Ruby & the Red Hots, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 8pm.
Jann Klose/Danny Langston/Brad Perry, Lestat's, 3343 Adams Ave., 9pm.

friday • 18

Sarah Lee Guthrie & Johnny Irion CD Release, Oasis House Concerts, Sorrento Valley, 7:30pm. www.oasishouseconcerts.com
Duo LaRé, Old Time Music, 2852 University Ave., 7pm.
Trace Bundy, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Seaholm Macintosh, Cafe Libertalia, 3834 5th Ave., 8pm.
International Pop Overthrow, O'Connell's Pub, 1310 Morena Blvd., 8pm.
Tommy Castro Band w/ Road Dogs, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Mayaeni/Lakin/Chad Cavanaugh, Lestat's, 3343 Adams Ave., 9pm.
Joey Harris & the Mentals, JP's Pub, 10436 Clairemont Mesa Blvd, 9pm.
Java Joe Presents Chad Scott/Carlos Olmeda/ Steve Harris, Ideal Hotel, 546 3rd Ave., 9pm.

saturday • 19

Robin Henkel, Bird Rock Coffee Roasters, 5627 La Jolla blvd., 10am.
Trails & Rails, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Chelsea Flor, Cozy Cottage House Concert, Ocean Beach, 7pm. 858-829-6037
Charlie Imes, Mission Bay Yacht Club, 1215 El Carmel Place, 7pm.
Al Di Meola, Anthology, 1337 India St., 7:30&10pm.
International Pop Overthrow, O'Connell's Pub, 1310 Morena Blvd., 8pm.
The Shaddox Brothers, Cafe Libertalia, 3834 5th Ave., 8pm.
Nathan Welden, North Park Vaudeville & Candy Shoppe, 2031 El Cajon Blvd., 8pm.
Jesse LaMonaca & the Dime Novels, Marble Room, 535 5th Ave., 8:30pm.
Steve Poltz 2nd Annual 50th B-Day Bash w/ Peter Case/Sara Petite, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Cowboys & Indians, Lestat's, 3343 Adams Ave., 9pm.
Joey Harris & the Mentals, Tiki House, 1152 Garnet Ave., 9pm.
John Lee Hooker Jr., Humphrey's Backstage Loune, 2241 Shelter Island Dr., 9pm.

sunday • 20

South Bay Jazz Ramblers, Lafayette Hotel, 2223 El Cajon Blvd., 1pm.
Benefit for Amnesty International, Ould Sod, 3373 Adams Ave., 4pm.
International Pop Overthrow, O'Connell's Pub, 1310 Morena Blvd., 5pm.
Swift Pony, Wynola Pizza, 4355 Hwy 78, Julian, 5pm. 760-765-1004
Anthony Davis B-Day Tribute w/ Mark Dresser & Friends, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 6pm.
Cabaret Theatre w/ Lamb's Players, Anthology, 1337 India St., 7:30&10pm.
Robin Henkel Band w/ Horns!, Lestat's, 3343 Adams Ave., 8pm.

monday • 21

Sue Palmer Trio, Athenaeum, 1008 Wall St., La Jolla, noon.
Nathan James Trio, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 7pm.

tuesday • 22

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
Robin Henkel, Wine Steals, 1953 San Elijo, Cardiff, 7pm.
Jesse Davis, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 7pm.
Scott West, House of Blues, 1055 5th Ave., 9pm.

W E E K L Y

every sunday

Joe Marillo, The Brickyard, 675 W. G St., 9:30am.
Shawn Rohlf & Friends, Farmers Market, DMV parking lot, Hillcrest, 10am.
Marcia Forman Band, The Big Kitchen, 3003 Grape St., 10am.
Zzymzy Quartet, OB People's Food Co-op, 4765 Voltaire St., Ocean Beach, 11am.
Bluegrass Brunch, Urban Solace, 3823 30th St., 10:30am.
Daniel Jackson, Croce's, 802 5th Ave., 11am.
International Ethnic Folk Dancing, Balboa Park Club Bldg., 12:30-4:30pm.
Alan Land & Friends, Sunday Songs, E St. Cafe, 125 W. E St., Encinitas, 2pm.
Open Blues Jam w/ Chet & the Committee, Downtown Cafe, 182 E. Main St., El Cajon, 2:30pm.
Celtic Ensemble, Twiggs, 4590 Park Blvd., 4pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 5:30pm.
Jazz88 Sunday Night Jam, Spaghetteria, 1953 India St., 6pm.
Traditional Irish Session, The Field, 544 5th Ave., 7pm.
Open Mic, Cafe Libertalia, 3834 5th Ave., 8:15pm.
Pro-Invitational Blues Jam, O'Connell's Pub, 1310 Morena Blvd., 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

Ukulele Jam, Old Time Music, 2852 University Ave., 6:30pm.
El Cajon Music Masters, Central Congregational Church, 8360 Lemon Ave., La Mesa, 7pm.
Open Mic, Wine Steals, 1243 University Ave., 7pm.
Open Mic, Turquoise Cafe Bar Europa, 873 Turquoise St., PB, 7pm.
International Ethnic Folk Dancing (intermediate & advanced), Balboa Park Club & War Memorial Bldg., 7:30pm.
Open Mic, Lestat's, 3343 Adams Ave., 7:30pm.
Three Chord Justice, Bar Leucadian, 1452 N Coast Hwy. 101, Encinitas, 8pm.

every tuesday

Lou Fanucchi, Paesano, 3647 30th St., 5:30pm.
Open Mic, Maria Maria Restaurant, 1370 Frazee Rd., Mission Valley, 7pm.
Open Mic, Joey's Smokin' BBQ & Doc's Saloon, 6955 El Camino Real, Carlsbad, 7pm.
Traditional Irish Session, The Ould Sod, 3373 Adams Ave., 7pm.
Live Acoustic Music, Wine Steals, 1953 San Elijo Ave., Cardiff, 7pm.
Open Mic, Beach Club Grille, 710 Seacoast Dr., Imperial Beach, 7pm.
Open Mic, E Street Cafe, 125 W. E St., Encinitas, 7:30pm.
Chet & the Committee All Pro Blues Jam, The Harp, 4935 Newport Ave., 7:30pm.
Open Mic, Second Wind, 8515 Navajo Rd., 8pm.
Open Mic, The Royal Dive, 2949 San Luis Rey Rd., Oceanside, 8pm.
Patrick Berrogain's Hot Club Combo, Prado Restaurant, Balboa Park, 8pm.
Zapf Dingbats (1st & 3rd Tuesdays) El Dorado Cocktail Lounge, 1030 Broadway, 8:30pm.

wednesday • 23

Dawn of Midi, Neurosciences Institute, 10640 Hopkins Dr., 6pm.
Joe Rathburn, Imperial Beach Library, 810 Imperial Beach Blvd., 6pm.
Steve Gillette & Cindy Mangsen, Rancho Bernardo Library, 17110 Bernardo Center Dr., 6:30pm.
Adrienne Nims & Spirit Wind, University Heights Library, 4193 Park Blvd., 6pm.
Coyote Grace/Jackson Price/Vinnie & Skinny, Lestat's, 3343 Adams Ave., 9pm.

thursday • 24

Sue Palmer Trio, Sheraton Carlsbad, 5480 Grand Pacific Dr., 6pm.
Cowboy Jack, John's Neighborhood Bar & Grill, 1280 E. Vista Way, Ste. 1-3, Vista, 6:30pm.
Adrienne Nims & Spirit Wind, El Callejon Restaurant, 345 S. Coast Hwy. 101 #C, Encinitas, 6pm.
Coffeehouse 101 Series w/ Matthew Stewart/ Will Edwards/Rob Dee, Claire de Lune, 2906 University Ave., 7:30pm.
Charles McPherson w/ Daniel Jackson, Anthology, 1337 India St., 7:30pm.
Bill Magee, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 8pm.
Longstay/Justin Froese/Terraplane Sun, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Jesse LaMonaca & the Dime Novels, Casbah, 3834 5th Ave., 9pm.
Marc Growden/Parker Ainsworth/Kellen Malloy, Lestat's, 3343 Adams Ave., 9pm.

friday • 25

Glenn & Jennifer Smith, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Gerald Clayton Trio, Anthology, 1337 India St., 7:30pm.
Kenny Eng & Friends, Cafe Libertalia, 3834 5th Ave., 8pm.
George Harrison B-Day Tribute w/ Fred Benedetti & hhis Daughters, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Side Kick Hero/Exit 116, Lestat's, 3343 Adams Ave., 9pm.

Open Mic, Portugalia, 4839 Newport Ave., 9pm.
Open Mic, O'Connell's Pub, 1310 Morena Blvd., 8pm.

every wednesday

Lou Fanucchi, Romesco Restaurant, 4346 Bonita Rd., 6pm.
Tomcat Courtney, Turquoise Cafe, 873 Turquoise St., 6:30pm.
Jerry Gontang, Desi & Friends, 2734 Lytton St., 7pm.
Scandinavian Dance Class, Folk Dance Center, Dancing Unlimited, 4569 30th St., 7:30pm.
Open Mic, Across the Street @ Mueller College, 4605 Park Blvd., 8pm.
Open Mic, Skybox Bar & Grill, 4809 Clairemont Dr., 8:30pm.
Jesse LaMonaca & the Dime Novels, Hennessey's, 4650 Mission Blvd., 8:30pm.
New Latin Jazz Quartet Jam Session w/ Gilbert Castellanos, El Camino, 2400 India St., 9pm.

every thursday

Baba's Jam Night, The Lodge, 444 Country Club Lane, Oceanside, 5pm.
Happy Hour Jam, Winston's, 1921 Bacon St., 5:30pm.
Joe Rathburn w/ Roger Friend, Blue Flame Lounge, La Costa Resort, 2100 Costa Del Mar Rd., Carlsbad, 6pm.
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.
Sandy Chappel Quartet, Cafe LaMaze, 1441 Highland Ave., National City, 7pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 7pm.
Old Tyme Fiddlers Jam (1st & 3rd Thursday), Old Time Music, 2852 University Ave., 7pm.
Moonlight Serenade Orchestra, Lucky Star Restaurant, 3893 54th St., 7pm.
Jazz Jam w/ Joe Angelastro, E St. Cafe, 128 W. E St., Encinitas, 7pm.
Traditional Irish Session, Thornton's Irish Pub, 1221 Broadway, El Cajon, 8pm.
Open Mic/Family Jam, Rebecca's, 3015 Juniper St., 8pm.

every friday

Open Mic, Lion Coffee, 101 Market St., 6pm.
Joe Mendoza, Uncle Duke's Beach Cafe, 107 Diana St., Leucadia, 6pm.
Joe Marillo Trio, Rebecca's, 3015 Juniper St., 7pm. (1st three Fridays of the month)
Elliott Lawrence, Shooters, Sheraton Hotel La Jolla, Holiday Court Dr., 7pm.
Open Mic, Bella Roma Restaurant, 6830 La Jolla Blvd. #103, 8pm.
Open Mic, L'Amour de Yogurt, 9975 Carmel Mountain Rd., 8pm.
Open Mic, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.
Bruce Cameron & Full House, Turquoise Cafe, 873 Turquoise St., 9pm.

every saturday

Joe Marillo, The Brickyard, 675 W. G St., 9:30am.
Elliott Lawrence, Croce's, 802 5th Ave., 11:30am.
Open Mic, Valley Music, 1611 N. Magnolia Ave., El Cajon, 6pm.
Robin Henkel, Zel's, 1247 Camino Del Mar, 8pm.

saturday • 26

Folding Mr. Lincoln, Wynola Pizza, 4355 Hwy 78, Julian, 6pm. 760-765-1004
Tom Smerk, Friendly Grounds Coffee, 9225 Carlton Hills Blvd., Santee, 6pm.
Miff Laracy, Kensington Cafe, 4141 Adams Ave., 7pm.
Steve Gillette & Cindy Mangsen, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.
Keiko Matsui, Anthology, 1337 India St., 7:30&10pm.
Doug Pettibone, Canyonfolk House Concerts, Harbison Canyon, 8pm. canyonfolk@cox.net
Rave On! Tribute to Buddy Holly, Poway Ctr. for the Arts, 15498 Espola Rd., Poway, 8pm.
Kelsea Rae Little & Friends, Cafe Libertalia, 3834 5th Ave., 8pm.
Charlie Parker Tribute w/ Gilbert Castellanos Quintet, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Johnny Cash B-Day Party w/ Cash'd Out/Deke Dickerson/Pushin' Rope, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Dan Reed/Michael Miller/Aaron Bowen, Lestat's, 3343 Adams Ave., 9pm.
Baja Blues Boys, Patrick's Irish Pub, 13314 Poway Rd., 9pm.

sunday • 27

Poway Folk Circle Slow Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd., 1pm.
Way Back Then, Wynola Pizza, 4355 Hwy 78, Julian, 5pm. 760-765-1004
2nd Annual San Diego Drum Summit, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7pm.
Keiko Matsui, Anthology, 1337 India St., 7:30&10pm.
Greensky Bluegrass/Chris Clarke & Plow, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Lindsey Yung Video Release, Lestat's, 3343 Adams Ave., 9pm.

monday • 28

Michele Lundeen, Humphrey's Backstage Loune, 2241 Shelter Island Dr., 7pm.



Photo: Lois Bach

Jim Earp @ NAMM



Photo: Lois Bach

Bootsie Collins @ NAMM



Photo: Dennis Andersen

Barbara Nesbitt shines at her CD release @ Oasis



Photo: Dennis Andersen

Best wishes to Mike Spurgat who's moving to Nashville!



Photo: Lois Bach

Steve White & Alda Leal @ NAMM



Photo: Steve Covault

Big Toe @ NAMM



Photo: Dennis Andersen

Bill Coomes @ Oasis



Photo: Dennis Andersen

Tim Flannery & Friends @ Adobe Falls House Concerts



Photo: Lois Bach

John Jorgenson @ NAMM



Photo: Lois Bach

Bob Taylor autographs his new book, *Guitar Lessons*



Photo: Dennis Andersen

Doug Pettibone @ Oasis



Photo: Dennis Andersen

Liz Grace & 3 Chord Justice @ the Belly Up



Photo: Steve Covault

Michael Tiernan @ the Belly Up



Photo: Steve Covault

Justin Froese @ the Belly Up



Photo: Dennis Andersen

Scott Wilson & the Contradictions @ Claire de Lune



Photo: Dennis Andersen

Robin Henkel @ Claire de Lune



Photo: Dennis Andersen

Simeon Flick @ Claire de Lune



Photo: Steve Covault

Robbie Krieger @ Anthology



Photo: Steve Covault

Airika @ the Belly Up



Photo: Dennis Andersen

Jenn Grinels @ Acoustic Alliance



Photo: Dennis Andersen

Shawn Rohlf & the Buskers @ the Belly Up



Photo: Dennis Andersen

Seaholm-Macintosh @ Claire de Lune



Photo: Dennis Andersen

Troubadours of Divine Bliss @ Acoustic Alliance



Photo: Dennis Andersen

Steph Johnson @ Acoustic Alliance



Photo: Dennis Andersen

Bug Guts @ Adobe Falls House Concerts

SAN DIEGO OLDTIME MUSIC

Where the Music Lives!

852 University Avenue. San Diego CA 92104
Store Hours: Mon, Fri, Sat, 10 a.m. to 5 p.m. | Tues, Wed, Thurs, 10 a.m. - 6 p.m.

(619) 280-9035

www.sdoldtimemusic.com

We're your SD Acoustic Music Resource

**Lessons for: Guitar,
Banjo, Bass, Violin,
Voice, Ukulele, Cello,
Tin Whistle, Music
Theory**

**Concerts &
Workshops**

**Instrument Repair
and set up**

**Group/Jams meetings
for:
Songwriters
Bluegrass,
Fiddle/Oldtime
Ukulele**

**Accessories:
Strings, Capos,
Picks, Tuners,
Music Books,
DVD's....**

**Guitars
Ukuleles
Banjos
Fiddles
Cellos
Mandolins**

**National Style 0
Resophonic Guitar**



OTM FEB 2011 EVENTS

(619) 280-9035 reserve workshop/concert tickets now.

Sun, Feb. 6, 2-4 p.m.



Improvising Workshop
with Phil Boroff & Joe Azarello

See our website or call 619-280-9035 for workshop details.



**Dan Miller & Tim May
In Concert**

Sat. Feb. 12 • 7 p.m.

Admission: \$18 advance, \$20 door

Tim May is one of Nashville's acoustic guitar "go-to guys". For fifteen years Tim focused on his job as the guitar player for the Nashville-based bluegrass band Crucial Smith. When that band broke up in 2002 the job offers started pouring in. Recent highlights include touring with Patty Loveless, touring Japan with John Cowan, playing on the all-star Rounder project Moody Bluegrass, performing on the Grand Ole Opry with Mike Snider, and recording a bluegrass gospel project with Charlie Daniels. Tim May adds great songwriting and singing to his list of many talents, which include being equally adept at resonator guitar, banjo, and mandolin.

Dan Miller has been the publisher and editor of *Flatpicking Guitar Magazine* since 1996. He has also co-authored a number of flatpicking books, including: "The Bluegrass Guitar Style of Charles Sawtelle" with Charles Sawtelle, "Flatpicking the Blues" with Brad Davis, "The Guitar Player's Guide to Developing Speed, Accuracy and Tone" with Brad Davis, and the Eight Volume flatpicking course "Flatpicking Essentials" with Tim May.

Tim May and Dan Miller Flatpicking Workshop
Saturday February 12 • 3-5 p.m. Fee \$40
Concert AND Flatpicking Workshop Package \$55

Tim May and Dan Miller (co-authors of the popular eight volume Flatpicking Essentials Guitar Course) will conduct a two-hour, hands-on, all-level flatpicking guitar workshops that will cover a wide range of flatpicking guitar topics and answer any and all participant's specific questions. The focus of instruction will involve how to use efficient left and right hand technique to increase speed, improve note clarity and fluidity, and develop good tone. Other topics discussed will include an introduction to improvisation for students of all levels. Each student will have the opportunity to spend individual times and get direct feedback from one of the instructors.



Duo LaRè
featuring Chris Acquavella &
Nate Jarrell

Fri. Feb. 18 • 7 p.m.

Admission: \$18 advance, \$20 door

Chris Acquavella & Nate Jarrell will perform acoustic jazz, world music & original compositions from their latest CD, "In Other Words". Duo LaRè will be joined on stage by bassist, Harley Magsino. Chris will also be performing solo repertoire for his upcoming UK tour.
www.chrisacquavella.com

**Buffalo
Bros.
Guitars**



CARLSBAD

**An amazing selection of vintage, brand name
electrics & acoustic instruments.**

(760) 434-4567

4901 El Camino Real Carlsbad, CA 92008

www.buffalobrosguitars.com

Offering the finest in new, used and vintage stringed instruments since 1971



**WE HAVE AN ENTIRE DEPARTMENT DEDICATED
TO AMPS, ELECTRICS AND EFFECTS.**

ACOUSTIC GUITARS
Taylor, Martin,
Collings and other
Major Brands.

AMPS Marshall, SWR,
VOX, Rivera, HIWATT, JMI
and other great amps.
Need Tubes? Cables?
We've got them.

ELECTRIC GUITARS
Fender, Gibson, Paul
Reed Smith, Gretsch,
Jackson, G&L, Taylor,
Dan Electro & more!

MON-FRI 9AM-6PM
SAT 10AM - 5PM
SUN 12 NOON - 4PM

ALL MAJOR
CREDIT CARDS