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SAN DIEGO

ROUBADOUR

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



FREE

July 2011

www.sandiegotroubadour.com

Vol. 10, No. 10

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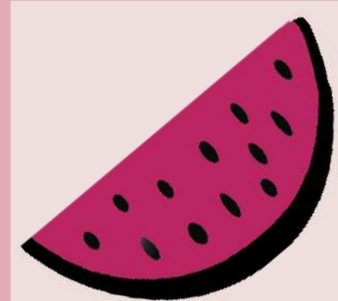
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Scott West

July 2011



Photo: Dave Tarmann

Scott West Myspace.com/47734340

The Mandalay Bay (Las Vegas) **Comic Con** Jul 21-24
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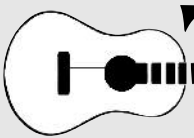


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Alternative country, Americana, roots, folk, blues, gospel, jazz, and bluegrass music news

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

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

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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.

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

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WILL EDWARDS' BOGUS JOURNEY



by Tim Mudd

A popular saying reads, “You can’t choose your family.” I’d venture that you don’t necessarily choose your friends either. I remember the first time I met Will Edwards; it was some time around 2003 in front of the old pastry counter at Twiggs Tea & Coffee. He was typically laid-back and I was typically stressed-out about something. Johnny Ciccolella was somewhere in the middle, mediating one of those highly intense pre-show crises that usually conclude to hold little real importance. I know Will’s demeanor in that moment infuriated me, while I’m sure he barely noticed my presence.

Those days were the last hurrah of the Twiggs Green Room; I ran the Wednesday night open mic, Will had his Thursday night showcases... between those, the H.A.T. Awards that Will curated, the endless summers of weekend gigs, and the hordes of songwriters who loved the Green Room’s sound and hated the pay, it was a great little scene to build friendships, partnerships, and hone the craft that binds us.

Will and I took to the road together in the autumn of 2007 and again in the spring of 2008, both jaunts taking us up the coast into the Canadian south of the Pacific Northwest performing our respective solo acts. As I’ve been known to say every now

and again, you really get to know someone when you’re out for three-week stretches, clocking thousands of miles in a car... with no stereo.

Being in similar professional lines of work, Will and I bounced the odd consulting gig back and forth over the years as well as contributed a fair amount of work to this here newspaper in that time as well. When it came time for Will to grace its cover in July 2008, I was honored to do the honors and provide a written glimpse into one of the most (exasperatingly) complex and thoughtful souls I know. More recently, Will has helmed the engineer’s chair for my bands first EP and is currently reprising this role for our first full-length record, another challenging test of any relationship.

While I often view Will as filling that missing “big brother” role in my journey, this is probably incorrect and due in part to him frequently using our two-year age difference to his advantage when attempting to impart his latest wisdom. In all actuality, Will is one of my closest friends. We didn’t plan it, there was never a eureka moment of “bro-mance,” it just kind of turned out that way.

I didn’t see Will much at the beginning of this year. He’d been feeling out of sorts and our recording sessions kept getting postponed. I did my best to understand, despite feeling antsy to get back into the

studio, but couldn’t help from growing a little more concerned when *Troubadour* publisher Liz Abbott approached me to pick-up the slack and cover for April’s Josh Damigo cover story as well as that month’s website deliverables. That just didn’t seem like something Will would drop the ball on.

I was at home cooking dinner with Jen on the evening of March 19th when Will’s wife, Kristen, called. Her usual balanced calm emanated from the handset despite the news she was bearing: she was with Will at a hospital in San Francisco where he’d just been diagnosed with a brain tumor. Luckily it appeared to be benign, but needed to be removed quickly and the operation was scheduled for the following Monday. Other members of his family were either there or *en route*, and she was just making a few quick calls to inform those who needed to know what was going on. We chatted for a few more minutes and having wished everyone there my very best, as well as offering any help I could, I hung-up the phone. While there are definitely worse, that was definitely up there with phone calls you would never wish for anyone to have to make or receive.

After a successful operation, Will returned to San Diego a couple of weeks later, having already begun the long road of rehabilitation that lay before him. I visited almost daily in the beginning and witnessed the minute advances that constitute the recovery process from what I can only imagine is the very most invasive of surgical procedures. Two more weeks passed before Will and I finally sat to discuss the events that led to his life-changing experience and, at these early stages, where he thinks those changes will lead him.

In late 2010, life and work had been unusually stressful for Will Edwards. Having found temporary solace in the Christmas break he spent with his family he returned in January to more of the same and found himself getting burned out quicker than he usually would have.

Midway through the second week of February, Will experienced a severe headache that lasted for about two weeks. Not being the biggest fan of western medicine, he underwent acupuncture during that

Continued on page 10

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DAVE HUMPHRIES & JIM HINTON: DIALOGUE FROM ACROSS THE POND

by Steve Thorn

Over the course of the recent spring months, local musicians Dave Humphries and Jim Hinton have been hitting the coffee house circuit, swapping songs and exchanging witty banter between the tunes.

The dialogue extended beyond the parameters of a small stage, moving on to living rooms, backyard gardens, and anywhere libations were being served. What has emerged from these marathon chats is that while both men are the same age (they're well-entrenched in the baby boomer ranks), their adolescent experiences and recollections of the '60s provide interesting contrasts. These differences are due to Humphries having been raised in the north-eastern British city of Durham, while Hinton has spent most of his life in San Diego. The following interview was conducted on May 21 and provided a welcome diversion from the audio-visual drivel dominating American media on that day.

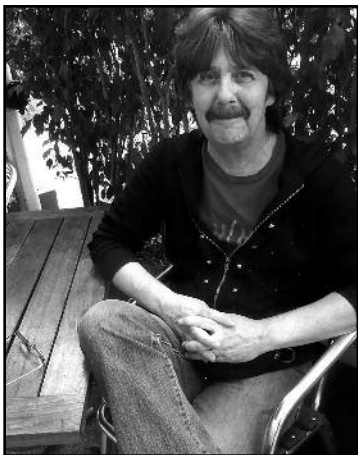
SAN DIEGO TROUBADOUR: *Dave, would you give us your impressions of life in Britain in the '50s?*

DAVE HUMPHRIES: It was like I said to Jim earlier; it felt as if it was in black and white. Everything just seemed gray. There were shortages of this, that, and the other thing. And I think that even then, there was still rationing going on. Not that I would have been really aware of that, but I found out afterward that we didn't have very much when we were growing up. There were other kids I knew who would get new bikes. The first bike I got was somebody else's bike. My dad took it to work and painted it and fixed it up. But it was a new bike to me and it was great! But I would see other kids who had lots more than I had. One of the observations I had when I was small was looking at the kids who were older...they all just seemed to look like what the dad looked like. They were the same suits, ill-fitting clothes.

SDT: *So there was an element of conformity out there....*

Dave: Yeah, without a doubt! Yes. And war time stuff? My granddad had been in World War I and he been downwind to some of the mustard gas. So he wasn't fit enough to fight in World War II. He used to be an air raid warning person; he'd go around telling people to make sure the curtains were shut so German bombers couldn't attack.

SDT: *Pete Townshend said his parents were*



Dave Humphries

so traumatized by World War II that they wouldn't talk about it. They told him to talk to his grandfather.

Dave: People didn't talk about the war; it was like what Pete Townshend had said. But I did ask my grandfather, and the only information that I got was that kids were crying for their mothers in the trenches. But of course, he was talking about World War I.

SDT: *Jim, did your family come West because of the aerospace boom? I understand you were born in Tucson.*

JIM HINTON: My dad went to college at the University of Arizona in Tucson and majored in engineering. This is during the Korean War. He joined the air force. He actually went to Ohio first. We were at Wright Patterson Air Force Base in Dayton, Ohio until 1955. Then he got out of the air force and got a job with CONVAIR in San Diego. We moved into Mission Beach at a place right on Ocean Front Walk.

SDT: *I would imagine life in California at that time was pretty idyllic.*

Jim: I have memories of the world being very, very clear, very big, being near the ocean.

Dave: You had everything....

Jim: Well, you know what? We were doing okay. Dave, you were talking about the bicycles. My parents were very young when they had me. So, when I was with kids my own age, they had older parents who were a little bit better established. I had the same kind of feeling – I always loved the stuff I got at Christmas or my birthday. Just thinking about San Diego back in those days...I remember clear skies with jets streaking across the skies from North Island base in



Jim Hinton

Coronado. It was very fresh, very bright blue. That was my childhood impression of San Diego, before there were freeways in Mission Valley.

Dave: It was much smaller.

Jim: Oh, it was much smaller! Highway 80 – as it was called then – was just a highway, it wasn't a freeway. It went through Mission Valley, and instead of shopping malls there were dairy farms. I remember there was very much a navy "feel" about San Diego, and all my friends' dads had been in the navy. My dad had been in the air force, so I was a little bit out of it [laughs]. It was a very positive, optimistic time. Everybody seemed to be in swimming pools and having barbecues. Dave was saying the '50s was in black and white; I remember the '50s being in vivid Technicolor.

SDT: *Dave, what was the first song you remember?*

Dave: It was probably one of the Bing Crosby songs that my dad used to play on his record player because we didn't get a television until quite a few years later. Lots of Bing Crosby and another guy called Michael Holliday who was English – from Liverpool, actually. Michael Holliday was a Bing Crosby impersonator, really, but my dad liked him, too. He liked Burl Ives as well. But I think one of the earliest of those tunes I loved was "True Love." [He sings] "You give to me, and I give to you..." Bing Crosby did it as a duet with Grace Kelly in [the movie] *High Society*. Other Tunes? "Freight Train." [Sings] "Freight Train, Freight Train, going so fast..." The version [I heard] was by Nancy Whiskey and Charles McDevitt. Just that bit – "Please don't tell which train I'm on" – just got to me. That song, and little

bits of the Lonnie Donegan skiffle stuff. There were parts of that I was aware of [the British skiffle movement] but then, when you heard Elvis...

SDT: *There was this tremendous explosion.*

Dave: Well, of course! But the earliest stuff had to be Bing Crosby.

SDT: *Jim, what's your earliest memory of a song?*

Jim: Being born in Tucson, I think the only music available was country western at the time. The first memory of a particular song was in Dayton, Ohio at the air force base. I was about four years old, and there used to be a show on TV. I remember the title – it was called *The Midwestern Hayride* – and it was a show where they used to have country and western singers on. There were a number of people on...there was just something magic about a cowboy and a guitar. And I put that act together when I was four. I had a cowboy hat and a guitar. It was a toy guitar, but I learned the song "Yellow Rose of Texas." When my parents would have a party, they'd bring me down and I'd strum on this toy guitar and sing "Yellow Rose of Texas." After that, I'd start listening to radio. There was all kinds of music, Julie London singing "Cry Me a River." I was always enchanted by the radio, whatever came on.

SDT: *That's fortuitous, because I want to talk about radio. I guess in your childhood, Dave, radio in England was a take-it-or-leave-it proposition.*

Dave: Of course, when you grew up, you didn't know what was happening over there [the U.S.] at the time. You just knew America was "over there" and they helped us win the war against the Germans. Radio stations? We had the BBC, American Armed Forces Network, and Radio Luxembourg. The BBC had the *BBC Light Programme*, and they weren't allowed to play constant records. They had a show called "Needle Time." It meant that they could just only play a most minutes of recorded music. The rest would have to be played live or they had people chattin' on about stuff. That's why you have so many *Live at the BBC* [sessions] stuff coming out, where you have the Beatles and the Kinks and the Hollies and the Who. They had to go on the show and perform live, because they [the BBC] couldn't play the records [hour by hour]. You could sometimes get the American Forces Network, but you had to have a different radio, or Radio Luxembourg, which was based in Europe. But it used to fade in and out so much that sometimes it was very hard to listen to. You know, you'd think, "Here comes my favorite one coming on!" You'd be under the bed sheets with the little transistor. And it would come on and just fade away, and it might come back in the middle eighth and then fade away again and it's gone! Then another record would come on, and it's not

the one you wanted to hear. That went on to 1965 or '66. In '65, I remember when the pirate radio stations were coming in. Twenty-four hours of pop music a day. It was great!

When you were starting to buy the music papers – the *NME* [New Musical Express] and the *Melody Maker* – you were starting to find out how much music people were getting to hear in the U.S. They had hundreds of radio stations and we had [very few] until the pirates. Even then, it will still difficult to hear [pirate station] Radio London. We couldn't pick that up where we were in the Northeast. But we had Radio Caroline, which was a godsend. I can still remember listening to "Ticket to Ride," and I had the transistor just positioned right for the window for that to come in. And it was just...wow.

SDT: *What impact did radio have on you, Jim?*

Jim: My mom was – and is – a big music fan. So when I was a kid, the radio was on a lot. Here in San Diego, I remember we'd go back and forth between KCBQ and KGB. KCBQ was Top 40 and the DJs were [people] like Happy Hare. He was Harry Martin, and he was the legendary DJ here in town. In fact, there was a guy who lived up the street from us in La Mesa who was "KCBQuack (or Casey B. Quack)."

SDT: *Was that a DJ named Jerry Walker?*

Jim: Jerry Walker, right! Which wasn't really his name...his real name was Harry Birrell. We used to have pool parties up at his house. So, we used to listen to that [station] a lot, especially during the day I remember hearing Buddy Holly doing "That'll be the Day" and Ricky Nelson's "Poor Little Fool." There were all kinds of things I really liked. But remember, rock 'n' roll was a little bit morally suspect. I remember Dad came home from work one time and KCBQ was on. He said, "What is this? It sounds like rock 'n' roll!" And my mom goes; "For God's sake, Forrest, it's Frankie Laine!" And my dad [laughs] loved Frankie Laine. We'd also listen to KFSD [which later became KOGO-AM]. They played easy listening music. There was a definite dichotomy between your Top 40 and your easy listening station. So it was there where you heard your Tony Bennett, Frank Sinatra, Nat King Cole. I think it's also worth mentioning that the Top 40 radio of the day also included all that. But that's what I miss so much now.

Dave: The charts at that time were so diverse.

Jim: When the Beatles hit here in 1964, at the same time in the Top 40 you had the Ray Conniff Singers, you had Louis Armstrong with "Hello Dolly," and you had Dean Martin with "Everybody Loves Somebody."

SDT: *That was Dean Martin's biggest hit. It knocked the Beatles out of the number one spot.*

Jim: But as time went on, I got more into rock and pop. We had three great AM radio stations: KCBQ, KGB, and KDEO, which [KDEO] was in our Fletcher Hills stomping grounds. We could actually go and hang out in front of the studio and request songs. So, with three rock 'n' roll stations, you could have your transistor radio under the covers. You could switch back and forth [between the stations].

SDT: *In addition to these radio stations, you also had XERB. They had this tremendous transmitter down in Rosarito Beach. The disc jockeys were getting requests from Alaska on clear summer nights. It was where I heard Wolfman Jack the first time. He played real black music – B.B. King, James Brown, Bobby "Blue" Bland. There was a certain mystique to him. This was the closest thing, artistically speaking, to a British pirate radio station. Wolfman would sell everything from religious figures for your dashboard to weight-reduction pills. And, of course, he had his oldies records to sell. He had this big studio echo, which made listening to him an experience from another world.*

Jim: We listened to XERB to hear Wolfman Jack!

Dave: But you didn't have [Peter Sellers' radio comedy troupe] the Goons!

Jim: We did not have the Goons [laughs], we didn't! KFI was a 50,000-watt station out of L.A. I first turned on KFI to hear Dodger

Continued on page 5

Ladies of the Night Concert

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THAT’S MY MAIDEN NAME, TEX!

If you were around here on the West Coast in the 40’s or 50’s chances are you came in contact with Tex Williams. He was, along with Bob Wills and almost no one else, among the most important Western Swing band leaders in the post war era.

Coming from the Spade Cooley band where he first gained some notice as a vocalist, Tex created a niche for himself, with a deep voice and occasionally a “talking blues” style of delivery. Despite his long-time nickname, Tex was born near Ramsey, Illinois on August 23, 1917, or rather Sollie Paul Williams was born on that date. By the time he was 17 he was performing in the Pacific Northwest and using the name Jack Williams.

Around 1940 Tex hooked up with a band called the Reno Racketeers up in Washington State, but soon moved to a group called the Colorado Hillbillies until fellow member Cal Shrum formed his own band. Williams made his first recordings with Shrum.

In 1942, with WWII in full swing, Tex moved to L.A. at the request of promoter Foreman Phillips. Phillips was putting together an all star band around fiddler Spade Cooley to play a circuit of ballrooms in the Southern California area that included the Riverside Rancho, the Santa Monica Civic, and San Diego County’s own Bostonia

Recordially, Lou Curtiss

Ballroom). Williams became the band’s vocalist and bass player.

Forman Phillips knew how to market musicians, and he certainly knew his audience. He decided to hook the different fans’ home regions to members of the band. Guitarist singer Smokey Rogers became “Oakie,” bassist Deuce Spriggs became “Arkie,” and Illinois-bred Jack Williams became “Tex.”

By 1943, Cooley was using his classical training to create sophisticated western swing arrangements that were smoother than those of Bob Wills and the other western swing bands. In the process he defined the direction of West Coast country music for a decade. He hired classical harpist Spike Featherstone and a young steel player named Earl Murphy who Foreman Phillips nicknamed “Joaquin.” Murphy would go on to be a virtuoso of the pre-pedal steel generation.

In 1944 They began to record for Columbia records under the direction of Wills’ producer Uncle Arts Satherley. At the first session the ballad “Shame Shame on You” was recorded with Tex doing the understated vocal. The record was a big hit and it made Tex Williams the star of the Cooley band. Through 1945 the band con-



Tex Williams

tinued to make excellent records, with Tex featured on songs like “You Never Miss the Water (til the Well Runs Dry)” and “Detour.”

As Cooley became more successful he also became more autocratic and when Tex was offered a solo recording contract by Capitol, he tried to talk Cooley into paying him more and sharing joint billing on their records. Cooley refused and the relationship

between the two men crumbled.

Smokey Rogers told me the story about the split between Spade and Tex. He said “It was in June of 1946 and they were booked for two jobs: one in San Diego at the Bostonia Ballroom and the other in L.A. By plane it was an easy trip, but difficult by car. Tex refused to go after a plane didn’t materialize; he was fired by Spade just before the L.A. show. Within a day or two, most of the band, also dissatisfied with Spade’s low pay, joined Tex.

Tex brought Joaquin Murphy and several other ex-Cooley band members back in and renamed the band “The Western Caravan,” retaining the basic Cooley flavor (Cooley went on to form a more pop flavored orchestra) though he added pianist/vibraphonist Ossie Godson to give them an even more distinct sound. Their first session for Capitol was on July 24, 1946 and for the next five or six sessions things were kind of slow – slow to the point that by early 1947 Capitol was making noises about dropping them. It was at that point that Tex was talking to his good friend Merle Travis about the pressure and within a short time Merle had written “Smoke! Smoke! Smoke!” for the band. They recorded it on March 27, 1947, and it became a “crossover” hit, reaching #1 on the pop charts as well as doing very well on the country lists.

Every aspect of the record, from Tex’s energetic “talking blues” vocal to Johnny Weiss’ hot guitar work and Manny Klein’s trumpet to the Cactus Soldi-led three-fiddle ensemble was perfect. Capitol quit worrying, and the Caravan took over popular L.A. clubs like the Riverside Rancho and the Palace Barn as well as doing nationwide tours. Capitol had its first million seller.

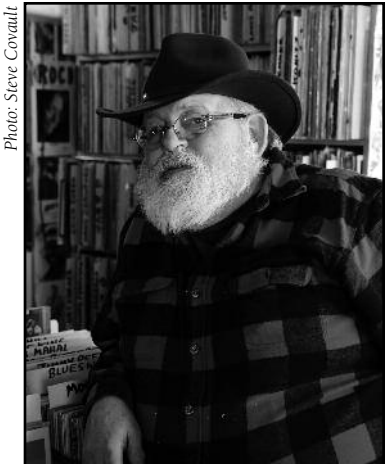
Talking blues became Tex’s trademark, although he didn’t invent the style. Chris Bouchillion did talking blues records in the late ’20s and Robert Lunn, who called himself “the talking blues man,” was a regular on *The Grand Ole Opry* from the late ’30s. However, Tex added a hipness to the style and it would remain a part of his story for the rest of his life and career. Other talking blues recorded by Tex included “Downtown Poker Club,” “With Men who know Tobacco Best It’s Women Three to One.” and “Money.” The Western Caravan continued to tour, had a TV show in the 1950s called *Live at Knotts Berry Farm* and for a time Tex shared some of the band members with Smokey Rogers who had a weekday TV show in San Diego (daytime on KFMB channel 8 called *Smokey Rogers General Store* featuring band members Cactus Soldi, Joaquin Murphy, and Pedro De Paul and maybe Johnny Weis). The *Knotts* show was on Sundays, and that left Saturday night free for a ballroom gig.

Tex left Capitol in 1951 and moved to RCA Victor, then Decca. The Caravan remained the same although some new musicians came along, including steel guitarist Wayne Burdick and lead guitar man Dickie Phillips, who played his instrument on his lap like a steel. The RCA period and the five years with Decca featured good music and mostly rotten material.

In the early ’60s after re-recording an LP of hits for Capitol, he did a superb live album in Vegas for Liberty Records. *Tex Williams at the Mint* featured him fronting a tight band that included Glenn Campbell on lead guitar. He owned and played regularly at the Tex Williams Village in Newhall, California until 1965 when he finally let the band go and started to tour as a solo artist. A few records he made for the small Boone label showed up on the bottom of the charts.

“The Night Miss Nancy Ann’s Hotel for Single Girls Burned Down,” a talking blues he did for Monument, hit 27 nationwide in 1971 and an album followed, called *Commander Cody and his Lost Planet Airmen*, revived “Smoke! Smoke! Smoke!” in 1973, but Tex was playing to smaller audiences overseas and in Nevada. He also recorded an album for Cliffie Stone’s Granite Records.

Williams’ health faltered in the ’80s.



Lou Curtiss

He’d always had a minor leg impairment from childhood polio and years of heavy smoking brought on lung cancer, which killed him in October of 1985 at age 68. Tex was more or less a victim of his success with one style, but he stuck to it always hoping for a repeat of his hit with “Smoke!” The excellence of his best postwar western swing recordings put them among the best ever done in that genre and he persevered far longer than most of his contemporaries.

Recordially,
Lou Curtiss

Across the Pond, continued from page 4

games with Vince Scully and Jerry Doggett. They had a disc jockey named Dick Sinclair, and he would play old time music from the ’20s and ’30s. This was dream time; the older the recording, the more I was intrigued by it. This was kind of (*San Diego Troubadour* columnist) Lou Curtiss territory, going back into those types of things and hearing “My Blue Heaven.” That for me was like a real musical wonderland.

SDT: And then, when the Beatles broke through, there was a hotly contested battle among the three AM stations in San Diego on who would be playing the most Beatles songs in an hour. KDEO had a commercial that went something like this: KGB played five Beatles songs in an hour, KCBQ played 12 Beatles songs in an hour, but “Radio K-DE-O” played 15 Beatles songs! This was in 1964, the time of Beatlemania, and everything was out of control in the most wonderful and delirious way.



Jim Hinton (far right) & Everyman in 1971

Jim: I always thought K-DE-O had the best Beatles programming, because they had double plays every quarter after. That whole era....the Beatles would go on, and of course we know what they did. But what they did to the airwaves in San Diego as well as everywhere else was just magic. I remember you would be on the phone and telling your friends to turn on the radio, they’re playing “I Feel Fine” right now. I remember when K-DE-O had an exclusive on that song before everyone else. They had their [jingle] over the top, at the start of the song, so that the other stations couldn’t play it. It was just exciting, there was all this competition to play the next Beatles song.

SDT: When did you start to play music, Dave?

Dave: My dad got a guitar ‘cause he wanted to learn cowboy songs, and the only thing he learned was a song by Burl Ives. I got interested in guitars initially because of the Shadows, Cliff Richard’s backup band. They were big on their own; they were like the Ventures, which you had over here. They were inspiring as far as guitar work, but they still didn’t make me want to pick one up. Then the Beatles happened, and that’s what made me want to pick up the guitar. After that, obviously, you had the Stones. And it was Beatles-Stones, Beatles-Stones. I liked the Stones, but album-wise, the Stones

were never in the same league. Singles? Yes. And then, of course, you had the Animals, the Kinks, the Who, Herman’s Hermits, Spencer Davis Group. You could go on, it was just fantastic.

SDT: TV was starting to loosen up. In England, you had Ready, Steady, Go. Do you remember the first time you saw the Beatles?

Dave: I think it must have been on *Thank Your Lucky Stars*. It’s in the history books that Dick James fixed it up as part of a deal for making him the publisher of “Please Please Me.” Even then, I remember saying, “Oh, I don’t know about these ‘Beatle’ guys.” I liked Elvis [laughs]. My sister came home with the *Twist and Shout* EP, which was in ’63. Then it was BANG! I’m still [up] there. But we had them a year before you.

SDT: Right. But we were still surfing over here.

Dave: We were so proud when that [the British Invasion] was happening, when the Beatles made it over here. We were so proud. That’s why they got the medals [laughs].

SDT: Jim, What was your musical epiphany?

Jim: The first couple of sounds that really thrilled me: one was Harry Belafonte, singing the old calypso, the “day-o” and stuff. But the one that kicked it into me – that I wanted to play guitar and sing – was the Kingston Trio. Their early radio hits (“Tom Dooley,” “A Worried Man,” “The MTA”), their harmonies, their approach – I didn’t hear anything like that again until the Beatles. They just had that energy and magic.

I got a guitar when I was eight years old, based upon my interest in the Kingston Trio. In my third grade class at Northmont Elementary, I actually got two guys to become the Kingston Trio with me. We played “Tom Dooley” in front of the class. I liked the other folk acts. I liked Peter, Paul, and Mary and I even liked the New Christy Minstrels. But everything changed when the Beatles hit. I was in the seventh grade at the time, and by the time the eighth grade year rolled around, I had a band. We played the YMCA dances at the Heartland Y in La Mesa and dances at Parkway Junior High School. The name of the band was the Pray Tells, and the name of the band was the best thing about it. We were very amateur but we had fun. In fact, the drummer in the band was a guy named Bob Badami who, if you pay attention to movie credits, has been a movie and sound director in Hollywood for many, many years. He’s worked on the Tim Burton films with Danny Elfman. We were terrible, but that was the first time I began writing songs because I thought, okay, we would become the only junior high band writing original songs and become an act.

SDT: Dave, one of the most interesting chapters in your musical past was when you hit the working men’s club circuit in the UK.

Would you explain to a couple of Yanks what that world was like?



Dave Humphries (left) and the Lads, 1967

Dave: Well, it used to be somewhere where working men went, but the ones that are still open are usually filled with people who are on the dole. They had a bar, but the women weren’t allowed in, so the guys would go in and cuss to their heart’s content and not upset anyone, which I still think is a good idea. Why should you have to keep everything in? Let it out! You’re not hurting anybody; it’s just the guys. In a separate area, there used to be a concert room, where there was a stage in one end and rows and rows of tables and chairs. And that’s where you had your groups. Sometimes you would be playing there and you would have to duck because a glass would come flying toward you. There would be times when you were playing, and there would be people sitting in the front who were sitting in the chairs where the regulars would like to sit, so one of them would get [attacked] sometimes. There were different problems between different villages; there were times when you had to stop playing when there were battles going on. Sometimes you were really pleased to see the police. But other times it was great. Most of the time in the working men’s clubs, you had to do cover tunes. It wasn’t until a couple of years later that we were able to do songs we had written ourselves. Even then, you had to mix it in with stuff they’d know.

SDT: When did you grow confident enough to write your own material?

Dave: That happened in 1966 in front of the school with a couple of schoolmates. It was like the same with Jim really; follow what the Beatles did and write our own material. It was me and another guy who was our bass player. We had written a couple of tunes. So we did those tunes in front of the whole school. We also did [a cover of] “Can’t Buy Me Love” to make sure we didn’t burn all together [laughs].

SDT: Has melody always been in the forefront of your music? Nothing too avant-garde?

Continued on page 7



by Chuck Schiele

Sound. paint. Same stuff with the exception that each are perceived by a different physical means.

Eyes. ears.
What they have in common are line, shape, form color, rhythm, and perspective among other elements. The only other difference would be that a painting does not involve organized time as an essential element whereas music depends on it, meaning that in order to perceive music one has to be willing to visit with the song for a duration of time in order to witness the result. Granted, the more you look at a painting the more you are likely to get out of it, but it is not required in order to see the whole thing in a moment.

In the equation of sound production, therefore, the guy at the mixing board is much akin to that of a painter. So is the artist out front at the microphone. But, so is the guy in the back at the knobs. And just like a painter, or like the artist at the mic, there are infinite possibilities based on the science of the craft, where all rules become eventually challenged, broken, disregarded, or even “moot.” And this is where a science becomes “art.”

All our artistic or musical and even scientific heroes understand this. And this is where knack and mojo begin. This is where style begins.

Behind every successful (electricity supported) performance there is an engineer and/or producer in the back just like that Wizard behind the curtain. Some are hailed, some are unsung... all of them bring the artist and their music to you like a pilot delivers passengers to a new destination. In this article we're going to discuss the topic of sound with a few of the fellas in San Diego who have earned reputations for having a particular knack... a gift.... for handling sound in their own special way.

In this discussion we're including Johnny Edwards, who specializes in “live” sound production. I can attest from having performed a number of times on his mix that it is always a delight.... I've never had to ask for anything. If anything, he can kinda see you coming, seems to know what you're going to do, and is the one who has a few smart questions for you. He's just “ready.” And his mix is already “there.”

Sven-Erik Seaholm has been producing records for 25-ish years based on his strong and dedicated passion for what this is. He's made a lot of records. Having worked with him, too, I admire his intensity and also his knack for locating the special place in an artist's sound. Likewise, Jeff Berkley, with whom I've also worked, shares an intensity for locating an artist's “hang” but in a different way, of course. He's also made a lot of records. Jeff's productions are noted

A KNACK FOR THE KNOBS

Mojo Factors According to Some of San Diego's Foremost Sound Professionals

for their sonic “smoothness.”

Paul Abbott is the guy you are least likely to see in a production. He's the mastering guru at ZenMastering.com. He is also the guy who has to field the question: “What exactly IS mastering?” the most. I should know. I've worked with him regularly for a number of years now, based on his sense of responsibility for the music, his ability to keep the whole thing “about” the music – and the fact that his facility is only about the mastering process and, therefore, dedicates himself only to the crucial step in the process. In fact, he's so good at it he writes articles on the subject routinely for top trade magazines such as EQ, Mix, and others. As an essential part of the recording process, Paul has facilitated a lot of productions by taking “final mix” to “radio-ready” status for artists all over the country – and even out of the country.

Then there's me. Aside from writing and performing songs (and writing articles)... I got the bug to make records, too, in 2005, largely due to working with the gentlemen mentioned above and realizing I have a similar love for distilling ideas, techniques, personalities, fun, and music in general into a specific special sonic result. Being the newest kid on the block, it makes sense for me to act as the mediator in our discussion.

I threw 10 questions at my friendly peers.

1. What's your line of work? How long ya been doin' it?

Johnny: I'm a live audio engineer. I've been doing it for 12 years.

Sven: I am an independent record producer. I've been doing it for about 26 years.

Paul: I'm a mastering engineer. That's all I do, and I set up shop in 2000...so that's 11 years I've been at it. It came on the heels of a previous 10 years as a “professional” musician who spent a lot of time making recordings.

Jeff: Musician. I've been a working musician for 25 years and I've made my living at it for 19 years by learning to do as many aspects of the job as possible. I do all of that with amazing understanding from my daughter, Dakota Crow, and spot-on pro help from Lizzie Wann.

2. Explain your approach regarding what you do.

Jeff: In regards to producing and recording, which has become a huge part of my artistic life, I've been lucky that folks trust me with their music and that's really what drives my approach. Most folks come to me wanting the colors I create to infuse their own music. I try and uncover or spotlight the artist's “thing” in a way that captures the essence of who they are and what their music does to and for listeners. I want to crawl into their souls and find out where they're headed and help them produce that vision by achieving the best songs and performances they're capable of whether they knew they could do it or not.

Sven: I am out to help the artist make the very best music they can. I want them to feel proud of their recordings and proud of themselves. Part of my goal is to make them sound like they are giving their best performance ever. The other is to ensure that I am bringing everything great about this artist to the forefront, while minimizing their weaknesses. I do this in a very collaborative and positive environment.

Paul: I'm a specialist. Mastering is all I do. I realized back when I started ZenMastering that all the people in the music biz who were top-notch pros specialized in what they did. The mix engineers only mix, the mastering engineers only master, etc. It occurred to me that if I really wanted to be effective and succeed, that was the way to do it. Otherwise, you'll never really dig down deep enough in any one field to offer world-class results and, in my opinion, that's why amateur recordings sound different than professional ones: specialists vs. generalists.

Johnny: I look at each show differently: who's playing, what's the venue, who's the client. This determines load in sound level, the equipment to bring in, etc. You need to do your homework. I find it makes the gig smoother to make these considerations.

3. What do you feel makes you unique to your craft? Discuss your “knack” and/or “mojo factor”?

Johnny: Staying calm and level-headed,... don't be an ass..We are paid to provide a professional service and to be professional. A lot of engineers give us a bad rap.

Paul: Well, tying into the question above, I

Photo: Fred Greaves



Sven-Erik Seaholm

Photo: Tim Flack



Jeff Berkley



Paul Abbott



Jon Edwards

don't try to overreach. I know what mastering can – and can't – do, and I try to work effectively within those parameters. I think that's my knack: understanding the parameters of the gig in a way only a specialist can. What makes me unique [the mojo factor] is unquantifiable. But for the sake of this article, I have a selection of hand-picked gear that probably only a few dozen people in the world can match or surpass – from the playback system [speakers, amps, cables, converters] to the processing [great analog gear by top manufacturers]. Speaking of mojo, the compressor I use is custom built and I think it's one of only two in existence.

Jeff: I'm just me. I use my own particular strengths to do what I do. I feel like I've become pretty good at guiding players and singers to extraordinary performances by just helping them get to that place inside where the performance is flowing out with power and magic. I've learned that if I just listen and understand my artists, follow my guides, and stay open minded to everything, things go well and I earn the trust of my artists right away. That's what everyone in this article is after. Trust. Sometimes we ask artists to do things that seem ridiculous to them. If they trust you, those things can be magic!

Sven: I have a deep love of songs and songwriting. People tell me I can get inside a song very quickly, like I've known it as long as they have and share that same intimacy with it. At the same time, I don't share any long-standing emotional attachments to their song, so I'm able to make difficult decisions more easily. Being an artist as well helps me with the empathy that is so crucial to good communicating in the studio. Add to that my command of the technical side of things and I guess I just make it easy for the artist to relax into their creative self.

4. Please share a method or two on how you approach the folks you work with and the situations you encounter.

Sven: I listen. I let the artist run for a while through all their ideas and inspirations. After a time, something will cause me to react. I may make a suggestion or point out an alternate choice. You don't grab for the salt and pepper without tasting the food first, right? I tell clients at the outset, “You may not hear a lot from me at first, but I will steadily begin to chime in more, as I fall in love with all your ideas and rise to defend them.”

Jeff: Well, the first thing is I like to spend time prior to recording to just hang and play the tunes. I actually record those rehearsals and use them to help with arrangements. Mostly it's to try and get to know the tunes as well as the artists themselves. Those rehearsals are where we work out arrangements, editing of the tunes, rhythm section parts, tones and production

ideas. These will all be fleshed out in tracking but by the time we're rolling for tracks, everyone knows what they're doing. Any arguments are long over and worked out and things go very positively on tracking days.

Paul: Mastering is the last step before people listen to music, so I get people who are at the end of a very long process...from writing to arranging then recording and mixing. In most cases, they've lost their objectivity somewhere along the line. I know I would have. So, I offer an objective ear and perspective, and in general just try to give them honest feedback, constructive criticism, and support so they can know that what they've done will sound as good as it can when it leaves my studio.

5. You all love what you do, and it shows in your work. What do you love about what you do?

Paul: I love being involved in the creative process of making recordings come to life. When you listen to something and it changes how you feel, that sticks with you. And I really enjoy knowing I was part of that.

Jeff: Everything from the interaction with other artists to the gear itself. I love great songs and musicians who can play tastefully with grace and power and I love the process of bringing them all together to create a living, breathing thing with a life of its own.

Sven: I love that we are all conspirators of beauty. That no matter how much the world throws at us or withholds from us, we are undauntedly and continually bringing grace and love into the world.

Chuck: I feel very much the same as you guys. As an artist my whole life I view songs and artwork as my children or yours. When in the studio with any particular artist, I become Uncle Chuck to those songs. MY approach is to raise those kids right and help them be what they want to be.

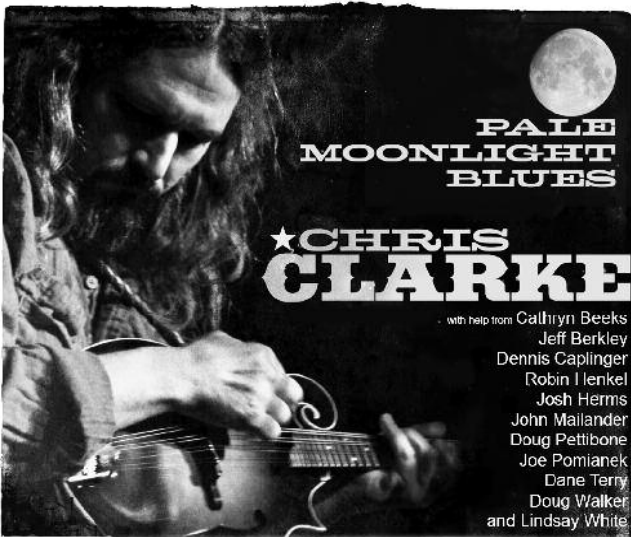
6. What is the first problem you expect to encounter when engaging in a professional situation? And how are you prepared for this expectation?

Jeff: From my perspective it's the learning curve. My first puzzle is getting to know each artist or artists personally and artistically. So, I go to shows, attend their parties, hold rehearsals, and just spend some time with them. I try to first build trust and get everyone on board before the train leaves the station.

Chuck: I encourage any artist to come in prepared. I also urge that the most important factor regarding the success of their music result is in what they do as opposed to what I can edit or fix.

Continued on page 10

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Play Guitar Naked



Knobs, continued from page 6

Sven: Mostly, its just in making sure that whatever people may need is close at hand: Water and good coffee; headphones set at good levels. Anything that will help artists to breathe, in the artistic sense.

Paul: I think it's all about qualifying my clientele and managing expectations. So, I try not to get involved in projects I feel I'm not right for. That said, I've also learned over the years that anything can go wrong at any step of the process...technically or personally. So I do my best to run due diligence on a daily basis to make sure all details are attended to. In the end, though, I think if you're fair and honest with people, it will go a long way in smoothing out any glitches that may occur. I received an e-mail from a client recently that I think exemplifies this: "Above any kind of fancy equipment or big name credits, what I look for in the music business and in life is people who are kind hearted, patient, and committed to bringing out the best in themselves and others. As far as I can tell, you are all of those things, and I really appreciate your collaboration."

7. What advice do you share with those who could become your future client?

Jeff: Write or choose the best songs you can. Songs that allow you to do your thing. Learn to perform those songs with power and magic. Remember when you first wrote or learned the song, you couldn't stop playing it. It gave you a warm feeling inside to just sit in your room late at night and sing that song! That's where you should be when we record it.

Paul: My advice is for people to learn the time-honored tradition of making a recording. In the computer era of home recording, many people are skipping or consolidating steps because they've heard a piece of software will let them do it. A computer is just a storage medium that uses random access storage instead of linear and allows you to manipulate data creatively and rapidly. Otherwise, you still need to know how to make a recording that sounds good. And the best way to do that is to pay attention to how people before you did it.

Sven: Be prepared. Finish the songs. Play them for people. Be clear on why you want to make a recording. Make the time for it and stick to it.

Chuck: Play from love. Go to the place inside you that inspired the creation of the tune and live it again. Get the music "under your hands," and eliminate excuses through preparedness while remaining open-minded.

8. Most notable or satisfying situation that involved your "knack" or "mojo."

Sven: I suppose any time someone comes up to you and says how much they love a record you've worked on, that's certainly satisfying. It's a solid compliment too, because you know how hard you worked on it and someone actually noticed! Awards are notable, but customer satisfaction is king.

Paul: I just like having the freedom to try some different things that will bring a recording in to focus. So, whatever that is — from simple to complex — I'm satisfied when it happens. I guess it's sort of like a chess game: conceptualizing the correct move and "hearing" what needs to be done is really the fun, satisfying part of it for me. The "mojo" is for other people to perceive.

Chuck: Knowing it's emblematic of the artist's heart. Hearing it kick ass when it comes back from manufacturing. Hearing it on the radio. But the returning smiling client tells me we respected the art more than anything.

Jeff: It's whenever a "risky" or "strange" idea works. Also, that moment when the record plays back and the artist gets a bit of a tear. That's groovy as hell!

9. Define your ideal situation for exploiting your talent to its fullest. (see question 7).

Sven: As a sonic chef, I am only as good as my raw materials. The somewhat negative saying is "garbage in, garbage, out," but when you're working with a truly great artist or musician, everything elevates. Everyone ups their game. So, obviously, the ideal situation is to be ensconced in the musical kitchen surrounded by the finest ingredients.

Paul: ZenMastering.

Johnny: Having a show go off with out a hitch...

Jeff: Well, it's when everyone involved is on board with the vision, open to everything and working as a team. Then everyone is free to share their own talents and character.

Chuck: Common vison (sound ethic) applied to different ideas applied to sticking up for the "song."

10. Please explain, address, and/or offer any other insight that explains your "thang."

Paul: Mastering can be a mystery because, in a sense, it's a reactive process. I can't tell you what it is I will do from project to project because what I do is based on what people did before me in the recording process. How they placed a mix or turned a knob changes how things sound and, therefore, my decision making. Sometimes I'm using a hammer and chisel, and sometimes I'm using a dentist's drill. But the key is for me to listen and decide what really needs to be done. That's where the objec-

tivity and experience come in.

Jeff: I love powerful, character-driven performances of world-class songs performed with warm, tasteful, and unique sounding players and instruments, mic'd with microphones with their own personality all recorded, mixed, and mastered through great analog gear! Is that too much to ask?

Sven: My name is printed on the back of the CD. I want to make sure it's good enough for that. The artist's name goes on the front. It HAS to be good enough for them.



Chuck Schiele is an award-winning music professional for 25 years as a songwriter, performer, record producer, events producer, music writer, and San Diego Music fan.

Across the Pond, continued from page 5

Dave: Oh no, no, no. As I was telling Jim, I was brought up on melody anyway with the Crosby tunes I was hearing on my dad's turntable. I mean, I love rock stuff, but you can have a good rock song that has a tune. And I love melody.

SDT: Jim, you were plugging away with your friends in the Pray Tells. But somewhere along the way, you decided that folk music and more of an acoustic range would be your forte.

Jim: Two words: Bob Dylan. I was looking for magic, something that crackled. And the Beatles had crackled, like nobody else, the same way earlier that the Kingston Trio had. I heard Bob Dylan's electric stuff before I heard his acoustic stuff. I remember hearing "Subterranean Homesick Blues" on the radio. It was BOOM! What the heck was that? The Beatles had gotten me to look at the parenthesis below the title. I saw "Lennon-McCartney." I got into doing that. Then I started looking for good Dylan. I heard "Blowing in the Wind" by Peter, Paul and Mary, but I had no idea that this was Bob Dylan. The first Dylan album I bought

was *Bringing It All Back Home*. It had "Subterranean Homesick Blues," "Love Minus Zero," "She Belongs to Me," "It's All Over Now Baby Blue," and "Mr. Tambourine Man." Then I went back and got *The Freewheelin' Bob Dylan*, and that's something I wanted to sound like — the acoustic guitar, the voice, no reverb, the dry voice out of middle America. That kind of idea just became magic to me. And there were other people who built upon that. I'm thinking of Eric Andersen, whom I became a big fan of. He was considered sort of Dylan copy, but he really wasn't. He had his own thing going. The intimate feeling, the emphasis on lyrics — sort of an intellectual space opening up. I felt more comfortable with that than having a band with amplifiers and drummers and bass players and stuff like that. I thought, I don't need that, I'm going to do this alone.

SDT: The music was certainly more than just love songs. It reflected the politics of the time.

Jim: I was certainly aware of those ideas and folk music represented that. The book, *Electric Eden*, certainly brings that out. The music had that representation in England, going way back to the early part of the century. It was associated with the socialist movement and all kinds of stuff. And I thought, "Right on, I want to be associated with that." The rock scene at the time was a tad commercial, it was a little bit shallow. You'd see bands on [local teen music show] TV-8 *Dancetime* lip-sync to their records. Folk music seemed real, you could down to the coffee house and play.

Dave: You found Bob backwards, which was a bit like I did. My dad and I watched Bob live on some BBC program. It was in 1964, and it was just Bob and his guitar. I was knocked out and my dad was knocked out too, and this was coming from a guy who had been listening to Bing Crosby. My dad said, "The lad's good, isn't he?" And I remember all the folk people being all up in arms with Bob [over his eventual decision to amplify his music]... even in England, when they came to shows and were calling out, "Judas!" So, what did you think of that [Dylan going electric]?

Jim: You know what? I didn't have a problem with that.

Dave: Me neither!

Jim: To me, it was just something in the expression. I sort of liked — for my own purposes — his early, straight, acoustic stuff, because I didn't want to have to put together a band. I just wanted to sing and play my songs. But when he transitioned [to rock]

with *Highway 61 Revisited* — God, what a mind-blowing album! I idolized all those guys backing him up — Mike Bloomfield, Harvey Brooks, Al Kooper, and that whole ensemble Columbia Records had behind him. They were all stars in my mind, too. Dylan did list them on the album, which was not typical of the time. I thought it was wonderful.

Dave: So the change didn't bother you?

Jim: I thought it was kind of amusing and interesting that the folkies were screaming that they didn't like it.

SDT: Final question, gentlemen: after decades of writing and performing, what keeps you going in 2011?

Dave: I still get the "thrill" and "butterflies" before going on stage, especially now that I am doing more shows without a band. It all feels brand new, even in 2011. As for writing new songs it still gives me a sense of "wonder" when I can pull melodies and lyrics from the ether world. Like most songwriters, I think of my songs as my babies. When I stop getting those "butterflies," that is when I'll pack it in.

Jim: The interesting thing is that making music in 2011 is more intriguing than ever. I'm endeavoring to increase my empathy with my audience; trying to understand what performances and what songs connect with them in a healing way. I'm doing my best to get quiet enough inside that I can hear what my intuition is saying to me and then summoning the wherewith all to act on it. When I can be mindful enough of these kinds of things then performing is an absolute joy. I am more grateful than ever to be given the opportunity and the privilege to share what I love with an audience.

Dave Humphries' latest CD, Hocus Pocus on Joker Lane, is available at www.dave-humphriesmusic.com. The indie music website, www.cdbaby.com, is selling Jim Hinton's collection of Celtic music, The Wild Rover.



Jim Hinton & Dave Humphries at the Roots Festival this year.

The San Diego Ukulele Festival Comes to Town This Month!

From July 14 through July 16, the inaugural San Diego Ukulele Festival will be in town at Ingram Plaza, Liberty Station, in the newly renovated NTC McMillan shopping center in Point Loma. World-renowned ukulele whiz Jake Shimabukuro, who hails from Maui, will open the festival on Thursday, and James Hill, a Canadian native, will be closing the festival Saturday night. These two men have been known to do some amazing and magical things with this small musical instrument underdog, making their ukuleles sing as their fingers fly. It's a sight to be seen and heard and well worth the concert cost.

It is said of Jake... "It's rare for a young musician to earn comparisons to the likes of Jimi Hendrix and Miles Davis"... "Yes, the ukulele, in the hands of Shimabukuro, the traditional Hawaiian instrument of four strings and two octaves is stretched and molded into a complex and bold new musical force." The *San Francisco Gate* recently posted: "The sounds the boyish 33-year-old wrings from his ukulele...are unlike anything else in the history of the instrument."

The rest of the festival between Thursday and Saturday nights will feature tons of free Polynesian-themed fun and entertainment for the public, including ukulele biggies like Hawaii's Derick Sebastian, Los Angeles' Ukulele Bartt, and San Diego locals Fred Thompson and Sarah Maisel. In addition there will be other well-known performers from all over, a beer and wine garden right in the middle of the fun, Polynesian hula and fire dancer shows, tropical art, food and merchandise to partake in. You will feel like you are on the islands, without having spent the airfare!

For detailed information and tickets, go to www.SanDiegoUkeFestival.com. Hurry and buy your tickets now before they're sold out.



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by Mike Alvarez

John Mailander is a fiddler with a fantastic future ahead of him. The young musician, who has just completed his second year at the prestigious Berklee College of Music, is already making a name for himself in local circles, having played with area musical mainstays like Chris Clarke, Robin Henkel, and the 7th Day Buskers. He is also a member of Sara Petite's band the Sugar Daddies. Although his career is just getting underway, he has already performed at the Belly Up and the Hollywood House of Blues as well as a series of Summer Pops concerts, accompanying many of his favorite musicians. His studio experience includes recording an album with Plow, an alt-country band he co-founded with Chris Clarke. When asked about his continued participation with the project, he has to admit that "it's not so much for me anymore. Chris reformed Plow after I left for school. The new line up sounds great! I always enjoy reuniting musicaly with those guys whenever I'm in town. I also play on [Clarke's] new record that's coming out soon." In addition to that, he has upcoming CD releases with the iconic local acoustic duo Berkley Hart as well as homegrown rockers The Heavy Guilt, with more work sure to follow. Already speaking like a consummate professional, he expresses great enthusiasm for all of these projects. "I can't wait to hear Berkley Hart's new record. I felt really good about that. I just recorded with this local band called The Heavy Guilt. They're a really great rock 'n' roll band and I played some string parts on their new record. They're great! That was a fun session to do."

Although he is still a student, Mailander makes sure to take full advantage of any opportunities to find work on stage and in the studio. For now, he is happy to get local live, session, and teaching gigs during his summer break. Speaking softly and with a thoughtfully measured cadence, he considers his future when he says, "I'm hoping to get some work as a session musician after school. With every semester in Boston, it seems that more opportunities come up. The more people I meet and start playing with...I'm starting to establish myself out there." Because he still has a couple more years to complete his studies at Berklee, he is more than content to concentrate on the present. "I've thought about [being based in] San Diego and considered Nashville or staying in Boston. Right now I'm trying to soak it all up while I'm there and hopefully the opportunities will present themselves. That's how it seems to be happening so far."

Located in Boston, the Berklee College of Music is a famed institution dedicated to providing a practical education with the sole purpose of preparing students for careers as working musicians. Its website clearly states that the school was "founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music." Many of today's best players have attended the school and, even more interesting, many high profile performers are often tapped to share their expertise and experience with the student body. Mailander remarks that "Berklee actually has a really great acoustic music scene right now. You can minor in American Roots Music. It's a new program. I'm majoring in violin performance with an emphasis on American Roots Music. They're bringing in a lot of guest artists that come from a bluegrass background. Bela Fleck was just there." He is visibly quite pleased when he reveals that Darol Anger is his private instructor at Berklee (Anger is a noted classical, folk, and jazz violinist known for his work with the David Grisman Quintet, the Turtle Island Quartet, and the Republic of Strings). "I love his playing. He's one of my heroes." As further proof of the quality education he is receiving, he recalls, "Last semester I had the opportunity to play with Victor Wooten (legendary bassist for Bela Fleck and the



Flecktones). I'd been listening to his music a lot and was so inspired by that experience. As part of a student ensemble we had to work out a lot of his music. He was at Berklee for a week and we played these tunes for him and he gave us some of his feedback. At the actual show at the end of the week, he came up and played with us. Stuart Duncan [a noted bluegrass multi-instrumentalist whom Mailander admires] plays on some of his records so I played those fiddle parts."

It's interesting to hear him describe his experience at school. As he describes it, it is evidently as big a departure from a classical conservatory as one can imagine. Although musical theory and instrumental technique are the foundation of the instruction, there are so many other things going on that serve to enrich each student's educational experience. In response to a query, he says, "Certain professors do [emphasize classical technique]. They have a lab where you can go in and play prepared pieces. It's like a master class. That can be pretty strict with technique and stuff, but what they teach at Berklee is more theoretical and less about actual technique. A lot of what I learned about actual playing comes from just playing with people outside of class – getting together with friends outside of school. The theoretical stuff they teach at Berklee really helps to supplement the actual playing, but I think it's all about how each individual person spends their time there. It can be strict, but that's only half the experience. The other half of the learning process is what you do in your own time outside of class, just getting together with your classmates and jamming and

teaching tunes to each other. That's where you really get to use what they teach you in class. It's a really organic thing. Networking is a huge part of the educational experience...just getting together and playing with people. My classmates have just as much to teach as the professors do, which is really cool." Although he was already a proficient player going in, Mailander feels that he is getting a valuable education at this school. "I feel like [Berklee] has completely changed the way I think about music. It's hard for me to tell how my playing has changed because I play every day and I hear myself play every day, but I definitely process music differently when I listen to it. I'm able to appreciate a lot more music that I may not have understood before. "

Although he began playing violin in the elementary school orchestra at ten years of age, he has his parents, Monica Howard and Tad Mailander, to thank for exposing him to music early on. Although they are not musicians themselves, he proudly declares, "They're huge music fans. They're great listeners and they've been bringing me to festivals since I was a kid; since before I even started playing and I'm really grateful for that. To have that exposure to live music for so long before I actually decided to start playing. My parents have been extremely supportive." He first developed a taste for traditional and contemporary fiddle music at the Strawberry Music Festival, a gathering of acoustic artists and fans that takes place twice a year at Camp Mather near Yosemite. "I got my start in bluegrass, for sure. San Diego has an awesome roots music scene and bluegrass



Mailander at age 4, 6 years before he started lessons.



At Mark O'Connor's Fiddle Camp, 2006, with Darol Anger



After the 2010 Summer Pops, with Allison Brown



Photo: Dennis Andersen

With Sara Petite at Adobe Falls House Concerts last year

scene. So I think the reason that I really started with that stuff is just because of the great community here around that kind of music. Everyone in the San Diego Bluegrass Society was extremely supportive of me from the beginning. There are just so many opportunities to get out and jam with people. So I really learned a lot about playing the fiddle just by going to jams around San Diego and they just happened to be bluegrass jams. The biggest reason I love that music so much is because of the people who play it and the community. I've always been interested in a lot of other kinds of music as well but bluegrass definitely has such a great community to grow up in. That's how I really got started playing out." Not surprisingly, his inquisitive mind has always led him to explore many other different musical styles. "My musical tastes are pretty much all over the place. Lately? I really love the Derek Trucks Band. I just saw the Derek Trucks and Susan Tedeschi a couple weeks ago. They have an amazing band! I like Stuart Duncan a lot. I just saw him at the Strawberry Music Festival last week playing with the Tim O'Brien Band. Tim O'Brien's definitely up there too. I love his stuff. They're a bluegrass band. Tim



O'Brien's a songwriter so they do a lot of originals as well as traditional stuff." Mailander has a deceptively simple requirement for the music that moves him: "Anything with soul." He readily admits that "in high school I was listening to lots of classic rock and progressive rock."

Of equal significance to his musical destiny was the annual Strings Conference hosted by Grammy-winning violinist and composer Mark O'Connor. Held at Point Loma Nazarene College, Mailander was a regular attendee until the event moved out of San Diego. He is quite sincere when he points out the impact it had upon him. "The Strings Conference was amazing. I had really just started when I went to that for the first time. It's not in San Diego anymore, but [when it was] I went to it every year. It was all these amazing teachers of all different styles of fiddle music and it was a week of really intense classes. At night there were jams and stuff like that. I think it was the second or third fiddle camp I went to where I made the decision to pursue a career doing music." It appears that this choice was a wise one, as he is pursuing it with the passion and purpose of one who has found his true calling in life.

For audience members, the life of a musician must appear to be filled with excitement and glamor. Those who take the stage sweep into town from far-off locales and take up residence in the eye of a whirlwind of attention and fun before heading out for parts unknown, ready to do it all over again. They get to do the thing they love, be acknowledged in a very public manner, and get paid for it! Regardless of the musical genre, performers are generally regarded as larger than life, possessed of talents that are beyond the abilities of the average person. Of course it's true that, with some effort, just about anybody can achieve some degree of skill on an instrument. Yet those who can get up on a stage or record a piece of music for posterity are seen to be gifted with an extra measure of talent. That, coupled with the confidence to offer it up for scrutiny by the very discerning and often unforgiving public eye, is undoubtedly the heart of our love affair with musical artists. When it works, the rewards for both the performer and the audience are immense. The synergy between the music lover and the artist creates an alchemical reaction that can generate feelings across the entire spectrum of human emotions. When looked at from a purely artistic standpoint, the results can be intoxicating. The material rewards speak for themselves. The most successful performers are very conspicuously compensated for their talents, with record sales and box office takes skyrocketing to jaw-dropping heights. Nothing is too good for them, and very little is beyond their reach. And they get a free pass when it comes to the all-too-frequent incidences of irresponsible public behavior. Yet John Mailander is refreshingly level-headed about all of these things. For him, the motivations flow from a much purer source. "I love to perform. I definitely prefer the stage just because of the spontaneity of what can happen musically. It's worth it working through all of the hard performances, just for those moments when everything lines up just right and you're in front of a really attentive audience, and everybody onstage is listening to each other really well. Those are just amazing moments of music." So despite the music industry's well-deserved reputation for being a tough gig, it appears that Mailander is entering into it for exactly the right reasons. He very reasonably says, "I love playing music and I love the community [of players] and I can't imagine doing anything else for a living. If I can make enough to get by playing music, I'll be happy."

As can be seen, Mailander's experience encompasses a wide range of professional musical activity. Already a seasoned performer on both the concert stage and inside the recording studio, his credentials are enviable and will doubtlessly become more impressive with the passage of time. While he has expressed a preference for live work, he appreciates the value of creating music in a studio set-

ting. "I really like recording in the studio, too. It's nice to play a track multiple times and put down different ideas and go into the other room to listen back to what you did. That's a really good educational experience – to listen to yourself. In all my session experience so far, it's been going in and playing what I hear and what I feel with the music. Sometimes that's not always what they want so they'll let me know what they want me to change about it. I don't always know what will actually be used on the final record." While in town, he has even taken on a number of pupils who wish to benefit from the expertise and experience he has gained in his studies. "I've had a few private students here in San Diego." However, since his time in town is limited to school breaks, he reluctantly allows that "usually they move on." When asked if he enjoys taking on the role of a music teacher, he replies, "Yeah, I really do. It helps me to under-

"I love to perform. I definitely prefer the stage just because of the spontaneity of what can happen musically."

— John Mailander

stand what I'm teaching more thoroughly, I think. I discover more about the concepts when I try to explain them. By doing that, I learn more about them myself." He humbly continues, "I'm always a student, but yeah. It's hard in Boston because there's such a high concentration of musicians there. Out there everybody's learning from each other and it's just a really collaborative thing." With an impressive amount of insight, he offers, "I don't think you can ever completely be 'there' [as a musician]. The learning process never stops. I don't think you can ever know everything there is to know about music. There are new things to learn every time you sit down and play with somebody."

The one area he has yet to explore in great depth is that of writing his own original music, although he is open to the possibility of doing so someday. He nods thoughtfully, saying, "That's a goal." But as far as a solo project goes, "it's kind of hard for me to know at this point. I see myself working with a band [rather] than being a front man. I just really like the collaboration that happens between different musicians rather than having my own vision and telling other people what I hear them playing. I'd rather have their ideas and have everything kind of work together. But writing original music is definitely something I'm interested in and just haven't really touched on yet." As if the demanding curriculum of Berklee weren't enough, he is always on the lookout for ways to challenge himself musically. "I'm constantly trying to put myself in situations where I'm playing with musicians at a higher level than me. Especially in Boston, I'll try to have one-on-one playing time with other musicians that I really respect. I think we have to really challenge ourselves in order to grow as musicians. I'm working on a lot of transcriptions. I'm really not working on pieces of music, but I'm trying to transcribe a lot of solos. It improves my listening more than anything. Just to listen to a passage over and over until I'm able to play it. It also helps me to get into the head of the musician I'm transcribing – to see how they think about their solo and see how it's different to what I might have done if I was improvising a solo. It's really challenging but it's one of the most rewarding ways to practice that I do."

Mailander makes no secret of his great desire to be a team player. "Eventually, I'd like to be playing with a full-time group and actually promoting

that through touring and stuff like that. I'd like to be working in a band where we can all create music as a group." Yet until that group comes along, he has proven himself to be an invaluable asset to the various artists with whom he collaborates. He brings his technical and theoretical expertise as well as his innate talent to every live gig and studio session. "Since going to Berklee, I've really been learning a lot about jazz harmonies. It's a completely different world. I really love jazz music, but I haven't yet had any opportunities to do jazz sessions in San Diego. But I've been playing with Robin Henkel a lot lately. We actually have a gig coming up at Wynola Red Barn in Julian next month on the tenth. We're working on a lot of jazz and swing and funk. I've sat in with his band a few times and we're working on some new stuff as a duo for this gig. Hopefully we'll be doing more. I love stretching out in all kinds of musical directions."

Henkel, always the seasoned professional, is generous in his praise of his young collaborator. "John is easy going and willing to play about anything. Some of the tunes he has brought to our rehearsals are challenging to me, but working on challenging material in the company of other musicians who sound good and are fun to work with make it a fun and beneficial learning experience. He brought a tune to the table called 'Dysentery Stomp,' which is kind of a swingy fiddling piece-a-fun challenge to play some nice rhythmic harmony on. John rises to the opportunity and is willing to face musical situations that are new to him. At two dates in particular [at Humphrey's and Lestat's] I asked him to play along with the saxophones in our horn section. Instead of three horns, our section was tenor and bari sax with John's violin either on top or in the middle. John read the B flat horn parts, transposing as he went. It sounded great. We have a duo gig at Wynola coming up in July, so we've been playing once a week to experiment with repertoire. It's not bluegrass and it's not blues. We're creating something that is our own from allowing our styles to merge and gel. It's rootsy, American backwoods, sometimes swinging stuff."

Chris Clarke recounts his first meeting with Mailander with fondness. "I first met John through Les Preston, a mutual friend, and we were all about to play a set as a pickup band one night. I distinctly remember meeting John, as Les was attempting to teach him the melody to the fiddle tune 'Squirrel Hunters.' I remember this because Les was thoroughly walking through the melody and John had it down after really only hearing it once....he didn't need instruction. That night, I heard notes come from John's fiddle that no one else was playing – dissonant, haunting notes, and fiddle playing as good as you'll ever hear." He goes even further to praise Mailander's musical abilities by stating, "John's playing, though largely influenced by traditional music that follows somewhat strict melody lines, is fresh and full of tasty improvisation. John's note selection is right on the money. I'm fortunate to play with John. We started playing together about once a month in 2007, formed the original Plow, an old-time and bluegrass band, and have done some recording together. I just finished a solo record and John contributed to five of the songs, one of those we've been playing together since 2007 and finally got around to recording it. John brings a lot to the table – fiddle, mandolin, and he can even sing. Ask him to sing 'Blue and Lonesome' sometime....he kills it."

Another high-profile artist whom he accompanies is none other than local sweetheart Sara Petite. Whenever he comes to town, he automatically becomes a Sugar Daddy and adds his magic to her live show. "I love playing with Sara. She gives a lot of freedom as far as adding my own interpretations to her music. She'll give a lot of room for soloing and stuff. It's always just a lot of fun to play music with her. Whenever I'm back in San Diego I'll pretty much join her for all the local shows. I have a great time playing with her, espe-

cially when Steve Peavey's in town. He plays with Sara a lot but he lives in Nashville so he's not always here. He's a multi-instrumentalist. A lot of times he'll play mandolin with Sara. Whenever we're playing a show together, we just always have a really great connection on stage and there are always some amazing, spontaneous musical moments that happen." As if all of this weren't enough to keep Mailander busy during his so-called "school break," he has put his networking experience to further good use. "I also play with a bluegrass band called the Taildraggers when I'm in town. They're a lot of fun to play with too. They're more of a traditional bluegrass band." Yet incredibly, he still declares, "I haven't been as busy playing out so far this summer as I usually am. I have stuff lined up for August, which I'm looking forward to."

Although most musicians can tell nightmarish road stories that are only funny in hindsight, Mailander's career as a live performer has been blessed with good luck up to this point. He says with a smile, "It's only been good experiences so far." He pauses as if to make sure, then nods. "I can only think of good experiences!" Perhaps his most memorable performance to date was with one of his favorite artists at a very prestigious venue. "Last summer I played with the Alison Brown quartet. That was with Summer Pops. She's a Grammy-winning banjo player and she has a jazz quartet. A mutual friend recommended me to play with them and that was one of the most amazing musical experiences I've ever had. I just met them the night before the show at the sound check and they were sending me tunes overnight. I got up really early the next day and learned the songs, went to the show, and ended up playing all three nights with them. I've always been a huge fan of her music so that was a very memorable experience. She has a really amazing band too. Banjo, electric bass, drums, and piano. And then I played fiddle. That was great!"

Aside from returning to school, what is in John Mailander's immediate future? "Right now I have some down time from performing, but I'm still trying to stay really busy with things that'll be productive. I'm working on a website right now [see www.johnmailander.com for show information]. I'm practicing a lot and will be playing some shows with Sara in August and playing at Wynola with Robin. I'll probably have a few shows with the Taildraggers as well." He adds that he sometimes plays with Joe Pomianek, the guitar player from the current lineup of Plow. The two of them will be performing as a duo at Wynola Pizza on Saturday, July 2. He will also conduct two workshops at New Expression Music on August 6. One will be a beginning fiddle workshop, and the other will be geared toward more advanced players interested in music theory and improvising.

As if further proof of his connection to the music community is needed, Mailander asks if he might say a few words to remember a couple of recently departed musicians with whom he has played. "Did you know Johnny Kuhlken [Sara Petite's drummer]? And also Tanya Rose [iconic local folk singer]? They both passed away. They were extremely supportive to me. They were both such huge influences. Tanya and Johnny...I'm really lucky to have had the opportunity to play with both of them. It's just such a huge loss. Every show I did with Sara, Johnny was playing drums. We shared so many great musical experiences together." Such thoughtfulness speaks volumes about an artist whose prodigious abilities might tempt him toward avarice and egocentrism. In his chosen field, those are qualities that are commonplace and sometimes even expected. Yet he demonstrates a sense of humility and gratitude that reveals how much he values and respects all who have contributed to the ongoing legacy of live and recorded music. If there are more out there like him, the future of music is in very good hands.



BLUEGRASS CORNER

by Dwight Worden



BLUEGRASS DAY AT THE FAIR. Sunday, June 12 was “Bluegrass Day at the Fair” at the Del Mar Fairgrounds. The festivities took place on the beautiful Paddock Stage and ran from 11am until 8pm. Six outstanding local bands performed: Box Canyon and the Hilltop Ramblers from North County, with the Full Deck, Driftwood, Gone Tomorrow, and Prairie Sky rounding out the local band performances. The closing concert was presented by Murrieta-based Silverado, featuring super talent Dennis Caplinger sitting in on fiddle.



Band Scramble winner: Two Songs & Gone

A traditional band scramble was also held, which attracted 40 plus participants. Names were drawn randomly to form six bands for the competition. Each band was given 15 minutes to work up two to three songs to be performed on stage for evaluation by judges Dan and Pat Harrison. When the dust settled, the band Two Songs and Gone, comprised of Russ Little on mandolin, Dwight Worden on bass, Gerry Rahill on ukulele, Phil Levy on banjo, John Mailander on fiddle, and Kit Birkett on guitar, was crowned the overall winner. The other winners were:

Best female vocalist: Rene Barke.
Best male vocalist: Phil Levy. Best guitar: Kit Birkett. Best banjo: Corky Shelton. Best fiddle: John Mailander. Best mandolin: Richard Burkett. Best bass: Dwight Worden. Best specialty instrument: John Deckard (jaw harp). Best young player: Ada Ellisman (fiddle).

There was also a great performance by youngsters from the Carlsbad Strings



Clog dancing performance

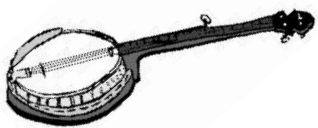
Program along with students of acclaimed teacher Jane Frey. These elementary school-age kids performed a number of classic bluegrass fiddle tunes backed up by Phil Levy and his bluegrass band assembled for that purpose. The day's activities also featured an outstanding clog dancing demonstration led by top clog dancer Melinda Leatherman.

KEEPING ON TOP OF BLUEGRASS IN SAN DIEGO. Have you ever wondered what the best way is to keep informed about bluegrass activities happening in the San Diego area (aside from reading this column, of course)? Here are some options and resources to consider:

Join the San Diego Bluegrass Society for \$20 per year for the whole family and you'll receive e-mail alerts and fliers about all things bluegrass in San Diego. You can learn more about the SDBS, and you can join online with your credit card, at www.socalbluegrass.org, where there is also a calendar of events.

Check out KSON's **Bluegrass Bulletin Board** posted on line by radio DJ **Wayne Rice** of KSON's Bluegrass Special radio show. You can sign up to receive e-mails to receive the Bluegrass Bulletin Board, or you can check it out online at: <http://www.waynerice.com/kson/bgevent.s.htm>. Wayne does a good job of keeping the list up to date.

SUMMERGRASS IS COMING!! Summergrass, San Diego's biggest bluegrass event of the year, returns to the Antique Gas and Steam Engine Museum in Vista over the weekend of August 19-21. Headlined by the world famous Grascals, the lineup is deep and impressive for 2011. There will be the usual Kids camp, Adult Boot Camp, vendors, camping, workshops, and other activities. Visit the Summergrass website at www.summergrass.net for all the details or to buy tickets. Look for more details in next month's *Troubadour*.



Will Edwards, continued from page 3

time, then chiropractic adjustment in the hope that the pain was something that could be dealt with. While these treatments worked for a short time, the over-arching experience was that he still had the original headache.

“I've only ever had headaches on account of stress, so I assumed that a really bad headache meant I was really stressed.” On this assumption, Will initially planned to spend some time in the more rural areas of Colorado and Wyoming to “get away.”

Will's spent his first three days in Harbin Hot Springs, two hours north of the Bay area. His symptoms changed from a constant headache to nausea, which led him to believe that he was getting better. “I thought the nausea was simply from being in real hot springs, there's bacteria in the water, maybe I had just caught a bug from there?”

Will's next stop would be in Fairfax, California to visit his brother with the idea of using this progressive healing-arts community as a base for the remainder of his trip. There he received massages and energy work, which he also assumed would help his predicament because he was still very focused on his symptoms being an energetic illness, not a biological one.

A week later, Will started getting very nauseous again and the only way he could find enough comfort to sleep was by lying down on his left side. Getting in and out of bed or chair was an incredibly nauseating experience, which led him to spend most of his time standing up. When he did sit it would be for four to five hours because of the psychological preparation necessary to get back up again.

By the middle of March, Will couldn't walk straight. He sought the help of the town's family doctor and homeopath Dr. Michelle Perro, who diagnosed that he was dehydrated. She gave him 24 hours to hydrate himself with electrolyte replenishing drinks. Unhappy with the results she sent him to Urgent Care for a hydration IV and blood tests that all came back negative. Because these results conflicted so severely with Will's symptoms, the doctors suggested that he submit to a CAT scan, which he would have been fine with, had he been able to afford the cost (\$2,000-\$4,000). He left urgent care against doctors orders and was still deeply convinced that what he was dealing with was an energetic illness.

He went back to the first doctor who was happy with his progress, despite feeling cautious that he was still displaying his original symptoms. She prescribed Bromium – one of the most powerful available homeopathic remedies for dizziness – which had no effect on Will's symptoms. This led her to believe that the issue was neurological and her prescription of an MRI. In the same way as he had at Urgent Care, Will explained the financial issue to which she suggested he return in a few days.

Will spent those few days literally stumbling around town. Meanwhile his brother managed to organize an appointment with a very skilled and highly reputable chiropractor. A large part of this healer's treatment is based upon her intuition, an approach that Will places a lot of faith in. Having taken an x-ray of his spine, the Chiropractor had no doubt there was a lot she could do for him chiropractically. She also had no doubt that his symptoms were not chiropractic and while she'd alleviate his suffering for a matter of hours, she also knew she wouldn't heal him. She too recommended an MRI, at which point, Will realized he'd be foolish not to follow this advice.

Dr. Perro, with whom Will had now become a regular patient, did some research and found a nearby facility who specialized in nothing but MRIs, which were relatively inexpensive (\$500-\$600). With the cost being somewhat bearable, she made an appointment for him. At this point, Will was so miserable that he was “deeply hopeful” that the MRI results would find something disastrous – he ended-up getting his wish.

During the first call he received after his MRI had been interpreted, he was told that while they didn't have conclusive information yet, the scan had not come back normal. For the next six hours Will experienced relief that he may start getting some

answers. Later that night his doctor called to deliver the news that he had what looked like a tumor in the back of his brain. She advised that he see a neurologist immediately and – again of her own volition – had already found him a neurosurgeon at one of the two main hospitals in San Francisco. While Will “doesn't know a neurosurgeon from a can of paint,” he took the recommendation and, again, found it to be a good one.

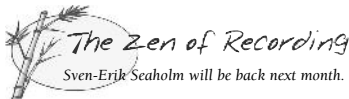
San Francisco is one of the national hubs for neurology that leads to a great number of advanced resources in that area from which to draw the best treatment. Dr. Charles Cobbs and his partner, Dr. Andrews, are at the peak of that pyramid. While safe in the knowledge he was in good hands, the other major issue Will had to contend with was his complete lack of health insurance. This was remedied to a degree by the hospital staff dedicated solely to connecting patients with social services that help ease the cost of necessary treatment; one of these services is Medical.

Thanks to Dr. Perro's relentless endeavor to personally speak with Dr. Cobbs and explain Will's dire predicament, he saw the neurosurgeon on March 18, amazing in itself due to his months-long waiting list of patients. After a few minor tests, he reviewed the MRI results and confirmed that Will had a mass that was very close to the cerebellum – the area of the brain that governs motor skills. Rather than letting spinal fluid drain down to the spine, this was causing a blockage and sending the fluid up around the brain, causing pressure and the resulting symptoms. The results of this would almost certainly have been brain damage, and the mass needed to be removed immediately.

Due to the severity of the situation, Dr. Cobbs elected to perform the surgery that afternoon and organized for Will to be admitted into the hospital at once. In the meantime, an even more life-threatening procedure arrived at the hospital and at 2:30pm and Dr. Cobbs visited Will to inform him that his procedure would have to be postponed until Monday. Having spent 48 uncomfortable hours being monitored from his hospital bed, Monday morning arrived and Will was terrified that Dr. Cobbs would postpone again... thankfully, everything was on schedule. His operation took place with successful results on the afternoon of Monday March 21.

Immediately after the surgery the nausea was gone and a week later Will was able to walk straight again. On week two, his appetite returned, he had more mobility and was able to travel back to San Diego. During week three, he could walk comfortably and read again (since his symptoms begun, Will's eyes had had trouble focusing as the cerebellum governs eye coordination). By week four, when we held this interview, Will still felt “slow” but knew that his “mind was present even if my body isn't.” He's lost over 16 pounds, a lot of which was muscle that he's now trying to build back.

Will undergoes physical therapy every two weeks where he receives exercises to help him retrain his brain. According to his therapists, when the brain suffers an injury of any kind (surgery falls underneath that



heading) the brain goes into a mode where it starts to create neurons which, for most people, never happens unless you're an infant. This will continue at a rapid pace for six months, leading into a cycle that will taper off over a period of about two years. This time is critical for Will to retrain his brain; if he does not do so within this time, he may never be able to do those things he must relearn again.

Another major issue Will must avoid is high blood pressure, which at these early stages following this type of surgery can cause a stroke. This means he must give up his current line of work and any other activities that cause stress. While inconvenient for short-term living, he's excited for the opportunity to reinvent himself. Guitar and making music are still at the top of Will's priority list, but the ways in which he makes his living and his priorities are going to change dramatically.

The next stage of treatment will be discussed after his next MRI in three to six months, a process he may have to continue at longer and longer intervals for the rest of his life. The final conclusion on the mass that caused Will's symptoms has been labeled a “vascular malformation” three centimeters in diameter. A little more vague than the “tumor” and “cavernoma” labels that preceded it, the Doctors are keen to keep an eye on the situation.

While both state disability and MediCal are pending, Will is sure that the bill for the surgery alone is going to come under the headline of “unaffordable.” Apparently, MediCal will help cut a bill from “absolutely intolerable, devastate me financially for the rest of time” to “devastating me for a year or two.” He continued, “I don't think it's ‘right’ but I don't think it's entirely unfair. This surgeon does two to three brain surgeries a day and I can appreciate that that's hard work. I also appreciate that I now have the opportunity to spend the rest of my life with my son, my wife, and my family; I get to go to Christmas parties, eat pancakes and waffles again... How can you put a price on that? Even if I had to pay a lot of money with MediCal, it'd still seem like a pretty good deal.”



As with Will's MediCal application, a donation page (<http://bit.ly/willedwardsmedicalfund>) has been set-up to begin this fundraising effort. Any help that you can offer will be very much appreciated and humbly accepted by Will, Kristen, Oliver, and their family.

ROBIN HENKEL

Every Saturday, Zel's Del Mar, 8-10pm
1247 Camino Del Mar, Del Mar (858) 755-0076

Sun, July 10, Wynola Pizza, 5-8pm
John Mailander & Robin Henkel Duo
4355 Highway 78, near Julian (760) 765-1004

Sat, July 16, Birdrock Coffee, 10am-noon
5627 La Jolla Boulevard, La Jolla (358) 551-1707

Thurs, July 21, The Cellar, 7-10pm
Robin Henkel & Billy Watson
156 Avenida Del Mar, San Clemente (949) 492-3611

Sun, July 24, Mission Bay Deli, 2-6pm
Robin Henkel Band w/ Billy Watson
1548 Quivira Way, San Diego (619) 223-5056

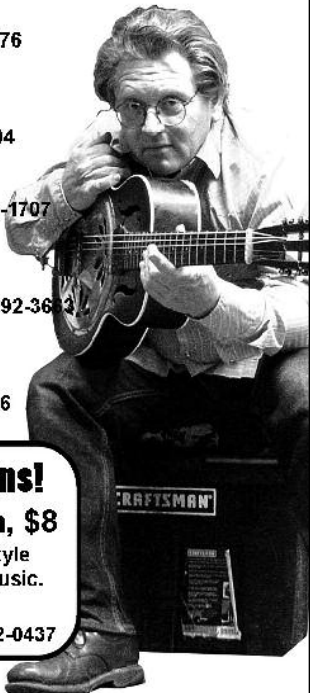
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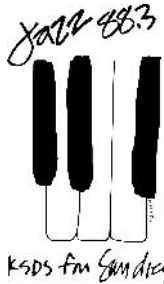
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Congratulations to Jazz88!

KSDS was named the 2011 *JazzWeek* Large Market Station of the Year! *JazzWeek* is the major industry publication for jazz radio, primarily non-profit, but not limited to non-profit radio. This is the first major *JazzWeek* Award for KSDS (Station of the Year, Markets 1-25). This is meaningful because it's an industry award given specifically for excellence in programming.





Hosing Down

by José Sinatra

HOT DIGGITY

Dear Dr. Sinatra,

A close friend of mine (and, I assure you, an upstanding, decent fellow) recently got into some trouble. Due to occasional, unforeseen instances of making “wrong choices,” his reputation, career, marriage, and peace of mind have been compromised. What it boils down to could be considered accidents involving a sort of “sexting” (pictures and conversation over the Net due to improper diet and overwork and, above all, pervasive loneliness due to government interference in normal marital intimacy). This friend fought against these and other obstacles valiantly but was ultimately and unjustly overcome. His whole life has been upended by people who simply won’t leave him alone and seem intent on preventing his resumption of a normal life/career. Two questions: why can’t these hounding hoards “get a life” and how can he get back at them legally for the emotional distress they’re causing him?

We’ve never met, but you were recommended highly by our mutual friend L.L.

Just call me
A. Weiner

Your letter touched me deeply, Mr. Gingrich (yup, Lindsay told me you’d be writing me – we tell each other everything). To keep your buddy’s anonymity, I’ll call your friend Army Weiner here and will address him directly. Okay, you ol’ hot dog, you. . . .

I’m not gonna grill you for more details on your so-called wrong choices; what your problem boils down to is this:

How to turn this Weiner into a Winner? Sounds like a question for my pal Charlie Sheen, who’s been kind of a dick himself lately. . . . but after all, you’re asking *me*, which is in many ways the same thing.

The public (most of whom are idiots) are unaware of how incredibly pervasive “sexting” is among celebrities. These rich and famous most often learn the invigorating pastime from their children or pre-teen “tricks” and, once hooked, they’re lifers. Your biggest “wrong choice,” Army, was ignoring the cardinal rule of celebrity: keep this tripe among yourselves and never feed it to the commoners.

Now, I may sound stern but I’m not quite *angry*. Heck, there’s a lot about you that I admire. The fact that at no time during the past several decades did you attempt to legally change your surname exhibits either an extraordinary amount of courage or a sweetly endearing *naïveté*. As those photos you sent out clearly prove, just like America herself, you’re proud of your name and everything it stands for. When you stand straight and firm, people are bound to notice.

Sadly, you may have opened the lid and hurt us a lot more than you think, Weiner. There’s a can o’ worms in your meat, my man, and nobody wants another bite.

But the exposure’s been done. Look at it this way for a moment: many other famous people have foisted very “personal” portraits of themselves on the public since the beginning of time or the 1990s, whichever is more recent. There are always those who’re offended, those who’re turned on or amused or repulsed. . . . the difference is that most of them didn’t just happen to have been in Congress (so to speak; equally true with a small *c*.

Check out Yoko Ono’s short *Erection*, a non-narrative documentary about a relatively brief incident during which a part of John Lennon was caught in a state of blood-rage. People paid money to see this thing decades ago in New York and select other venues around the globe. The film never made any lists of cinematic blockbusters; the financial take was unlikely to have covered the cost of the film stock and processing. But Lennon and Ono were, for some non-fiduciary reason, determined to share John Thomas Lennon with the entire world.



The Hose swears by Morehouse Mustard

Sort of like that occasional weirdo caught near a school playground with his pants down (a practice I outgrew myself in my teens).

What are the fundamental motives for these actions? Do people find such awesome beauty in their personal parts that they feel their dissemination will oil the earth’s rusty axel? Are they artists who feel people must admire their beauty to fully understand art itself? Do they foresee any response save rapture upon the unveiling of their own treasured Penus Di Milo?

Artists are allowed to do stuff like that. You’re not an artist, you’re a congressman. Congressmen aren’t artists at anything except being rich and being able to convince the public that they actually care about the non-rich. Face it. . . you guys have more demons in you than 99% of the population, but you’re so adept at hiding them from anyone who’s not in Congress and not rich. . . . that on reflection, yeah, you are artists all right. Artists at Bee Ess, that’s for sure.

Famous people have always been and will always be exhibitionists to some degree, and they’re mostly idiots too, but very few end up destroying their lives because of it; any “communication” with non-celebrities is done *in cognito*! They have traditionally experienced their greatest joy when they expose themselves. Jim Morrison. Madonna. Avril Lavigne. Clay Aiken. Herb Alpert. They all freely admit that they expose themselves through their music. Except Jim Morrison, and the already-mentioned John Lennon. They’re the only ones, those two, who went too far, and look how they ended up. Think about some extra security, dude, until this all mercifully blows over. Until that time. . .

Look, what you were doing was just trying to share yourself – the *real* you – your own art with some cute commoners. No one can deny that those photos revealed your true essence more thoroughly and perfectly than any other celeb who’s still on the scene. Those cylopsean portraits might be perceived as unseemly, but they contain such raw candor that one can nearly *see* the brain within. Revealed clearly is the bed in which that brain resides. Damn man, you’re better than Bon Jovi. All these “role model” rants are made by hypocrites whose own souls are well-represented in your pictures. They see mirror images of themselves and they dig their fortune at having completely exposed their own brains.

The only reason I wouldn’t want *you* representing me in Congress has nothing to do with your exhibitionism or narcissism but your lack of intelligence regarding possible repercussions to the exposure of your art. If we don’t even mind that our representatives are rich, the wiser among us will always draw the line when it comes to those who are demonstrably retarded. My advice: go back to school. It’s never too late.

Yours in Christ,
Hose



RADIO DAZE



by Jim McInnes

DUMB IT DOWN

I have always maintained that those who can, do, and those who can’t become management. That maxim is especially true in radio broadcasting.

In the 1980s hundreds of American radio stations made use of consultants, either because the station owners were stupid or the people they had programming their stations were incompetent, or a combination of the two.

Most consultants I’ve encountered in my 40 years on the radio were guys who couldn’t cut the mustard as disc jockeys or newscasters (Dave Rickards of 100.7 Jack-FM’s DSC morning show has a hilarious character named Dave Steve, a radio consultant whose claim to fame was that he was once in the top ten in the ratings in Buffalo.) Maybe they had middling success as programmers in smaller markets, so they decided to offer their “genius” to other stations for a price.

And there were thousands of stations willing to pay for that outside opinion! One consultant I knew had just a handful of clients and he was making \$300,000 a year. Another one didn’t just consult, he’d actually dictate what music was to be played and who the program directors would be. He had hundreds of clients and made millions every year!

The key to successful consulting in radio is to always dumb it down. Let’s say your favorite rock station is playing 10,000 songs, by everyone from Bob Dylan to Motorhead. They have a staff of disk jockeys who love and respect the music as well as each other, the city, and the listeners. Let’s also say that this station is loved by a loyal and vocal audience, and is garnering okay ratings. Let’s also assume that the GM of the station knows nothing about broadcasting (don’t laugh, it’s the norm!). All the GM thinks about is money, and he calls in a consultant to help his station make more dough.

So the consultant comes in, often from hundreds or thousands of miles away, and spends a week or two listening to the station. He prepares a presentation for the GM in which he tells him that the station must:

1. Stop playing Bob Dylan and Motorhead and everything else that wasn’t recorded by million-selling artists...in fact, gut the music library to a few hundred tried and true tunes;
 2. Fire the longest-tenured disc jockeys and bring in rookies who’ll do what the consultant says and don’t mind the crappy pay;
 3. Give the station a snappy slogan like, “All the hits, all the time,” and have the jocks say it after every song;
 4. Make the jocks read from cards, so they don’t say anything but what the consultant wants said;
 5. Convince the station owner to free up a few grand to give away in on-air contests;
 6. So listeners won’t complain about the lack of variety, give them something like “Two-fer Tuesday;”
 7. And dress up an intern in a giraffe suit with the call letters on it and send him/her out in public.
- Voila! Now the consultant has created a new station that now sounds just like every other radio station in the country! If the ratings don’t go down, the consultant has been successful.

Things really haven’t changed much, have they?



by Peter Bolland

THE WISDOM OF TREES

Summertime is a good time to go outside. There’s nothing like a walk in the woods to clear away the debris of worry and woe. Sometimes the best teachers are the ones who say the least, and in the silence of their presence we feel innate wisdom welling up through the cracks of our own lives. The best teachers might be trees.

Feeling stuck? Feeling sad? Feeling nothing at all? Find a winding path through a canopy of trees, leave your worried mind behind, and let the voices of the wind lead you deep into this present moment. As your awareness begins to shift, you will notice, gradually at first and then suddenly, that trees are silent teachers and the lessons they offer would change our lives if we had the patience and courage to learn from them.

Here is what trees know.
Grow where you’re planted. We do not choose our parents, our families, our birth-place, our century, our genes, or any of the other accidents that inexorably shape our lives. Like trees, we must learn to accept the things we cannot change and thrive where we are. As a tree grows from a tiny seed and rises up through the challenges of its environment, adapting adversities into advantages, wisdom begins with acceptance and self-knowledge and ends with ascension and transcendence.

The invisible is the source of visible. Unseen beneath the surface roots grow deep, giving trees the stability to stand tall and reach for the light. Trees instinctively know this and put far more energy into root growth than branch and trunk growth in the early stages of their lives. Only when the roots are firmly established do the upper branches and leaves unfurl. We too should attend first to our inner growth before we get top-heavy with adornments and accessories.

Young and old have different needs and different gifts. A tiny sapling is weak and tender and needs protection from hungry mouths and trampling feet. The same tree, many years later, is able to provide protection, shelter, and sustenance for others. Our roles change as well as we age and grow. But no matter what our stage of development, strength comes out of our own nature, not our busy efforts. Stand in the truth of who you are at this moment in time. Accept help when you need it, but don’t stay helpless and dependent forever. Allow yourself to grow so big that others take refuge in you.

Strength comes from struggle. Twenty years ago when scientists built Biosphere 2, a vast enclosed ecosystem in the mountains of Arizona, they planted, among other things, trees. The trees inside the sealed enclosure grew more rapidly than their wild cousins outside. But they were thin and weak with underdeveloped root systems. Some even fell over from their own weight. At first scientists were mystified. Why would trees not thrive in this “perfect” environment? Then they realized that the trees were weakened by the absence of the one thing not included in Biosphere 2: wind. In the wild, trees must withstand strong wind and as a result develop what botanists call stress wood – strong, fibrous wood that vastly improves the quality of life for a tree. In our own lives, it is hardship and struggle that spurs our growth and strengthens our core. As we work hard to overcome the difficult people and challenging situations that threaten our serenity and steal our comfort, a toughness develops within us that informs everything we do. In light of this truth, gratitude, not resentment, is the wisest response to the forces that oppose us.

Nature is more cooperative than competitive. Survival of the fittest is true up to a point. Life begins with self interest. Inevitably, however, organisms, both within and between species, realize that their own survival is deeply intertwined with the survival of others. We’re much stronger together

PHILOSOPHY, ART, CULTURE, & MUSIC

STAGES

er than we are apart. The well being of others becomes our own well being. The lie of individuality is laid bare by the truth of interconnectedness. Just as the cells of your own body work together to form a whole greater than the sum of its parts, we too are cells in a wider ecosystem utterly void of boundaries. Life is one vast phenomenon – conscious, aware, perceptive, intelligent, creative, adaptive – systems nested within systems without beginning or end. As individuals, if you can even call us that, we are simply one momentary expression of the vast field of consciousness that expresses itself as stars and dandelions and blue whales. To not know this is to remain deeply ignorant of your essential nature.

Nothing is wasted, everything has value. In nature, there is no such thing as trash. Last year’s leaves become next year’s soil. Every individual form arises out of material left behind by previous organisms. There is no new matter. At the molecular level, matter simply reforms and recombines into new aggregates and arrangements. Nothing is ever lost. In the forest, there is a thin, diaphanous veil between birth and dying. Consciousness moves through the veil like the in and out breath of a sleeping god. In our own brief lives we too are formed from the materials of those who went before us, just as the things we cast off are re-embodied. Nothing is ever thrown away. There is no such place as “away.”

Be only who you are. Cedars don’t come from apple seeds. Have the courage and humility to surrender to your own nature. Don’t waste time trying to be something you are not. Without pretense or guile trees effortlessly express their own nature. They make it look easy. But it is not. For us, a thousand threads of desire, envy, and illusion tug at our hearts and pull us away from the simplicity of our essential core. It takes discipline and humility to learn how to distinguish between the authentic energy of our own nature expanding and the inauthentic egoic cravings and desires rooted in fear, anxiety and ill-founded feelings of inadequacy. Do you want to become a singer because singing is your authentic calling or do you want to become a singer to salve a wound caused by feelings of inadequacy? If the latter is true, no amount of fame and glory will ever heal that wound. If the former is true, the music itself will fill you with satisfaction. In other words, is singing rooted in your authentic nature and end in itself, or is singing a means to an end, namely self-aggrandizement? Before you embark on any strenuous journey, be it a career in the arts, a marriage or any other attempt to craft a life of joy and meaning, deep soul-searching is needed to sort this out. Spend some time under a big, shady tree. Life isn’t long enough for a thousand wrong turns.

Don’t be afraid to grow. Trees never apologize for growing new leaves and branches. They don’t intentionally stay small in a misguided effort to appear humble. You don’t do anyone any favors by shrinking, holding back or hiding your gifts. Let what is trying to emerge through you emerge. Become a channel through which the creative energy of the universe can sing one more song. But go slow. A tree never hurries; every movement is in keeping with its current strengths and abilities. There is no need to struggle and strain. Natural effortlessness is far more effective than hurried grasping.

Chances are there are woods not far from your home. The forest is lush, green, and full of secrets. Take a day and walk alone through shafts of light and fragrant breezes. There is so much to learn from the wisdom of trees.

Peter Bolland is a professor at Southwestern College where he teaches eastern and western philosophy, ethics, world religions, and mythology. Off campus he is a writer, speaker, and singer-songwriter. You can find him on Facebook at www.facebook.com/peter.bolland.page or write to



by Terry Roland

"I say this to the world: The Beatles did what they did, the rest of us played the blues."
— George Thorogood

There's nothing more American than baseball and blues. For guitarist George Thorogood, they're both roads he's walked with passion. One as a rookie(second baseman) and one as a maestro showman, master of American blues rock – the kind founded in the late '60s by artists like Eric Clapton and Jimmy Page but refined to perfection on the American shores of Delaware after he heard acoustic bluesman John Hammond. The year was 1970 and, ironically, it was a period of time when the free-form music that marked the late '60s and paved the way for great blues rock trios like Cream to develop was being tamed into what would soon become a more corporate form of rock, replacing its blues fangs with business and money-driven corporate dentures. But, Thorogood didn't know any better than to re-create the sounds he was hearing from the likes of Hammond, which led him to his roots before anyone knew to apply such a label to any form of music. He soon emerged a monster guitar player with the ability to spin blues licks faster than you could say home run. His repertoire grew and was unique for its time, comprised almost exclusively from the catalog of Chess records and the great R&B and blues recordings of the '50s. He explored raw and powerful interpretations of Bo Diddley, Chuck Berry, Howlin' Wolf, and John Lee Hooker while stylizing the blues feel of Elmore James. His playing was unique to lead guitar inventors of his day because rather than beginning from his blues roots and launching out from there, Thorogood went further into the basics of blues, refining it, sharpening, and energizing it with unparalleled tenacity and grit. In this he probably drew more from the Alvin Lee and Johnny Winter than from Clapton or Jeff Beck. By 1974, it was clear this electrified boogie blues that had become his personal trade mark would also become his professional passion. On the strength of the demo aptly titled *Better Than the Rest* he and his band, the Delaware Destroyers (later shortened to just the "Destroyers") were signed to the pioneering independent Rounder Records, which like Thorogood started in music in 1970. Their debut self-titled CD was released in 1977. After slugging it out in the Delaware and then the Boston blues club circuit, their second album for Rounder, *Move It On Over*, resulted in a gold record with two familiar hits – the rock and roll cover of the Hank Williams classic "Move It On Over" and the Bo Diddley tune "Who Do You Love." During these years playing the clubs Thorogood and the Destroyers became friends and tour companions with another blues rock band, the Nighthawks. As legend has it when the band was in Georgetown playing clubs across the street from each other they pre-arranged a performance of "Madison Blues" at midnight and Thorogood and Nighthawks' guitarist Jimmy Thackery met outside their respective gigs on M Street where they exchanged cables and traded each other's bands at the opposite clubs.

But, in the '70s baseball wasn't through with George Thorogood. A devout fan, he has been known to schedule his tours around the ball season. A move that would make perfect sense to any baseball-inclined musician, which, I imagine, Steve Goodman would concur among others. Throughout the '70s during his rise to blues guitar fame, Thorogood played semi-pro baseball for the Roberto Clemente League in Delaware where he was at one time named Rookie of the Year for playing second base. This is something he was able to do until musical success caught up with him. This would come in 1979 when his first two albums caught national attention. It was these two albums and Thorogood's 1980 national 50/50 Tour, which took him to all 50 American states in 50 nights, that caught the attention of the Rolling Stones when they were scouting opening acts for their 1981 tour. For many in the audience,

From Baseball to Blues It's All Thoroughly Thorogood



George Thorogood

Thorogood and the Destroyers even out-rocked the Stones, sometimes nearly stealing the show, even leading Mick Jagger and Keith Richards to consider replacing Ron Wood with Thorogood when Woody was having problems with heroin addiction at the peak of the tour. The attention this garnered led to a 30-year career on the road and to several best-selling albums including the now classic *Bad to the Bone* and the platinum 1986 *Live* album. In 1982, when he left Rounder Records and signed with EMI/Capital and released the single "Bad to the Bone," the song went on to become his best-known record, largely due to its use in films and commercials. It was forever etched on the movie audiences psyche over the last 25 years when it was used for the opening Arnold in shades, biker, and leather sequences in *Terminator 2*.

During the 1990s Thorogood's record-selling fortune would change, leading to a switch in record labels and increased live performances where he'd always made his mark. His studio recordings are virtually interchangeable with his live work. While his studio sound is large and bold, like earlier blues generations, it's the raw power of his live stage presences and the sound of his guitar filling a concert hall that continues to draw audiences and engage new generations of fans. During the '90s, with the rise of grunge and alternative rock, blues rock fell out of fashion. But, over the last decade with the slow, steady growth of the Americana roots music movement, new appreciation has been generated for pure blues-based music, the kind George Thorogood pioneered and championed 30 years ago when he first stormed the national concert stage. Although it hasn't been noticed enough, Thorogood first heard his music largely due to the lack of cooperate business and financial concerns in rock music during the late '60s when most of the music was being discovered by independent record labels and free-form FM radio stations; when he first broke out in the late '70s, it was through a wall of market-heavy bland rock music being sold by the big labels. His music and his blueprint for success was rooted in that late '60s period of musical pioneering similar to the Sun Record days in Memphis, which gave independent Rounder Records one of their first and most successful artists and helped to eventually usher in what has today been labeled Roots and Americana music. If so, Thorogood was not only looking back when he began learning blues guitar, he was also looking ahead for us all to a time when we'd need the purity of blues played with raw passion.

But personally, Thorogood is self-effacing and unpretentious about his standing in music culture and its history. Even though albums released in this millennium, *Ride 'Til I Die* (2003), *Hard Stuff* (2006), an anthology of *Greatest Hits: 30 Years of Rock* (2004

on Capital, which went gold and was #1 on *Billboard's* blues chart for 60 weeks and also won the magazine's Blues Record of the Year), have met critical and commercial success; still, Thorogood says, "In 1970 I said 'You ain't no genius, George. You've got to figure out a way to do this with barely a high school education and no voice to speak of and some interesting chops on the guitar. But you've got to bullshit your way in there, man.' I say this to the world: the Beatles did what they did; the rest of us played the blues. I once talked to Randy Newman and I was freaked out because he told me what a big fan of mine he was. I said, 'Hey, you're Randy Newman. You're a genius.' And after a while he got a little miffed. He said, 'George, can't I like 'Bad to the Bone'? What's the matter with you?' He was singing the National Anthem at a ballgame and I couldn't even concentrate on the game because I was so freaked out that Randy Newman not only knew who I was but that he dug what I do. When I was going home, my father-in-law said, 'Look at it this way, I heard that Laurence Olivier was a big Three Stooges fan.' You got it? That's all Jeff and Billy and I were: Larry, Moe and Curley. But Larry, Moe and Curley are still on TV, OK? I'm still on the score-board."

Even so, his 2009 release on EMI/Capital, *The Dirty Dozen*, retains the same raw power and blues-boogie joy that's become his signature. It includes another classic country song turned R&B: Dave Dudley's "Six Days on the Road." On July 12, Thorogood and the Destroyers will release their fifteenth studio album, *2120 South Michigan Avenue*. Like his earliest recordings it will include some originals along with classic interpretations of the songs of Willie Dixon, Muddy Waters, Chuck Berry, and Little Walter.

See George Thorogood in concert with special guest Kenny Wayne Shepherd at Humphrey's by the Bay, 2241 Shelter Island Dr., Saturday, July 29, 7pm.



Two Special Evenings with Berkley Hart

by Bart Mendoza



Photo: Dennis Andersen

The wait is over! It's been nearly six years since the last Berkley Hart album graced the airwaves, but on Friday, July 8 and Saturday, July 9, the duo will play two special CD release concerts at Swedenborg Hall, celebrating the release of *Crow*.

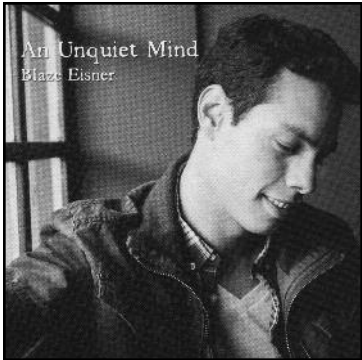
Featuring the guitars, voices, and songwriting of Jeff Berkley and Calman Hart, over the past decade and change, the duo have provided acoustic music at its best. At times their sound touches on country, Americana, or classic seventies singer-songwriter melody, but it's always uniquely Berkley Hart. The magic is in their harmonies, it's in their now intuitive guitar interplay, and it's in their songs. Through five albums, one DVD, and countless compilations the two have released incredible music. Long time fans can rest assured, it's all there in *Crow*.

According to the album's liner notes "in some cultures, the crow symbolizes despair and darkness, while in others it is a harbinger of hope and light," all elements clearly found in the melancholy laments on the ballads here.

If there's a single on *Crow*, it's "I Still Dream in California," a full band recording and as fine a tune as the pair have ever strummed. It's an electric country weeper, complete with a Lennon-esque bridge. When the song shifts unexpectedly a minute or so before the end to a different solo piano piece, it shows the production genius behind their sound.

Crow is a must for fans of any of the genres mentioned above, but live is where they truly excel. Their CD release shows promise to be a truly special showcase for two of the biggest talents to emerge from San Diego over the past two decades.

The band will be joined by up and coming duo The Lovebirds on July 8; the legendary duo Bug Guts will open the proceedings on July 9. Tickets are \$25/\$20 in advance.
www.berkleyhart.com



Blaze Eisner An Unquiet Mind

by Frank Kocher

An Unquiet Mind is the debut disc by San Diego's Blaze Eisner, an EP of acoustic pop/rock originals. He cites John Mayer as an influence, and his stripped-down love songs are delivered in a sound-like Jason Mraz voice. The seven tracks are backed with a minimal studio band, with Eisner's acoustic guitar playing prominent.

"Just Not You" is a mid-tempo love tale that starts soft and slow, then adds layers of bass and drums. The game try just doesn't take off, and the choruses on this song and elsewhere sound thin due to a decision against harmonies. "Quarter to 2" is another matter, with building dynamics that add keys and momentum while keeping the smooth ballad feel and involving lyrics (not included, but with some effort, on the web). "She's my quarter to 2/I'm the salt in her wounds/My love is twisted and cruel." Possibly the strongest track, with a faster tempo, is "Subtle Imperfections." Eisner's vocal about the details of his lover adds a whole dimension of soul edge missing on other tracks; he may be listening to East Coast singer Amos Lee. "You've Got Me" puts a rock beat and cool chorus riff together with good results, but the clear focus of the disc is the closer, "Home." Eisner is singing prayers about the safe return of his real-life Marine brother from overseas: safe, strong, but above all, alive. It pushes his vocal range past the edge of its range, but the emotional connect is undeniable-Eisner means it.

An Unquiet Mind gives Blaze Eisner a strong start with a nucleus of several strong tunes; the best are those in which he cuts loose and bares his soul.

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Gregory Page My True Love

by Bart Mendoza

Gregory Page has such an extensive discography, the question often arises, where does one start?

The answer: start here. Anyone who has followed Page’s career, knows what an incredible songwriter he is, with a warm voice that’s the perfect complement to songs steeped in classic song-writing traditions.

And it’s all been building to this. *My True Love* is Page’s masterpiece, a confident, all-original album that harkens back to the jazz-inspired sounds of the 1930s. While some might consider that retro in some way, that’s truly not the case. This is timeless music, with a romantic side that’s touching. It’s an amazing set of Tin Pan Alley-type songs.

Of late Page has come to acclaim in such far flung places as the Netherlands and Australia, a rising star after years of laying ground work. One listen to this album and it’s easy to see why. Its classy sounds and themes are universal, Page’s knack for melody instantly seals the deal.

The album opens strongly with “That’s You,” highlighted by pianist Sky Ladd’s tinkling ivories and John Rekevic’s wonderful clarinet. It’s masterfully sung, played, and arranged. Indeed, songs dealing with affairs of the heart don’t get much better than this.

Other titles give the game away – “The Perfect Love,” *My Heart Came Alive*,” “Hook, Line and Sinkers.” There’s love on Mr. Page’s mind and in his songs. It would be hard for even the cynical to not find this album charming.

A true all-star effort, produced by Page and Jim Monroe, other musicians on the album include bassist Bob Magnusson, drummer Josh Hermsmeier, cellist Erin Breene, trumpeter Tony Guerrero, and harmony vocalist Cindy Wasserman. There is one non-Page number, a Ladd solo instrumental piano tune called “Cup of Midnight,” which ends the album on just the right, slightly melancholy down note.

Long-time fans know they need this album, but if you’re new to the sounds of Gregory Page, this is the perfect introduction.

Page conquered San Diego’s heart long ago. With this one he takes the world.



Bianca Paris Begin Again

by Bart Mendoza

Like probably every other city these days, San Diego is fortunate to have a healthy singer-songwriter circuit. Anyone who has spent any time checking out shows, however, would probably agree that although there are numerous entertaining artists, and quite a few with a good song or two, performers with a deep catalog of great stuff to listen to are much harder to come by. There’s a reason why musicians like Poltz, Page, and DeCerber are so revered beyond the local music community. Writing one great song is tough enough, penning dozens is practically against the odds and should rightfully be celebrated. Which brings us to Bianca Paras.

It’s probable that Bianca Paras is a new name to most San Diego music listeners, but on the strength of her debut release, *Begin Again*, that probably won’t be the case for long. The album contains seven songs, reference points would likely be *Tapestry*-era Carole King, 10,000 Maniacs fronted by Natalie Merchant, and Sarah McLachlan with a bluesier touch, but anyway you look at it, this is confident tune-smithing at its best.

The focus is squarely on Paras, her vocals and keyboards, however, her band, featuring Diana Hambrick (vocals), David Garcia (guitar), Sean Myott (bass), and Derek Holzhausen is perfectly matched to the material.

Begin Again starts out strong with the up-tempo “Keep on Movin’,” which spotlights the superb production from Josquin des Pres and Track Star Studios. The song opens like a classic rocker before shifting to mid-tempo balladry, taking in a Satie-like piano break, plus a chanted section and then back out to classic rock – all in a four-minute pop song.

Indeed, one of my favorite things about the album is that the tunes all get their point across in a general three to four minutes. Too many artists ruin good songs by having them drone on and on; here Paras sticks to classic “single” length and it works in the album’s favor, keeping the pace quick and refreshing – you want to hear what’s coming next.

Highpoints are many, but one of the best songs is the haunting ballad “Give Your Heart Away.” A memorable tune in itself, Hambrick’s counter melody harmonies give it an edge and added hook that will instantly get it stuck in your head. Also striking is the track that uses a syncopated rhythm, which lopes along nicely in a McCartney-ish vein.

With the album only featuring seven songs, and at such an early point in her career it’s hard to say whether Paras will ultimately end up being mentioned in the same breath as the gifted songwriters and performers mentioned above. But based on this excellent music found on *Begin Again*, she’s off to a pretty good start.



Hullabaloo Road Trip

by Frank Kocher

Music aimed at children always presents the problem that if it is something young kids will listen to, it will often drive their parents up the wall, with arrangements and instrumentation being too cutesy and bland. Hullabaloo, consisting of Steve Denyes and Brendan Kremer of Del Mar, have gotten around this problem on five previous family and children music discs, and do so again on *Road Trip*. Their approach is to play catchy, original country/Americana melodies, then add fun lyrics that catch the kids’ attention. It’s like listening to a good country-pop disc, with short songs and lyrics (provided) about being a kid.

Anyone who has been trapped in a car with young kids on any kind of trip knows that the young ones’ attention span is only as long as the arm-length that they are separated from their brother or sister. Here, Hullabaloo has put together a “concept” children’s CD on *Road Trip*, 13 travel tunes that are simple and written the way kids think and talk, but the key that makes this work is the delivery. Most of the songs are written by guitarist/singer Denyes, and the lead vocals have a Johnny Cash vibe that gives them a shot of country pedigree, as well as capturing young ears with the kind of vocal authority that makes for perfect sing-alongs. The background music isn’t watered down either; local session musician Dennis Caplinger plays six stringed instruments throughout, and three backup singers fill out the sound.

The title track launches the disc and the trip, a kid that tells us of big plans. “Climb a concrete brontosaurus and see the biggest ball of string.” “Flying By” is a rockabilly backdrop as the story shifts to what is out the window, since the DVD player (oh, horrors) broke. This tune is a winner, and so is “10-4 Good Buddy,” another great piece of tasty Americana for young listeners. At times sounding like Cash’s “One Piece at a Time,” this one is about all of the wonders inside those big rigs rumbling out there. Adults don’t care about this stuff, but kids do.

Remember when bugs smacking the windshield seemed cool? The Hullabaloo guys have some fun on this one; dad is toasting the bugs, “I’m safe and warm in this motel tonight/You’re up in bug heaven flying towards the light.” Of course, what road trip disc would be complete without a tune about “Are We There Yet?” and this song has a tropical-light feel as it tells about the GPS lady assuring everyone that all is well. For “I’m Hungry,” the kid finds a French fry in his seat, first verse, and the delicacies keep coming after that, for five more verses.

Hullabaloo knows their audience, and *Road Trip* is an imaginative approach to connect with kids at their level while doing so with real music they can appreciate on its own merits. It won’t drive mom and dad up the wall and will have them soon singing along.



North Star Session Late Bloomer

by Frank Kocher

Last spring, the Northstar Session released an excellent EP, *Winter Collection*. Transplanted from San Diego to LA, the trio showed us surprising versatility – playing good, original music with hooks, from crunchy rock to softer pop and folk-influenced tunes. The Session’s latest is *Late Bloomer*, a full-length disc with more of the same.

The group is Matthew Szlachetka on guitars, Kane McGee on drums, and Dave Basaraba on keyboard and sax. All three sing and write on the new disc, with most of the load carried by Szlachetka and McGee.

While their sound on the last EP recalled Tom Petty, *Late Bloomer* shows an expanded palette of pop-rock ideas at work. The level of polish and craft in the ten tunes continues to impress with crisp harmonies, arrangements that enhance the songs, and smooth musicianship.

The title tune opener is a mid-tempo rocker that uses lead vocalist tradeoffs and good keyboards, with sharp background slide guitar echoes molding the melody. The tune is a good start, but seques with no pause into “Where Did You Go?” which is in the same key, similar tempo, and has a chorus that also starts with “Oh, no” – sung exactly the same. “Where” has a superb guitar break by Szlachetka, but the deliberate sequencing of these two similar tunes (no provided lyrics, but they don’t match up) dilutes the impact of both. “In Time” starts intimately with keyboard and singer, then adds layers of instruments with each verse, enabling a simple and catchy hook that recalls Collective Soul’s better ballads. No deep meaning here, just “In time, you will be mine,” but it rocks and stays with the listener. The smooth approach is dropped for “Turn You Around,” as Szlachetka is in full voice, and his pre-suck Stones guitar licks stand out over a driving drum pulse as the band takes a step toward Black Crowes territory. For “Change in Me,” the band is in the same vein, singing from the viewpoint of a confused kid soldier caught in the Civil War, with a brother on the other side, “Talking ‘bout our families and seein’ their home towns/ That’s when I knew that blue’s not far from gray.” This tune is delivered to the catchiest guitar melody on the disc, a clear highlight.

“Let You Down” has a totally different vibe; keyboards, strings, mellotron, and synths wash over the vocals in a very unusual but fascinating pop tune. Think the ‘70s hits by Britain’s 10cc. For “Who You Were,” the band mixes strings and fancy keyboards with rock guitars, and the result is a crowded mix that misses the mark. The closer is another ballad, “Need to Know,” and this time less is more: acoustic guitar, cello, and nonintrusive keys let the harmony vocals about yearning for the secret of love come through.

Late Bloomer shows that the Northstar Session continues to be a band able to cover a wide spectrum of musical textures, from pop with indie touches to grinding blues-rockers, and do it all well.



The Town Pants Shore Leave

by Frank Kocher

From Vancouver, the Town Pants have established themselves as Celtish rockers who sing a mix of traditionally influenced tavern songs and occasional soft folk ballads. They wowed the crowd at the Adams Avenue Roots Festival this year and have released many discs; the latest is *Shore Leave*. Led by lead singers Dave and Duane Keogh, the six-piece band plays the full spread of traditional acoustic instruments (tin whistle, gob iron, glockenspiel, claves, waterphone), with ace performers on mandolin (Dave Keogh) and, especially, fiddle (Kyle Taylor).

The sound on the disc draws from Appalachian hell-raising country folk music, but with that added taste of Celtish attitude that came to the Pogues in their prime by way of the punk movement. The sound is brash and no holds are barred, but tight; the songs are mostly original, but the subject matter is familiar – all but three of the ten songs are pretty much Irish tavern songs about the life of a drinking man.

The title song is a lively jaunt about a sailor getting ready to hit the shore to sample the port’s town women and booze, “Tonight it won’t be pretty ‘cause it’s drinkin’ time again,” and the fiddle and pennywhistle make the tune feel just a bit like a shanty. “Trains Not Taken” has introspective lyrics (not included) about living with our choices and missed opportunities; it’s a different, catchy mid-tempo ballad and has a metaphor message lacking in many of the other tunes. The gang steps on the gas for “Rainville,” a standout track with Taylor burning off charged fiddle licks that are breathtaking. Then, it’s “Drinking in the Graveyard,” having a vodka with Trotsky, absinth with Van Gogh, and zombies with Boris Karloff. Those ghosts can really put it away.

“Angel” is the disc’s love song, a lament to a lost love. The singer is bitter but relieved, the angel is free but alone. More drinking anthems follow, “The Unlikely Redemption of Oliver Reed” has a quirky spin, opening with a quote from the late actor/legendary drinker and moving through a good-natured tune about “If you need me, I’ll be drinking.”

“Coming Home” is about being on the road in the band, tired of highways and hotels, the same faces, a day from going home, and ready to sit and drink the day away; it is still framed in a Celtish-sounding melody and instrumentation.

And now for something completely different, or close: “Run to the Hills,” a cover of an eighties single by Iron Maiden about the massacre of Native Americans. The Pants don’t have trouble with the break-neck pace, and the lyrics about “Soldier Blue,” killing and raping for sport and otherwise ethnically cleansing speak for themselves. Seems like an odd selection for this disc, but the band deserves credit for taking a stand and making the song hit home.

Shore Leave will find a home with any admirer of Celtish folk rock or bands like the Dubliners, Pogues, or their descendants. The Town Pants have the genre down pat.

Sunday July 10th

Acoustic Alliance

6:15
Jonathan Standifird
Happy Ron
Peter Seltser
Kurt Young
Jason Moon

7:45
Jamie Varley
Raelee Nikole
James Morris
Michael Hagen
Nikki Wilkins

ALL AGES
DOORS 6PM
NO COVER

9:15
Isak Allen
The Peripherals
Katie Woods
William Walter
Steve Welty

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JULY CALENDAR

friday • 1

Charlie Imes, Jimmy Love's, 672 5th Ave., 5:45pm.
Lisa Sanders, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Rachelle Ferrell, Anthology, 1337 India St., 7:30&9:30pm.
Gilbert Castellanos Quartet w/ Claudia Gomez Vorce, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Astra Kelly/Gayle Skidmore/Erika Davies, The Soda Bar, 3615 El Cajon Blvd., 8pm.
Rio Peligroso/Gregory Page/Geezer, Mississippi Ballroom, Lafayette Hotel, 2223 El Cajon Blvd., 8pm.
Robin Adler Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Gregory Page, Lestat's, 3343 Adams Ave., 9pm.
Dead Feather Moon/Grass Heat/Family Wagon, Belly Up, 143. S. Cedros, Solana Beach, 9pm.

saturday • 2

Trails & Rails, Rancho San Diego Library, 11555 Via Rancho San Diego, El Cajon, 1pm.
Charlie Imes, Jimmy Love's, 672 5th Ave., 5:45pm.
John Mailander & Joe Pomianek, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
The Macaroni Club, Monica's at the Park, 1735 Adams Ave., 7pm.
Kornflower & Friends, Cosmos Coffee Cafe, 8278 La Mesa Blvd., 7pm.
Mikan Zlatkovich Trio, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Robin Adler Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Paper Planet, Lestat's, 3343 Adams Ave., 9pm.

sunday • 3

Harry & Nancy Mestyaneck w/ Dane Terry, Rebecca's, 3015 Juniper St., 10am.
Trails & Rails, La Jolla Presbyterian, 7715 Draper Ave., La Jolla, 11am.
Tommy Paul, Fallbrook Library, 124 S. Mission Rd, Fallbrook, 2pm.
Baja Blues Band, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Jazz BBQ w/ the Euphoria Brass Band, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 3-6pm.
Eve Selis w/ Albert Lee, Anthology, 1337 India St., 7pm.
Angela Patua/Noz de Chita/Samba Sotague, Lestat's, 3343 Adams Ave., 9pm.

monday • 4

Dannie Marie Band, Plaza Stage, San Diego County Fair, Del Mar, 2:30pm.
North County Cowboys, Rock On Stage, San Diego County Fair, Del Mar, 5:30pm.
Trails & Rails, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Michele Lundeen, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.

tuesday • 5

Rick Robledo & the Working Cowboy Band, Organ Pavilion, Balboa Park, 6:15pm.
Carlos Olmeda, Julian Library, 1850 Hwy. 78, Julian, 6:30pm.
Eddie Vedder/Glen Hansard/Geezer, Copley Symphony Hall, 1245 7th Ave., 8pm.
Zapf Dingbats, El Dorado, 1030 Broadway, 8:30pm.

wednesday • 6

Tribute to Sara Vaughan, Ella Fitzgerald, & Nancy Wilson w/ Connie Jackson/Karole Foreman/Deborah Sharpe-Taylor/Etta Mae Mumphies, Vision, 11260 Clairemont Mesa Blvd., 7pm.
The Greencards, Anthology, 1337 India St., 7:30pm.
Dusty & The LoveNotes, The Stage Bar & Grill, 762 5th Ave., 8pm.
A Night of Belly Dancers & Music, Lestat's, 3343 Adams Ave., 9pm.

thursday • 7

Anais Mitchell w/ Bhi Bhiman, Anthology, 1337 India St., 7:30pm.
Grant Clarkson CD Release, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.
Wild West Revival, Downtown Cafe, 182 E. Main St., El Cajon, 8:30pm.
Corey Cottrell CD Release/Jim Hanft, Lestat's, 3343 Adams Ave., 9pm.
The New Mastersounds/Jeff Hershey/The Heartbeats, Belly Up, 143. S. Cedros, Solana Beach, 9pm.
Gypsy Groove, Prohibition Speakeasy, 548 5th Ave., 9pm.

friday • 8

Peggy Watson & Joe Rathburn, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Tinku, Trolley Barn Park, Adams Ave. & Florida St., 6pm.
Charlie Imes Band, Rockin' Baja Coastal Cantina, 3890 Twigg's St., 7pm.
Wild Blue Yonder, Newbreak Church, 10791 Teressanta Blvd., 7pm.
Dannie Marie Band, Horton Plaza, downtown San Diego, 7pm.
Pagatango!, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Berkley Hart CD Release, Swedenborg Hall, 1531 Tyler St., 8pm.
Peter Sprague & Friends, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Sara Petite/Steve Poltz, Lestat's, 3343 Adams Ave., 9pm.

saturday • 9

3 Degrees Off Center, Cozy Cottage House concerts, Ocean Beach, 4pm. 858/829-6037
Carlos Olmeda, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Yale Strom & Elizabeth Schwartz, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.
Gonzalo Bergara Quartet, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Eric Johnson w/ Michael Williams Band, Anthology, 1337 India St., 7:30pm.
Berkley Hart CD Release, Swedenborg Hall, 1531 Tyler St., 8pm.
Peter Sprague & Friends, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Josh Damigo, Lestat's, 3343 Adams Ave., 9pm.
Stepping Feet, Belly Up, 143. S. Cedros, Solana Beach, 9pm.

sunday • 10

Chris Clarke & Plow, Urban Solace, 3823 30th St., 11am.
Paragon Jazz Band, Coronado Ferry Landing, 1pm.
SD Folk Song Society, New Expression Music, 4434 30th St., 2pm.
Peter Puppig Quintet, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 4pm.
Robin Henkel & John Mailander, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Acoustic Alliance w/ Jonathan Standifird/Happy Ron/Peter Seltser/Kurt Young/Jason Moon/Jamie Varley/Raelee Nikole/James Morris/Michael Hagen/Nikki Wilkins/Isak Allen/the Peripherals/Katie Woods/William Walter/Steve Welty, House of Blues, 1055 5th Ave., 6pm.
Nellie McKay, Anthology, 1337 India St., 7pm.
Josiah Leming/Stop Motion Poetry, Lestat's, 3343 Adams Ave., 9pm.

monday • 11

Poway Bluegrass Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd., 6:30pm.
Chet Cannon's Blue Monday Pro Jam, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.

tuesday • 12

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
The Klezmeds, Organ Pavillion, Balboa Park, 6:15pm.
North Coast Strings Summer Session, Museum of Making Music, 5790 Armada Dr., Carlsbad, 7:30pm.

wednesday • 13

Trails & Rails, Darlington House, 7441 Olivetas Ave., La Jolla, 5pm. 858/454-7625.
Peter Bolland, Encinitas Library, 540 Cornish Dr., 6pm.
The Good Lovelies, Museum of Making Music, 5790 Armada Dr., Carlsbad, 7pm.
Marie Hines/Robert Kelly, Lestat's, 3343 Adams Ave., 9pm.

thursday • 14

Marcin Czystewski, Anthology, 1337 India St., 7:30pm.
Easier Said Than Done/Gayle Skidmore/Stacy Clark, Lestat's, 3343 Adams Ave., 9pm.
Gypsy Groove, Prohibition Speakeasy, 548 5th Ave., 9pm.

friday • 15

Charlie Imes, Jimmy Love's, 672 5th Ave., 5:45pm.
Billy Lee & the Swamp Critters, Trolley Barn Park, Adams Ave. & Florida St., 6pm.
Heloise Love & Friends, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
J.D. Souther, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Ottmar Liebert & Luna Negra, Anthology, 1337 India St., 7:30&9:30pm.
Scott West, Cafe Libertalia, 3834 5th Ave., 8pm.
Fred, Regina, Julia Benedetti, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Steely Damned, Belly Up, 143. S. Cedros, Solana Beach, 8:30pm.
Run Hit Run/Terra Firma, Lestat's, 3343 Adams Ave., 9pm.
Jack Butler Acoustic Duo, Hooley's, 2955 Jamacha Rd., Rancho San Diego, 9pm.

saturday • 16

For the Love of Mic Music Festival (10th anniversary of Wood 'n' Lips Open Mic), Trolley Square Amphitheatre, 9828 Mission Gorge Rd., Santee, 10am-6pm.
Robin Henkel, Bird Rock Coffee Roasters, 5627 La Jolla Blvd., 10am.
Jeff Bertino, Poway Library, 13137 Poway Rd., 2pm.
The Taildraggers, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Paragon Jazz Band, Mission Gorge Cafe, 6171 Mission Gorge Rd., 6:30pm.
The Motels/Scott West, Ramona Mainstage, 626 Main St., Ramona, 7pm.
Tom Baird w/ David Silva & Friends, Rebecca's, 3015 Juniper St., 7:30pm.
Fred, Regina, Julia Benedetti, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Ottmar Liebert & Luna Negra, Anthology, 1337 India St., 7:30&9:30pm.
Dusty & The LoveNotes, The Stage Bar & Grill, 762 5th Ave., 8pm.
Jack Butler Trio, V Lounge, Viejas Casino, 5000 Willows Rd., Alpine, 8pm.

Lisa Sanders Band/Bug Guts, Oasis House Concert, Sorrento Valley, 8pm.
www.oasishouseconcerts.com
Chad Cavanaugh/Harley Jay, Lestat's, 3343 Adams Ave., 9pm.

sunday • 17

Trails & Rails, Harry Griffen Park, 9550 Mildens St., La Mesa, 6pm.
Surprise Guest, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Tedeschi Trucks Band, Humphrey's, 2241 Shelter Island Dr., 7:30pm.
Amy Stroup/Dustin Roth, Lestat's, 3343 Adams Ave., 9pm.
Mat McHugh/Anuhea/Ethan Tucker, Belly Up, 143. S. Cedros, Solana Beach, 9pm.

monday • 18

Chris Isaak, Humphrey's, 2241 Shelter Island Dr., 7:30pm.

tuesday • 19

Poway Folk Circle w/ Bob Woldin, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.

wednesday • 20

Sue Palmer & her Motel Swing Orchestra, Croce's, 802 5th Ave., 7:30pm.
Laura Warshauer, Lestat's, 3343 Adams Ave., 9pm.

thursday • 21

Bumbershoot Band, El Callejon, 345 S. Coast Hwy. 101, Encinitas, 6pm.
Robin Henkel & Billy Watson, The Cellar, 156 Avenida Del Mar, San Clemente, 7pm.
Simon, Mitchell & Joel (Not a Law Firm™), Temecula Amphitheater, 30875 Rancho Vista Rd., Temecula, 7pm.
Eliza Rickman/Mojave Wild, Lestat's, 3343 Adams Ave., 9pm.

friday • 22

Charlie Imes, Jimmy Love's, 672 5th Ave., 5:45pm.
Cool Fever Band, Trolley Barn Park, Adams Ave. & Florida St., 6pm.
Tom Hiatt & the Sundown Riders, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Ed Gerhard, Museum of Making Music, 5790 Armada Dr., Carlsbad, 7pm.
Pistolera, El Centro Cultural de La Raza, Park Blvd. & President's Way, 8pm.
Bumbershoot Band, Bay Hill Tavern, 3010 Clairemont Dr., 8pm.
Peter Puppig Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Scarce, Lestat's, 3343 Adams Ave., 9pm.

saturday • 23

Shirthouse Bluegrass Band, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Paragon Jazz Band, Mission Gorge Cafe, 6171 Mission Gorge Rd., 6:30pm.
Venice, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Tim Robbins & the Rogues Gallery Band, Anthology, 1337 India St., 7:30pm.
Berkley Hart, Frogstop House Concerts, San Marcos, 8pm. 760/295-0222, concerts@frogstop.org
Peter Puppig Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Cyndi Harvell/Janet Robin/Slater Sisters, Lestat's, 3343 Adams Ave., 9pm.

sunday • 24

Sea Chantey Festival w/ the Jackstraws/Ken Graydon/Raggle Taggle/Flash Packet/Gilman Carver/Tribute to Johnny Walker/Jeff Pekarek, Star of India, Embarcadero, 11am.
Robin Henkel Band w/ Billy Watson, Mission Bay Deli, 1548 Quivira Way, 2pm.
Folding Mr. Lincoln, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Guy Davis, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Griffin House w/ Peter Bradley Adams, Anthology, 1337 India St., 7pm.

monday • 25

Cowboy Jack & the North County Cowboys, Bar Leucadian, 1542 N. Coast Hwy. 101, Encinitas, 8pm.

tuesday • 26

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
Scott West, House of Blues, 1055 5th Ave., 9pm.

wednesday • 27

Indigo Girls, Humphrey's, 2241 Shelter Island Dr., 7:30pm.
The Merry Way, Lestat's, 3343 Adams Ave., 9pm.
Ben Sollee/Thousands, Belly Up, 143. S. Cedros, Solana Beach, 8pm.

thursday • 28

Cowboy Jack, Robbie's Roadhouse, 530 N. Coast Hwy. 101, Encinitas, 6:30pm.
A.J. Croce, Anthology, 1337 India St., 7:30pm.
Lindsey Yung Video Release/Kenny Eng/Jane Lui, Lestat's, 3343 Adams Ave., 9pm.

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.
Chris Clarke & Friends, Golden Hill Farmers Market, B St. between 27th & 28th St., 10am.
Bluegrass Brunch, Urban Solace, 3823 30th St., 10:30am.
Zzymzy Quartet, OB People's Food Co-op, 4765 Voltaire St., Ocean Beach, 11am.
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, Twigg's, 4590 Park Blvd., 4pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 5:30pm.
Jazz88 Sunday Night Jam, Spaghetteria, 1953 India St., 6pm.
Sam Johnson Jazz Duo, San Diego Desserts, 5987 El Cajon Blvd., 6pm.
Traditional Irish Session, The Field, 544 5th Ave., 7pm.
Open Mic, Cafe Libertalia, 3834 5th Ave., 8:15pm.
Jazz Roots w/ Lou Curtiss, 8-10pm, KSDS (88.3 FM).
Jose Sinatra's OB-oke, Winston's, 1921 Bacon St., 9:30pm.
The Bluegrass Special w/ Wayne Rice, 10pm-midnight, KSON (97.3 FM).

every monday

Open Mic, Gio's, 8384 La Mesa Blvd., 5:30pm.
Ukulele Jam, New Expression Music, 4434 30th St., 2852 University Ave., 6:30pm.
Open Mic, Tango Del Rey, 3567 Del Rey St., 7pm.
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.
Bill Shreeve Quartet, Croce's, 802 5th Ave., 7:30pm.
International Ethnic Folk Dancing (intermediate & advanced), Balboa Park Club & War Memorial Bldg., 7:30pm.
Open Mic, Lestat's, 3343 Adams Ave., 7:30pm.

every tuesday

Lou Fanucchi, Paesano, 3647 30th St., 5:30pm.
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.
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.

friday • 29

Way Back Then, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
The Midili Brothers, Trolley Barn Park, Adams Ave. & Florida St., 6pm.
Paragon Jazz Band, La Mesa Adult Center, 8450 La Mesa Blvd., 7pm.
George Thorogood & the Destroyers, Humphrey's, 2241 Shelter Island Dr., 7pm.
East Bay Soul w/ Greg Adams, Anthology, 1337 India St., 7:30pm.
Brian Levy/Mikan Zlatkovich Quartet, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Coral Thuet Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Thunder Power, Lestat's, 3343 Adams Ave., 9pm.
Mike Zito, Anthology, 1337 India St., 9:30pm.

saturday • 30

Pony Tales, Descanso Library, 9545 River Dr., 1pm.
Paragon Jazz Band, Coronado Ferry Landing, 1pm.
Hugh Gaskins CD Release, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 5pm.
Charlie Imes, Jimmy Love's, 672 5th Ave., 5:45pm.
Sara Petite, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Chris Hassett, AMSD Concerts, 4650 Mansfield St., 7:30pm.
Hroshima, Anthology, 1337 India St., 7:30&9:30pm.
Chris Burgess & Gerard Nolan, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 8pm.
Coral Thuet Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Guest Stars of the Sunset Strip, Lestat's, 3343 Adams Ave., 9pm.

every wednesday

Mike Head & Friends, Farmers Market, Newport Ave., Ocean Beach, 4-7pm.
Lou Fanucchi, Romeo's Restaurant, 4346 Bonita Rd., 6pm.
Tomcat Courtney, The Turquoise, 873 Turquoise St., 6pm.
Jack Butler Acoustic Duo, Dick's Last Resort, 345 4th Ave., 7pm.
Jerry Gontang, Desi & Friends, 2734 Lytton St., 7pm.
Scandinavian Dance Class, Folk Dance Center, Dancing Unlimited, 4569 30th St., 7:30pm.
Elliott Lawrence, Prado Restaurant, Balboa Park, 7:30pm.
Open Mic, Across the Street @ Mueller College, 4605 Park Blvd., 8pm.
Open Mic, Skybox Bar & Grill, 4809 Clairemont Dr., 8:30pm.
New Latin Jazz Quartet Jam Session w/ Gilbert Castellanos, El Camino, 2400 India St., 9pm.
Firehouse Swing Dancing, Queen Bee's Art & Cultural Center, 3925 Ohio 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.
Open Mic, Downtown Cafe, 182 E. Main St., El Cajon, 6pm.
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.
Esencia Latin Jazz Quartet, The Turquoise, 873 Turquoise St., 6:30pm.
Wood 'n' Lips Open Mic, Friendly Grounds, 9225 Carlton Hills Blvd., Santee, 6:30pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 7pm.
Old Tyme Fiddlers Jam (1st & 3rd Thursday), New Expression Music, 4434 30th St., 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.
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.
Bill Shreeve Quartet, Croce's, 802 5th Ave., 8:30pm.
Open Mic, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 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.
BViolin & the Gypsy Knights, Valencia Hotel, 1132 Prospect Ave., La Jolla, 7pm.
Robin Henkel, Zel's, 1247 Camino Del Mar, 8pm.

sunday • 31

Poway Slo Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd., 1pm.
Harry Joe Reynolds & the Volcan Mountain Boys, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Los Lonely Boys/Los Lobos, Humphrey's, 2241 Shelter Island Dr., 7pm.
Kornel Fekete-Kovacs w/ Mike Garson/Lori Bell/Bob Magnusson/Duncan Moore, Dizzy's, @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7pm.
Hiroshima, Anthology, 1337 India St., 7pm.
Robin Henkel Band with Horns!, Lestat's, 3343 Adams Ave., 8pm.
Gin Blossoms, Belly Up, 143. S. Cedros, Solana Beach, 8pm.



FUN TIMES @ DIZZY'S JULY 3

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July 3rd 3-6pm. 200 Harbor Drive



LISA SANDERS' "SHIVER" TOUR KICK-OFF AT THE BELLY UP



Photo: Dennis Andersen

Lisa Sanders & Brown Sugar



Photo: Dennis Andersen

Amy Mayer & Annie Dru hosted the evening



Photo: Dennis Andersen

Billy Bushwalla



Photo: Dennis Andersen

Peggy Watson



Photo: Dennis Andersen

Dave Howard



Photo: Dennis Andersen

David Beldock



Photo: Dennis Andersen

Marcia Claire



Photo: Dennis Andersen

Reverend Stickman



Photo: Dennis Andersen

Eve Selis



Photo: Dennis Andersen

David Page

SAM HINTON FOLK HERITAGE FESTIVAL AT OLD POWAY PARK



Photo: Dennis Andersen

Hey, Gregory! What time is it?



Photo: Dennis Andersen

Trails & Rails



Photo: Dennis Andersen

Dane Terry & Allen Singer



Photo: Dennis Andersen

Larry Rose (center) w/ Liz Abbott & Kent Johnson



Photo: Dennis Andersen

Patty Hall



Photo: Dennis Andersen

Chris Clarke & Plow



Photo: Dennis Andersen

Poway Folk Circle String Band



Photo: Dennis Andersen

Rattlesnake Old Time String Band Jam

AROUND TOWN



Photo: Dan Chusid

John Prine @ Humphrey's by the Bay

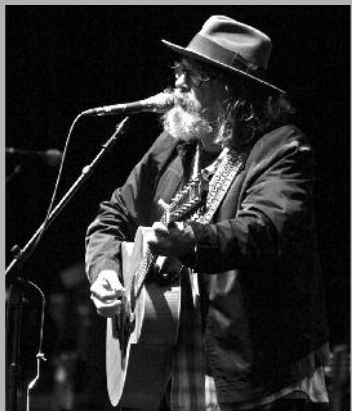


Photo: Dan Chusid

Peter Case @ Humphrey's by the Bay



Photo: Dennis Andersen

The Forget Me Nots @ Rock Valley House Concerts

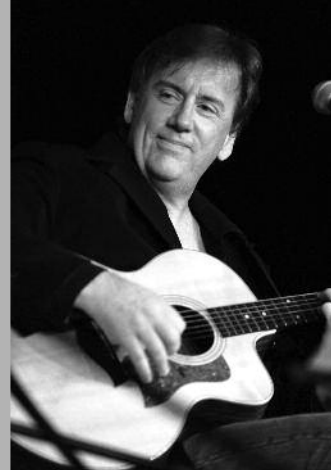


Photo: Steve Covault

Scott Wilson @ Swedenborg Hall



Photo: Dennis Andersen

Veronica May



Photo: Steve Covault

Robin Henkel @ Swedenborg Hall



Photo: Daniel Ogus

Photoman Steve Covault at OB Street Fair



Photo: Steve Covault

Seaholm-Macintosh at Swedenborg Hall

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EVENTS:

June 30: Taylor Guitars Road show 7 p.m. Free event
Demos of the latest Taylor Guitars, Taylor Wear & Elixir String giveaways.
July 30: Classical Guitar Day 1:30 - 4:30 p.m. Free Event
We'll be showcasing a variety of classical guitars and there will be an informal concert at 3:30 p.m.
August 13: NEM Open House & Student Showcase spectacular
10:30 p.m. - 4:30 p.m. Free event. Everyone is invited!

CONCERTS:

August 19: Houston Jones, plus Chris Clarke and Plow
Concert 7 p.m. Tickets 18 advance purchase - \$20 at the door
August 27: David Grier Flatpicking Guitar Master Concert & Workshop
Concert 7 p.m. Tickets 18 advance purchase - \$20 at the door
David Grier Flatpicking Guitar Workshop: 3-5 p.m.
Intermediate/advanced \$50.

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July 9: Beginning Fingerstyle Guitar 11 a.m. - 1 p.m.
July 9: Acoustic Zeppelin for Guitar (Intermediate) 2:30 p.m. - 4:30 p.m.
July 23: Intro to Ukulele (Beginner) 11 a.m. - 1 p.m.
July 23: Fingerstyle Ukulele (Beginner/ Intermediate) 2:30 p.m. - 4:30 p.m.



John Mailander Fiddle Workshop \$30 per class
August 6: 1 p.m. - 2:30 p.m. Beginning- Lower intermediate Players
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JULY 13

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