

# T SAN DIEGO TROUBADOUR

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



January 2003

Vol. 2, No. 4

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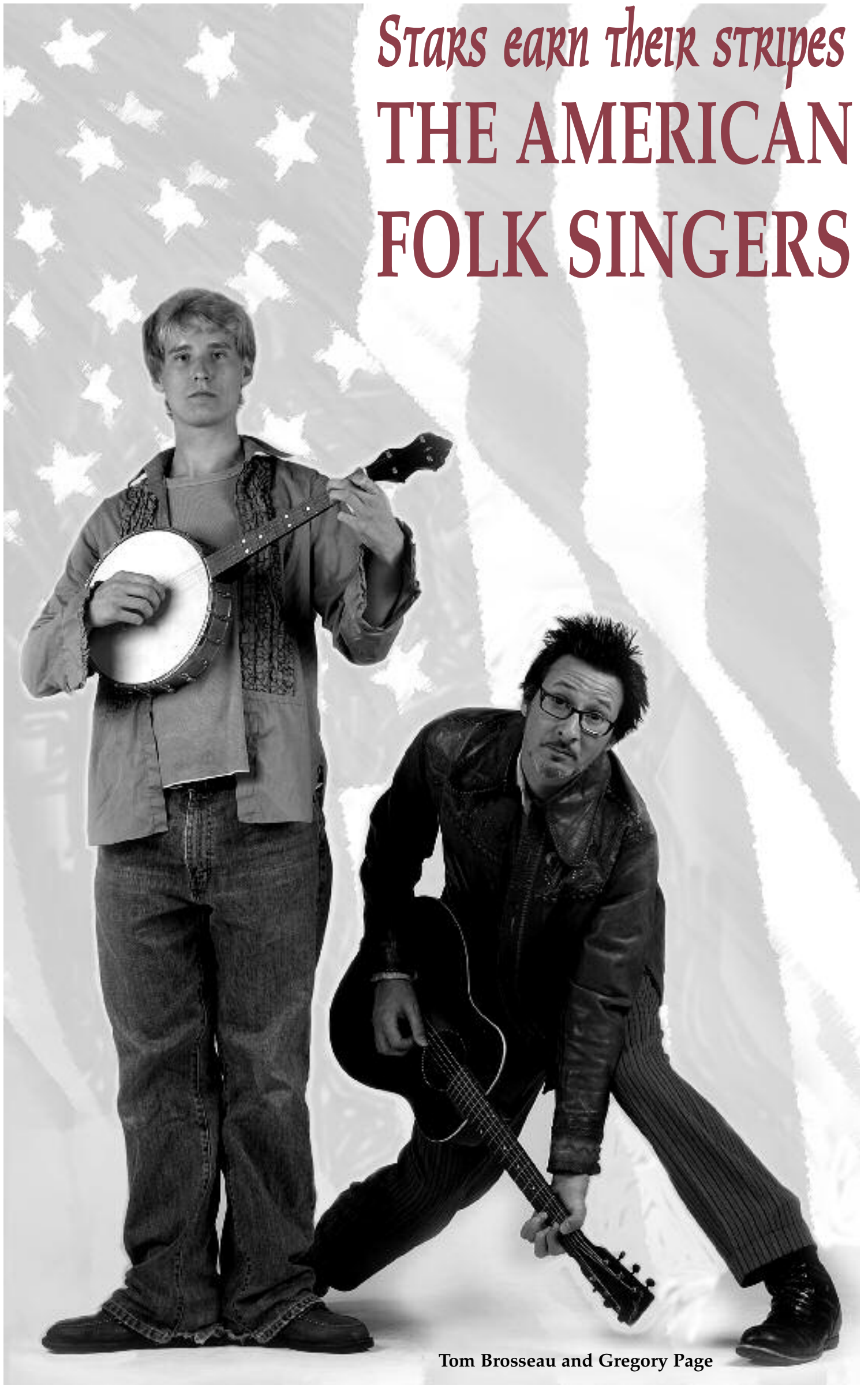
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**Happy New Year!**



## Stars earn their stripes THE AMERICAN FOLK SINGERS

Tom Brosseau and Gregory Page

*Troubadour Showcase at*

# **DIZZY'S**

**Thursday, February 13**

**7:30 p.m.**



Robin Henkel



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7th Day Buskers



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**T**

SAN DIEGO

**TROUBADOUR**

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



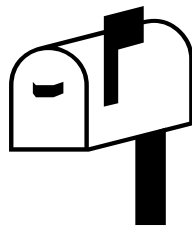
**DIZZY'S**

WHERE THE MUSIC MATTERS MOST

# welcome mat



# MAILBOX



Dear Friends,

Recently I was handed a *San Diego Troubadour* with the story about Chris Hillman. I grew up with Chris (he was a couple of years behind me at San Dieguito High School in Encinitas) and remember him well, learning to (begin) to play the mandolin when at the time he was still living in "Rancho."

I am interested in how I can get a copy of your paper. I never see them in the North County area. Can I get on a mailing list to receive copies each month?

Also, why, I wonder, is all the "stuff" happening in San Diego, East San Diego, etc.? Aren't there any folk places in North county? I've never found one.

It seems that the only place in North county that has to do with any kind of traditional music is Lou's Records. Why doesn't someone with vision and cash open a great, creative Folk House and book traditional music acts.

Please let me know. Thank you very much.

Jens Morrison  
Oceanside

Dear Jens,

I wish we knew the answer. It probably has something to do with the ca\$h. We'll just put that question out to our readers and hope someone responds with a new North County venue.

Refer to the list below for the locations in North County that we deliver to. If you don't see any, that means they all get snatched up so fast!

The Editor

## PICK UP THE SAN DIEGO TROUBADOUR AT THESE LOCATIONS

The San Diego Troubadour is delivered to more than 150 locations throughout San Diego County, including most coffee houses, libraries, record stores, and the ones below by the first of each month. Email [sdtroubadour@yahoo.com](mailto:sdtroubadour@yahoo.com) for more info.

### University Heights

Book Garden  
Summer's Market  
Twigg's  
Urban Grind

### Adams Avenue

Double Eagle  
Folk Arts Rare Records  
Ken Cinema  
Kensington Coffee  
Lestats Coffeehouse  
The Ould Sod

### North & South Park

Big Kitchen  
Claire de Lune  
Controversial Books  
House of Strings  
M-Theory  
North Park Coffee  
Paras News Stand  
Rebecca's Coffee  
Santos  
Sunshine Foods  
Turf Club

### Hillcrest

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Bountiful Books  
Buffalo Exchange

Café on Park  
David's Coffee  
Fifth Ave. Books  
The Living Room  
Off the Record  
Music Trader

### Mid-town

Blue Guitar  
Caffe Italia  
The Casbah  
Gelato Vera

### Downtown

Café Bassam  
Café Lulu  
Ciné Café  
Dizzy's  
Pannikin Coffee  
Pokez Café  
S.D. City College  
Wahrenbrachs Books

### Clairemont

Fred's Repair Zone  
Guitar Trader  
Mesa College

### Coastal

Belly Up Tavern  
Buffalo Brothers  
Buffalo Exchange

The Buff  
Atomic Rag  
Café Crema  
Café Zanzibar  
Cow Records  
Grove Café (UCSD)  
La Paloma Theater  
Lou's Records  
Miracles Café  
Moonlight Music  
O.B. Peoples Market  
Pannikin Coffee (all)  
Pasta Espresso  
Tower Records (both)  
UCSD Price Center  
The Warehouse

### East County

Alan's Music  
Blue Meanie Records  
Golden Goose Café  
Grossmont College  
Guitar Center  
Moze Guitar  
Valley Music

### College Area

Apex Music  
Freedom Guitar  
The Living Room



### North County (Inland)

Bailey's Barbecue  
Blue Horse Music  
Daphne's  
Julian Coffeehouse  
Metaphor Café  
Mom's Apple Pie  
Packard's  
San Marcos Guitar Center  
The Warehouse  
Wynola Pizza Express

### South Bay

Music Trader  
Southwestern College  
Steamed Bean

### Coronado

Bay Books  
Café 134



## MISSION

To promote, encourage, and provide an alternative voice for the great local music that is generally overlooked by the mass media; namely the genres of folk, country, roots, Americana, gospel, 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.

For editorial inquiries, email [sdtroubadour@yahoo.com](mailto:sdtroubadour@yahoo.com). For advertising info, email [lizabbott@cox.net](mailto:lizabbott@cox.net). You can also write to San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038.

**SAN DIEGO TROUBADOUR**, the local source for alternative country, Americana, roots, folk, gospel, 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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Cover photograph of Tom Brosseau and Gregory Page by Thom Vollenweider

## WRITE TO US!

We'd love to hear from you! Send your comments, feedback, or suggestions to: [sdtroubadour@yahoo.com](mailto:sdtroubadour@yahoo.com) or to San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038-0164.



## Phil Harmonic Sez:

*"Your vision will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes."*

— Carl Jung



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## full circle

# Catching Up with Douglas Foxworthy

by Lyle Duplessie

I first ran across a reference to Douglas Foxworthy many years ago while reading John Rogan's *Timeless Flight: The Definitive Biography of the Byrds*. In Rogan's review of the 1980 McGuinn, Clark, and Hillman album, *City*, he referred to Foxworthy as Hillman's "La Jolla neighbor" who had cowritten the song "Deeper In" with the former Byrd. Late that year his name appeared again on the album *McGuinn-Hillman*, having cowritten "Mean Streets" and "Angel" with Hillman. I was intrigued by the local connection and somewhat cryptic reference to Foxworthy as a collaborative artist with Hillman, the musical legend. But alas, that was at least 15 years ago when I first ran across Foxworthy's name, long before the *San Diego Troubadour* provided a reason for investigating and writing about this personality. By the time this publication began, I figured that my opportunities for meeting this individual had long ago expired.

Just recently, however, the *Troubadour* received a correspondence from Dottie Foxworthy, Douglas' wife (see "Mailbox" in the Sept.-Oct. issue). Out of nowhere the opportunity had arisen for me to meet this gentleman and I was elated!

Though Douglas Foxworthy may have been a mystery person to me, he has been a known entity locally, nationally, and internationally in the music entertainment industry for the better part of 30 years.

Foxworthy's family moved to San Diego while he was still an infant. He later attended Clairemont High School and San Diego State. Demonstrating a gift for poetry as a teenager, he toured extensively throughout California, giving readings of his published works along the coffeehouse circuit. Though not a musician himself, he was encouraged to write songs for established artists. His first success came from cowriting the song "His Other Woman" with Kerry Chater, bass player for San Diego's Gary Puckett and the Union Gap. The song charted and was included on the band's gold album, *The Best of Gary Puckett*.



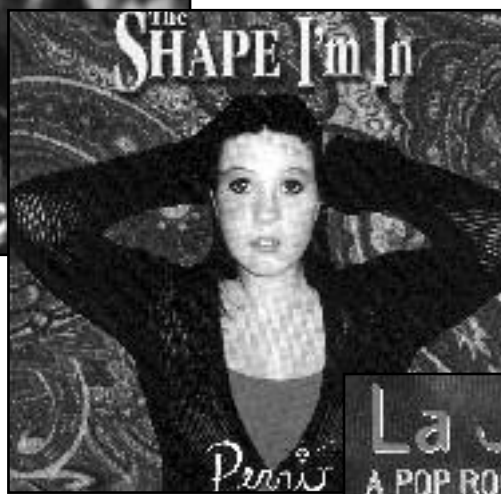
Hillman and McGuinn

From this point on, Foxworthy became totally immersed in the music business. He soon became a staff writer for Welk Music Groups, Inc. His tenure with Welk Music as a songwriter and producer netted six gold albums, two gold singles, and 38 record releases in more than 32 countries. At last count, Foxworthy's writing and production skills have been heard on over 20 million sold records and over 20 gold and platinum releases. His songs have been recorded by a diverse

group of performers as far ranging as Jennifer Warnes and Janie Frickie to the Captain and Tenille.

The latter part of the '70s and early '80s saw Foxworthy as director of creative services for Peters Productions. As such, he became a force in bringing video production to a mass audience just as its potential was first being realized. In addition, he managed recording studios and publishing subsidiary companies for Peters Productions.

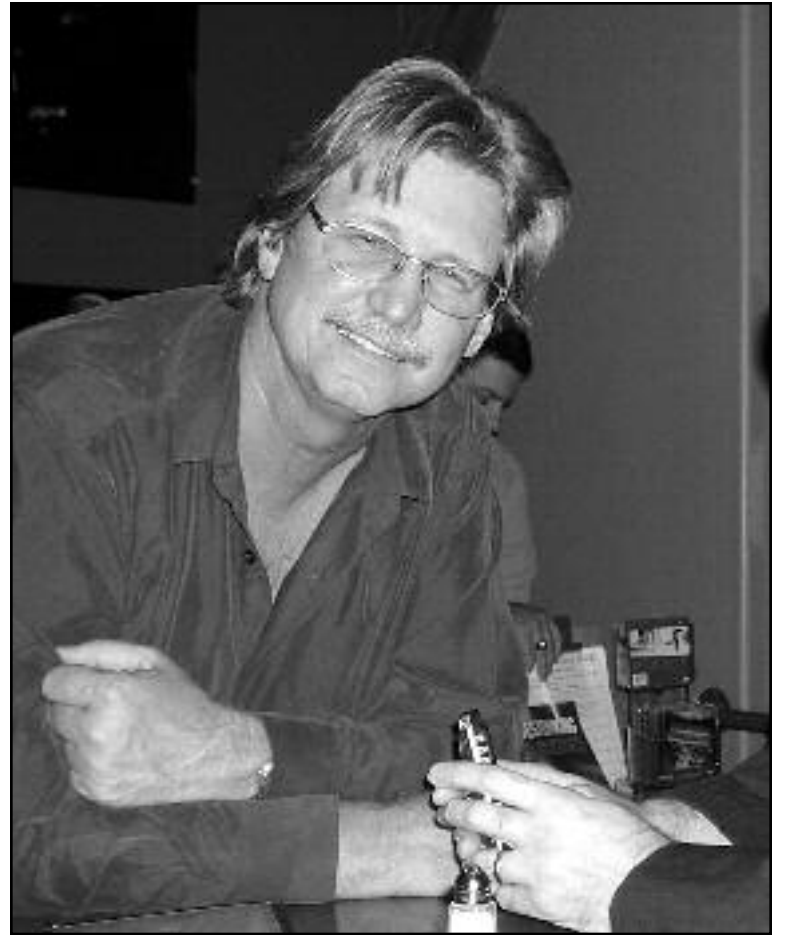
The late '70s and early '80s also found Foxworthy managing local bands that went on to become major acts. Peter Rabbitt and Mickey Ratt would eventually become Autograph and RATT, respectively. During the '70s, his songs "For the Rest of My Life" and "Song for



Everybody" were recorded on the second KGB *Homegrown* album.

Foxworthy is open and congenial though very mercurial. A modern renaissance man of sorts, he's a difficult subject to write about because of his far-flung talents and accomplishments, any one of which would be worthy of

Photo: Millie Moreno

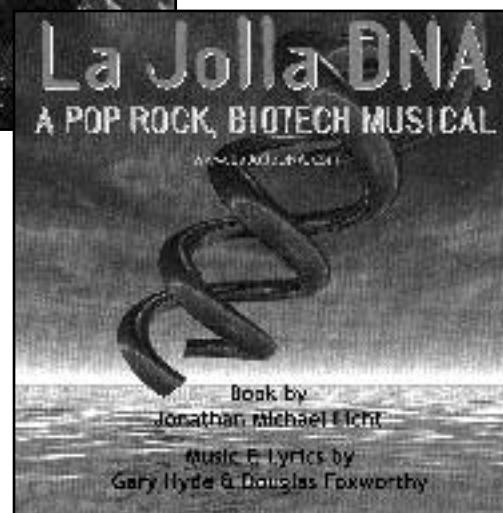


Douglas Foxworthy

an in-depth article. He's a visionary whose *modus operandi* has been to create, then wait for the world to catch up with him. His resume and discography reveal his complex nature as poet, artist, hi-tech wizard, and business person. With a varied background ranging from physics to esoteric lyricist, to telecommunications and

To bring us up to the present, Foxworthy fills his days as chairman and CEO of The T Channel, a locally based Internet telecommunications company. He recently finished production and writing chores for up-and-coming teenage diva, Perri, on her new CD, *The Shape I'm In*. He continues to collaborate with playwrights and authors, writing lyrics for numerous musical/theatrical productions, such as the play *La Jolla DNA*. Along with Gary Hyde, a long-time partner with whom Foxworthy has worked on numerous projects, he's helping to showcase Naked Songwriters at Humphrey's Backstage Lounge, which promotes local songwriting talent.

As mentioned before, Douglas Foxworthy is a man way ahead of his time. Indeed, it took me at least 15 years to catch up with this creative dynamo. But the wait was worth it.



the mass-media, from playwright to producer, he's equally at home in an intimate coffeehouse or at a stadium rock show. Just call him a man for all seasons.



# Recordially, Lou Curtiss

## California Arts Council Neglects Roots Artists

Well, I got the new 2003-2004 Performing Arts Touring Artists Directory from the California Arts Council, and as it has been for all these many, many years, there isn't an artist that I would want to perform at the Adams Ave. Roots Festival. Considering that so many California artists have appeared at the Roots Festivals over the past 29 years, I think Kenny Hall is the only one who did, but he isn't listed in the directory any more.

It seems to me that California has such a rich tradition, ranging from jazz and blues, country music, western swing, and all the varying kinds of music that came out of Hollywood movies and television as well as radio that the California Arts Council should have a folk-life division that includes advisors like Chris Strachwitz of Arhoolie Records, Bruce "U. Utah" Phillips, Sam Hinton, Faith Petric, Hightone records' Bruce Bromberg, Mary Catherine Aldin, and possibly even myself. Such people could recommend old timers and traditional performers who don't have the hustle to get listed in a directory because that's what it takes. You either have to have supporters or you have to know how to play the game. No politician is going to go out of his or her way to help roots music even though as the old fiddler Clayton MacMichen once said, "There's a hundred pair of overalls sold for each tuxedo suit." It's those suit-wearin' folk that impress politicians or at least impress the Arts Council

people, and roots music is probably always going to be the step-child of the arts.

Some of the people that ought to be listed in a folk-life division of the Touring Artists Directory include:

**Faith Petric:** San Francisco's long-time Folksong Society leader and song collector.

**Kenny Hall:** Fresno's premier old-time country musician and singer of songs, regular Roots Festival artist since 1969.

**Tom Tomcat Courtney:** Since the early '70s Tom has been Waco, Texas' gift to the San Diego blues scene. He has taught hundreds of young musicians to play the blues, many of whom have gone on to make lots more money than Tom ever makes. He deserves a little recognition.

**Fred Gerlach:** Fred has carried on the tradition of the great 12-string guitarist Leadbelly. He also has custom-built 12-strings and is an exciting, much-overlooked performer.

I can see this is a list that could go on for several pages and then I'd have left many folks out. I'd include Lalo Guererro, Robert Lowery, Sam Hinton, Johnny Walker, Jon Adams, Abu Talib, Bernie Pearl, Judy Henske, Sam Necocea and his Western Playboys, Mark Spoelstra, Wayne Brandon and Clark Powell, Los Alacranes, Larry Hanks, Curt Bouterse, and a whole lot more.

I'd be glad to sit down and talk about California roots musicians with arts folks any time if someone would only bother to ask. I'm ashamed of this California Touring Artists Directory. I see directories from West Virginia, North Carolina, and other states with a lot smaller budgets to work with that don't give short shrift to their traditional music artists. They regard their old timers as national treasures and see that they get the respect that is their due. It's time California traditional and roots artists get that same respect. One way to do that is with a *Folk-Life Division* in the Touring Artists Directory. If you agree with me, why not drop a line or an e-mail to the California Arts Council at 1300 I Street, Suite 930, Sacramento, CA 95814 (e-mail: [www.cac.ca.gov](http://www.cac.ca.gov)). The director's name is Barry Hessenius and the chair is Barbara George. The governor's name is Gray Davis, and a letter to him might not hurt either.

We're coming up on our 30th Adams Avenue Roots Festival at the end of April, and we can go on and do the research and digging to find artists to bring in as we always have, but it'd sure be nice for once to open that touring directory and find a couple of artists that I wanted to bring to our festival.

Recordially,  
Lou Curtiss



Lou Curtiss



Judy Henske



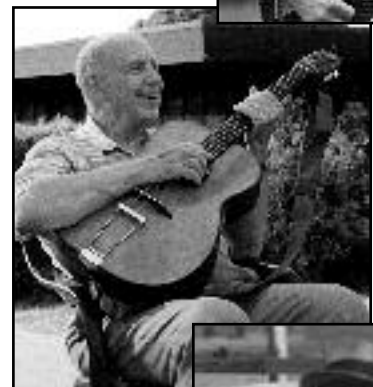
Chris Strachwitz



Curt Bouterse



Mark Spoelstra



Sam Hinton



Robert Lowery



Kenny Hall



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## front porch

# Chuck Schiele and his Mysterious Ways

## Daring Statements and Risky Mixes Showcase Schiele's Musical Courage

by Ed Burns

I don't associate courage and music much anymore.

Daring statements – be they personal or political or musical or lyrical – seem to belong to another era. In a musical culture that's more interested in commerce than art, there doesn't seem to be much room for risky personal music anymore.

Just don't tell Chuck Schiele.

Schiele doesn't care about all that. He is making music for listeners. He's not taking polls or conducting radio research.

He's recording what's in his heart, what's on his mind. When he sings about spirituality, you believe him. When he sings about soul, you know he has one.

In his debut solo release, *Chuck Schiele and The Mysterious Ways*, Schiele steps out with a sincere collection of catchy, intimate art. He's ready to talk turkey, ready to show you where he's been and why he's proud of it.

After years spent on the San Diego music scene, fronting his band Modern Peasants and surviving some

unfortunate personal turns, Schiele took to spending most of two years in a room – taking a personal time out to write. Drawing on his experiences traveling the world, he found himself collecting odds and ends of the music he found. He uses those tones like spices throughout his songs, never to excess, but as trimming to support the songwriting.

With this effort, he has created a melting pot of styles and flavors. Swinging between lilting percussion-driven rhythms and intimate acoustic portraits, each track feels warm

and . . . strangely sad.

Independent of the lyrics there is a melancholy that permeates the material and, in an unexpected way, this world-weary hopefulness is the charm of Chuck Schiele and the *Mysterious Ways*. The sadness binds together the wide range of styles and influences, giving it all a humanness that is irresistible.

It's easy to imagine the material in the hands of a less-



Photo: Fred Buckley

Chuck Schiele

er talent sliding off into the land of pretense. But Schiele takes good care to make sure that he's not preaching or pontificating. Each experience is anchored in a familiar place, and for all his insight, most of the conclusions are left up to the listener.

Of course, what's great for the ear is tough on the reviewer. Finding Schiele's handle is a certain challenge. With a nod to Elliot Smith and Gary Jules, he has expanded the instrumental palette, bringing in hints of Michael Hedges and Paul Simon. In fact, when searching for a place to file Chuck Schiele and the *Mysterious Ways*, Simon's *Graceland* may be a nice study guide. Much like that work, Schiele is laying introspective pop over persistent and compelling rhythms.

It's not flawless. There are rare moments where Schiele just tries to do too much with the space he's got. But even so, you feel good about the over-reach. You can see where he's headed, even when the song won't tolerate the load. Usually, the ambition seems effortless, working the complex rhythms and life poems into a simple cohesive experience. And when it's really working, the results are astoundingly moving.

# East County Performing Arts Center's 2002-2003 Silver Anniversary Season

by Liz Abbott

In the midst now of its 2002-2003 Silver anniversary

Season, the East County Performing Arts Center has already seen a stellar roster of performers over the past few months. On November 24, former San Diego Padre and talented singer-songwriter Tim Flannery played host at the first "Arts and Athletes" program, which included performances by such notables as Jack Tempchin, Steve Poltz, Eve Selis, and Willie Nelson. Working with ECPAC on a number of children's outreach programs, Arts and Athletes was designed to help children become more aware of the arts and also to send them the message that the arts are equally as important as athletics. Also participating in the evening's program were baseball players-turned-artists Shawn Green, Dave Hanson, and Jack McDowell. Already \$300,000 has been raised for the project, some of which went into pro-

duction costs for the show.

One of the highlights of the holiday season was a performance by Linda Ronstadt on December 9 who, along with the Mariachi Los Camperos de Nati Cano, brought Mexican Christmas traditions to the San Diego audience with Mariachi music and folklorico dancing.

The January line-up features several performances that *San Diego Troubadour* readers will enjoy, including The Brothers Four, Kathy Mattea, and an International Guitar Night. February's schedule includes appearances by The Association, Al Wilson, and the Shirelles on Wednesday, February 5; Tim Flannery and Friends on Saturday, February 8; Paul Anka on Thursday, February 13; Shawn Colvin on Tuesday, February 18; and the Boys Choir of Harlem on Wednesday, February 19.

### Subscription and Ticketing Options

Design your own season subscription to see only the shows YOU want and receive multiple

ticket discounts. The more you buy, the more you save! Group discounts are also available. For details, look for the 2002-2003 season brochure, or visit The East County Performing Arts Center's website at: [www.ecpac.com](http://www.ecpac.com). The Box Office, located at 210 East Main Street in El Cajon (619-440-2277), is open Monday through Saturday 11 a.m.-4 p.m. and is open until curtain on show days.

### More Convenient Online Ticketing

For your convenience this season, the East County Performing Arts Center introduces online ticketing through its web site at [www.ecpac.com](http://www.ecpac.com). With no costly processing fees, what could be easier? The web

Photography: Thom Vollenweider



Linda Ronstadt, Jack Tempchin with local artists, and Willie Nelson were among the many who have appeared at the East County Performing Arts Center.

site is the place to learn more about the arts education programs as well.



## front porch



# Artists Jazzed About Dizzy's

by Randy Hoffman

It is spare, inexpensive and comfortable. Instead of talking, patrons listen. And if it's running on the idealistic fumes of his youth, Chuck Perrin doesn't care. Dizzy's, the performance space he has operated since April of 2000, has refocused San Diego's sputtering jazz scene and is fast becoming a destination for original performance of all kinds.

Located at the southern tip of Seventh Avenue, Dizzy's restful interior counters the flux of its East Village surroundings. To the east, the ballpark expansion rages. To the west, the hustle of the Gaslamp rules. But beneath the open-beamed ceilings and within the aging brick walls of a former warehouse, Perrin has factored out alcohol, television, neon, and other distractions common to local music venues, creating an atmosphere as friendly to the audience as it is to the performer. "People come into Dizzy's because it's not like anyplace else," he says.

To Perrin, the concept of Dizzy's is not a new one. His mid-western college education was funded by three different coffeehouses he established in the 1960s. "They were basically what Dizzy's is now, a collective for artists, musicians, film and theater people, as well as gathering places for people who had opinions about things," he says. "The feeling of empowerment that ran through that is what I've tried to recapture."

With the systematic closure in recent months of clubs in the San Diego area that supported a jazz policy, Perrin found his own performing career, as well as those of several of his friends in the jazz community, in a stiffening downward spiral.

"I'm a guitar player and songwriter, and it's always been my vision to have the spontaneity and improvisation of jazz thrust in with folk music," Perrin says, "but there was no longer a place to do that kind of stuff. The only way was to find a place and set it up so people could perform."

Perrin contacted Fritz Ahern, a friend whose family owns several older commercial spaces in the downtown area. "He loves to turn these spaces into things that can

be creative," Perrin says. Originally pursuing a location in Little Italy, Perrin instead struck a deal for a dusty storage room downtown. "I started looking at it like it was a club, and man, it just hit me over the head! I saw what it could be right away."

For the next several weeks, Perrin worked by himself, cleaning and shaping the room until it could serve his vision. "A lot of people offered their help," he laughs, "but nobody showed up."

Anxious to take the stage in a club advertised as having "no limits," local jazzers like Peter Sprague, Gilbert Castellanos, and Jaime Valle quickly found spots on the calendar. When Perrin mixed the stinging blues of guitarist Billy Thompson and the bluegrass improvisations of Sean and Sara Watkins (Nickel Creek) with the

adventurous efforts of songwriters like Cindy Lee Berryhill, Berkley Hart, and Dave Howard, the cultural stew began to boil. Though the performances are diverse in style, Perrin insists that it is all "jazz."

**"Jazz is a state of mind, rather than a specific type of music. . . Dizzy's is my way of expressing that in a more ostentatious way."**

"Jazz is a state of mind, rather than a specific type of music. A jazz musician is someone who lives and creates in the moment. Dizzy's is my way of expressing that in a more ostentatious way."

Perrin's agreement with Ahern allows a high percentage of the admission fee to go to the performers each night. Fixed at eight dollars for most shows, it is the club's sole source of revenue. Refreshments, served quietly by Brenda Villegas, are made available at nominal cost. By the time the evening's expenses are met, there is little in the way of money for the proprietors to take home.

"These things are not done for financial reasons," the 56-year-old Perrin says, adding that he finds ways to meet personal expenses through various side ventures. Though he admits "heaving a sigh of relief each month when every bill gets paid," he says that life as a musician has taught him to "live on that marginal fringe."

"For me the sense of community among people, especially musicians and other artists, is really important," Perrin says. "What all musicians really want is someone to say 'I respect you.' When the musicians can be free, then the experience of the audience can be heightened enormously. It's a magical situation."

Dizzy's is located downtown at 344 Seventh Avenue (between J&K). Highlights for January and February include:

**Chris Stuart CD Release Party**, January 12th, 7 p.m. (free).

**Road Work Ahead**, featuring Jim Plank, Bob Magnusson, Peter Sprague and Bill Mays. the reunion of one of San Diego's great jazz adventures. January 19th, 2 p.m.

Photography: Ellen Duplessie



Chuck Perrin

**Cool Club Quartet of San Diego**, featuring Chris Vitas, Bob Magnusson, Art Johnson and Bob Cartwright. Music in the tradition of Stephan Grappelli and Django Reinhardt. Jan. 19th, 7 p.m.

**Troubadour Showcase Night**. Performers to be announced. February 13th.

**CiCi Porter**, February 19.

For a complete schedule and more information, visit [DizzysSanDiego.com](http://DizzysSanDiego.com). All ages are welcome.

## Peter Sprague: Boundaries Blurred

by Robert Woerheide

A lot of musicians talk about fusing different styles of music, about merging jazz with folk, or new age forms with classical ones. But guitarist Peter Sprague is doing more than talking, he's succeeding—creating and existing in the kind of musical temporality few ever achieve.

If you've got some time, Peter will tell you all about his philosophies on life. The conversation might begin with his most recent release, *Blurring the Edges: Sombra*, but before long it might just as easily evolve into a discussion of surfing, yoga, or Peter's long and interesting musical journey. Perhaps it is his friendly outlook on life that infuses his music with a distinctive passion, or perhaps it is his respect for the very process of musical creation itself. Whatever special ingredient it is that distinguishes his music, it's an ingredient of central importance—regardless of what narrow categorization we might apply to his musical style.

At his SpragueLand studio you'll find Peter fulfilling the duties of musician, producer, arranger, and engineer. He's as busy creating music today as he has been for all his adult life, and his list of accomplishments is anything but sparse: the five San Diego-based awards he's received over the last 14 years include Best Mainstream Jazz Artist at the 2000 San Diego Music Awards. With 14 albums released, and having worked on more than a hundred recordings to date, it is clear that Peter is driven to make music. And he's not stopping there; instead he's continuing to redefine the role of the guitar in contemporary jazz. His technique is the result of his innovative guitar philosophies, developed in accord with saxophone, trumpet, and piano techniques that have long dominated jazz. He's got the credentials too, having taught guitarists at both the Musicians Institute in Hollywood and the California Institute of the Arts in Los Angeles.

Peter's band, *Blurring the Edges*, is aptly named. Their most recent release continues the kind

of musical experimentation that marked their self-titled first album, an album that earned the award for Best Jazz Recording at the 1994 San Diego Music Awards. *Blurring the Edges* draws inspiration from Flamenco, jazz, samba, pop, East Indian, and Latin styles as if to say: these are places we love and these are places we let our sound travel. And travel it does, transporting listeners to a musical realm hitherto unexplored but soon appreciated.

Today the music Peter Sprague produces is released on his SBE recording label, an acronym meaning Striving to Break Even—a clue that to Peter, music is about more than making money. Working hard in the studio, and continually performing at venues throughout the greater San Diego area, Peter Sprague is the kind of musician whose value can't be ignored—a musical optimist at heart. This is what music should be about: creating and appreciating forms and styles; striving to give something back, to assist in the evolution of music; and ignoring preconceptions while blurring boundaries.





## parlor showcase

by Emily Davidson

Upon moving to San Diego in April of this year, I brought with me, among other things, a passion for music and a desire for change. My first days here were lonely and when I stumbled upon the American Folk Singers, I found something easily relatable that conjured up a feeling of home. I sat down recently with Gregory Page and Tom Brosseau to discuss their collaborative efforts as the American Folk Singers as well as their solo work.

**Emily Davidson** (to Tom Brosseau): I read recently that you might move to Boston. Is this true?

**TB:** Yes, I'll probably go there. At the time (when the article was written), I was thinking about different places I could go where my music might be received a little better because it seems that not a lot of people out here care for the melancholy stuff. I just said Boston because it is the first and only place that has really taken to some of my stuff.

For those of you who haven't heard, Tom just finished several shows in the Boston area opening for Juliana Hatfield. As an added incentive, the American Folk Singers have been receiving airplay there on local college radio stations and have generated a number of CD sales. Says Tom, "There's more folk music history and the singer-songwriter stuff in Boston. The college radio stations promote a lot of the singer-songwriters and they're always playing their stuff. People listen to it. It's a great tool."

**ED** (to Gregory Page): You have such a strong musical history and so many records to your credit. What's next?

**GP:** In general...recording. That's a passion of mine as much as writing is. Playing live sort of feels like

penance. Sometimes, you go out and you can tell it's going to be a weird situation. I don't really see myself going out in residency and trying hard to build a fan base at this point. I just see myself continuing to record and release albums and eventually I'd love to have somebody come along and help support the label that I started in 1994 called Bedpan Recordings, which is home to the Hatchet Brothers, José Sinatra, Tom's three albums, and my nine albums. It's a catalog of independent releases.

**ED:** Are there plans for recording another American Folk Singers album?

**TB/GP:** Yes, volume II. And we'll probably record it in the same fashion.

The American Folk Singers debut album was recorded within two days in Gregory's living room through an old phonograph. Says Tom, "I think that works well for the music that we're doing, the music format. A lot of times you hear these folk albums, the new ones, and they're so clean and clear and it's a whole studio thing. We're coming from a different place."

**ED:** Do you plan on recording more covers or will there be more originals by the two of you on the next album, or both?

**TB/GP:** We'd like to be able to do some more original stuff. There were ten songs on the first album; eight of them were old traditional standards. But we got a lot of comments on the original compositions in particular. People asked us to do an album like those songs and that feedback was real promising.

Gregory stated, "It's been a really prolific year for both of us in the sense that by the end of the year, we will have each released four albums. If we were signed to a label there's no way (that would hap-



The American Folk Singers: Tom Brosseau and Gregory Page

pen). We'd be waiting for space, recording (time). Music shouldn't be confined to quarters, it should be whenever you feel it." In asking how they choose their songs both Gregory and Tom gave homage to Lou Curtiss who they consider to be their musical advisor.

When asked about local performers they admire, both Tom and Gregory mentioned Carlos Olmeda. Another name cited was Lilla

Downs. Says Gregory: "My favorite show to date is one that I saw this year at the Adams Avenue Street Fair by this woman named Lilla Downs. It was so mesmerizing, so indescribable. I wanted to leave half way through the show so I could write because I was so filled with inspiration. Very rarely have I ever left a show wanting to write."

**ED:** What would you like to see happen in music the next year?



# 30th Annual Adams Avenue Roots Festival



## parlor showcase



# STARS EARN THEIR STRIPES THE AMERICAN FOLK SINGERS

**TB:** I always want to say that I wish people would get involved and support local music but that sounds very arrogant. I just think it should be on people's minds to provide local support, not just in music. There's a lot of talent out there and to progress as an artist it takes people coming out to see you.

**GP:** The thing that I've always said to myself at the start of a show is I wish there were 20 more people here. It's almost like a mantra. You always want 20 more people in the room.

I've been in San Diego since 1976 and I've seen lots of different scenes come in and out. I would like to see fewer DJs and disco techs and more

live music. But that sounds like I'm living in a cave because that's where the money is. Some of the biggest nights that the Casbah or Live Wire has, or downtown where they're lining up outside of clubs, are to listen to records to dance to.

Tom's thoughts on finding your audience and folk music: "They're out there somewhere. Maybe it's

just the notion of you have to find your audience. Sometimes your audience finds you and sometimes you just have to find your audience. I think a lot of times when people hear the word folk music they think of Pete Seeger or maybe Bob Dylan and Joan Baez and that's as far as their knowledge goes back. But it goes past Woody Guthrie. It's been around a long time. And it's American. It tells a great story and I think that anybody who comes to see us could identify with the songs."

If you've never seen the American Folk Singers and you're interested in learning more about folk music, come out to Twigg's on January 24 for their CD release party. Both individually and as a duo, Tom Brosseau and Gregory Page represent the best of what good local music is about.

[www.tombrosseau.com](http://www.tombrosseau.com)

[www.gregorypage.com](http://www.gregorypage.com)

## What Is American Folk Music?

by Liz Abbott

Thanks to the tireless efforts of John and Alan Lomax, who traveled to the far corners of the United States during the 1920s and 1930s to collect songs, the genre of American Folk Music was born, making its way into the mainstream, where it gained an appreciative audience. Armed with just a tape recorder, the Lomaxes went to work camps, honky tonks, penitentiaries, railroad gangs, churches, and hundreds of homes around the country to interview and record men and women who shared the music, songs, and stories they grew up with. Although such music may have existed within a particular part of the country

for a long time, chances are the songs would have faded into oblivion. As primarily an oral tradition, folk music had been handed down from generation to generation, and with each retelling a song might morph into something entirely different to reflect a new circumstance or replace something outdated. Radio was just becoming popular when the Lomax embarked on their mission, which helped the music later reach the masses. Folk music is by definition music of the people and American Folk Music is a living testament to the travails of the common man. It not only celebrates the rich cultural heritage of our forefathers, but folk music also depicts a way of life as told in hundreds of songs collected

from people of many walks of life, social strata, and occupations. Within the vast body of American Folk Music, you'll find a large number of subcategories. There are the cowboy songs that tell of trail driving, hard living, and loneliness; sea shanties describing the power of the sea, the hunt for whales, and drunken sailors; songs of the working man engaged in backbreaking and sometimes dangerous physical labor; religious spirituals meant to bring comfort in a punishing world, healing to the sick and hurting, or joy in praising God; love songs; songs about heroes and brave men; and ballads of soldiers gone off to war.

Regardless of what kind of folk song it is, the commonality of human



Alan Lomax, 1942

experience described in the lyrics makes this kind of music appealing to most everyone. And it is good to know that the American Folk Singers continue to carry on the tradition.

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Lou Curtiss and the Roots Festival planners are planning a special festival this year to mark its 30th anniversary. A celebration of our musical heritage, the festival features a diverse range of traditional music, including bluegrass, folk, country, cowboy, and blues, performed by more than 30 local and national artists on six stages on Adams Ave. in the heart of Normal Heights.





## the highway's song

# Harvey Reid: Traveling Troubadour Makes the Trek to San Diego

by Ellen Duplessie

So often when we read the bio of an artist, we learn about the many musical influences from family and friends during the early years of life. Rarely do we hear of someone like Harvey Reid who had very little musical direction from home. However, he was obviously born with an innate musical gene that would propel him throughout his life into that inescapable vocation that we call "musician."

In fact, Reid proved to be even more than a musician, according to our general understanding of the term, as basically "one who plays music." Coming from an academic family, he was expected to go to college, and so he did, studying abstract mathematics and

French. Reid graduated *Magna cum Laude*, honing his left-brain intellectual skills, which, combined with his love of music, would lead to his invention of the partial capo. Moving to Nashville in 1979, Harvey Reid founded the Third Hand Capo Company and published *A New Frontier in Guitar*, a book that is the first documented work on the partial capo.

Up until this point, from his birth in 1954 in the high desert of rural California, during his early childhood years in New Mexico and Michigan, and into those formative years as a teen in the singer/songwriter-rich Washington D.C. area, music had already cast its spell upon him. Though he came from a non-musical family, his

mother's love of folk and classical music and the music playing on the radio during the '60s exposed him to sounds that became an unavoidable part of his life.

Taking up folk guitar at age 14, he began writing from the start, playing and singing with friends yet with no plans whatsoever to become a

musician. Things changed however when the now-legendary WHFS radio in Bethesda, Maryland, introduced him to American roots music. He recalls listening to hours and hours of music on this station, absorbing the music and even researching American acoustic music at the local library and record stores.

His course was set. Harvey Reid was destined to write, play, sing, and perform music for the rest of his life. He has supported himself as a musician ever since college. Reid played

the blue-color folk circuit in New Hampshire, formed his own Harvey Reid band, and played with a country-rock group called the Rainbow Riders in North Virginia. He is the author of the 320-

page book, *Modern Folk Guitar*, which became the first college textbook on folk guitar. After winning the 1981 National Finger Picking Guitar Competition, he had the opportunity to record his first LP, *Nothing But Guitar*.

Since 1984 Reid has released a series of recordings that have brought him

*"[Reid] is the author of the 320-page book, Modern Folk Guitar, which became the first college textbook on folk guitar."*



Harvey Reid

increased attention in the acoustic music world. The 1989 release of his CD *Solo Guitar Sketchbook* has launched his career as a national artist.

He now travels throughout the U.S. and abroad, performing at concerts and festivals. We are most fortunate that he has made San Diego one of his stops this month. Be sure to catch his show on January 10 at the charming Carlsbad Village Theater. Phone (760) 729-0089 for ticket information.



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## Hosing Down

by José Sinatra

While researching my proposed biography of the "forgotten" Osmond brother, Dwanell, I became struck by the unbending decency and decorum the mysterious superstar has always exhibited amid all that dazzling fame. My admiration, however, became punctured by an annoying sliver of sadness: as time booty-dances by, show business seems to contain fewer and fewer stars who possess the virtues and integrity that celebrities like Dwanell and myself have always embodied. In fact, at no time in human history have so many celebrities dishonored their lofty positions as they've done in just the past century or so.

The cultural gods and goddesses of our society too frequently forget that an almost supernatural dignity is even more important a requirement of the job than shielded narcissism. When icons debase themselves and behave like most average people, the truly decent few of us remaining hurry to the communal celebrity pond to gaze at our reflections and try to will away thoughts of a fearful drought, with public worship and jealousy of us drying up—our two most essential vitamins blowing away in the winds of a world that might never know how much we cherished presiding over it. Or how much we sometimes really cared.

Forgive me. I must take a moment to compose myself.

Thank you.

What follows now is intended for chicks only.

Sorry guys, it's a v-thing. You wouldn't understand. (Go out and cheat on your lady again like you told me you always love to do. Later, dude.)

Darling, I'd like to put into words how torturously grateful I am nearly every hour of most days for being able to share my integrity, my sensitivity with you. Yes, you. I'd love to make you understand how important you have become in my life . . . What it really means to feel your eyes gliding along my paragraphs, seeking the climax and release of the final words. But, sweet darling honeydew, I simply haven't the space.

Oh, you're blushing. Do I embarrass you? Or is it that other unique and rosy bloom that sometimes appears like a halo on the skin of one who yearns to couple with me? How lovely—the fiery glow of those elegant embers that are your cheeks, your lips, your shoulders, your naughty bits. I blush as well now, at my delicately poetic frankness. But since I know diddly squat about your history, allow me to retreat to the original freaking point of this month's column.

Far too many robes of fame are being stained by hot shots who forget their station in life and begin to mimic the absurd behavior patterns to which average people are genetically predisposed.

Item: Seattle is not in Montana. Axel Rose (Bill Baily): Won't you come home to Paradise City? Find a school and take a fifth-grade geography course. And have your teacher show you what wrist watch-



The inimitable Mr. Sinatra

es and clocks are for. Good luck with the tour.

Fight 'em: Diversionary tactics. They're *so* not new. Sean (Sue Ann) Penn's absurd flirtation with global diplomacy is simply a moronic attempt to have us forget the fact that he is a strung-out pot head (a sad fact, irrefutably proven in the still-popular 20-year-old documentary filmed at Ridgmont High when he happened to be a student there).

Bite 'em: In researching her role for that eagerly awaited (and as yet un-conceived) movie, everything Wynona Ryder (Horowitz) needed to learn about drug-addled thieves she could have gleaned during a simple phone chat with the CEO of just about any record company, movie studio, or radio station in America.

So as I appeal to fellow stars to look up the word "pride" somewhere, I find my own begin to swell anew, and a tingling sunset tickles my celebrity skin. Even Dwanell Osmond can't touch the blush of my own embarrassed arousal . . . the ruddy rose of the Hose . . . which I surrender to only you.



## Resolution for the New Year

by Paul Abbott

Every year technology makes new things possible. In the world of music this is most evident in the recording sector of the industry. In the early 1980s digital recording started making its way into professional studios, and by the early 1990s it had become affordable enough for home-based studios.

Today, with a few thousand dollars it's possible to make recordings at your home that rival professional studios: if you know how to use the equipment. The problem is, most people don't.

When I listen to recordings, the thing that almost always gives away amateur efforts is the overuse of reverb. Reverb as an abused effect has led to the degradation of more recordings than I care (or am able) to list. When I sat down to think about why this is, only one answer came to my mind: insecurity.

We're all insecure (yes, *even* artists). And we use different means to hide this fact. Small dogs bark loud, middle-aged men drive fast sports cars, and musicians give everything a healthy lacquer of reverb. Like dogs and middle-aged men, a musician's desire to appear larger than life isn't necessarily a



Paul Abbott

bad thing. However, a façade doesn't change the integrity of a structure . . . only temporarily hides it.

Regardless of how one chooses to record, the point is to communicate a message through sound. If audio is not well recorded, no amount of processing can make it good. An analogy I like to use is cooking. Salt can do a lot to bring out the flavor of a well-cooked meal. But no amount of spice can make bad food taste good.

A new year is upon us. And about this time most people start putting together a list of resolutions. Well go ahead, scribble away: 99 percent of us won't make it past March. But if you're a musician and are really looking for a resolution to make a difference in your recordings, I've got a challenge for you: quit abusing technology.

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## of note



### The Hatchet Brothers Love Hurts

by Lyle Duplessie

What a great band the Hatchet Brothers are! After listening to *Love Hurts*, it just confirms again that we in San Diego have something very special in these guys.

The Hatchet Brothers have got all the basics of the concept of "roots" covered. The impression one gets from listening to this 11-song CD is that the Hatchet Brothers are rooted in roots. They'll take you to Bakersfield with Haggard's "The Bottle Let Me Down" and Buck's "Streets of Bakersfield." Then they'll take you across the great pond with a very angry "Pair of Brown Eyes." They've got the neo-folk base covered with Neil Young's "Albuquerque." They reach back a ways with the F.&B. Bryant classic "Brand New Heartache." Ol' G.P. would be proud of them with their renditions of "You're Still on My Mind." They've got the traditional "When Will We Be Married?" souped up and smoking.

Yes, there are a lot of cover songs on this CD, but that's all right, particularly if you're a Hatchet Brothers fan.

True to the West Coast tradition of brash and in-your-face cow punk, the band certainly captures that attitude. The Hatchet Brothers are also a fun, enjoyable band. This is what makes them and this CD so cool.



### Chuck Schiele Chuck Schiele and the Mysterious Ways

by Phil Harmonic

There are many distinct characteristics that define a great songwriter — some who write clever lyrics with catchy riffs and melodies (Ric Ocasek of The Cars) and some who have a command of the vernacular, along with a deep, heart-felt desire to send a message to mankind through meaningful, thoughtful, spiritual lyrics of life's experiences (Cat Stevens). Chuck Schiele falls into the latter category. On his new self-titled CD, *Chuck Schiele and the Mysterious Ways*, his lyrics, combined with an up-beat eclectic musical style, beget quality songs for the thinking man. You read the lyrics simultaneously along with the song. You do this a few times as you would a poem to get the full meaning and impact of the song. Quality music requires many listenings to fully appreciate it. Schiele's message is clear in songs such as "Naked" and "I Remain" and also "Higher Ground." He took the road to find out.

There are also four instrumentals interlaced throughout the CD that allow the listener to better absorb the lyrics from the previous track. Besides the message, profound and human, the music bounces and jumps out at you. It contains an essence that is pleasant and very listenable. To quote Chuck Schiele, "It keeps me reaching for higher ground."



### Peter Sprague and Blurring the Edges Sombra

by Phil Harmonic

Back in the late '70s, the jazz scene in San Diego was small but on the verge of a comeback. Joe Marillo initiated shows at the Catamaran in Pacific Beach, which brought many jazz greats to town. You might have been lucky enough to catch Daniel Jackson at the Crossroads (corner of Fourth and Market Streets). Or, if you preferred guitarists, I recall three who were incredible: Bill Coleman, Pat Kelly, and Peter Sprague. Of those three, Peter Sprague still delights local audiences with his virtuosity. It used to amaze me that I could go to a little North Park coffee shop, Drowsy Maggie's, and hear, for free by the way, Peter Sprague performing quality jazz of the highest level compared to anyone I had heard up to that time. Lucky for us, Sprague has remained a local, and along with friends and family, has put together the group Blurring the Edges. Their latest CD, titled *Samba* meaning "shade" in Spanish, has an international feel that is created by meshing together the musical characteristics of jazz, pop, samba, flamenco, and celtic. The fusion is truly eclectic.

Sprague is joined by Fred Benedetti also on guitar; Tripp Sprague on flute, reeds, harmonica, and synthesizers; and Hall Sprague on percussion. I listen with the sound turned up high as I clean and putz around the house, and to my astonishment, I'm doing the bossa nova and I don't even know how to dance!



### Will Ray Mojo Blues

by Brian R. Ehrenpreis

So I'm driving out to Vegas, with my long-time companion Belinda Carioca at my side. Little Feat was on the rack, singing about shady characters and sleazy women, and Belinda, as usual, was in a bad mood and wanted to share it with me.

Belinda decided to put the seat back and pretended to sleep, her silver loop earrings twinkling in the moonlight.

I'm already sick of the Feat, so I crank in a new CD I'd picked up called *Mojo Blues* by Will Ray, a brilliant guitarist and Hellecaster mainstay. I'd heard this guy play many times, but never in a blues context and never as a solo act. I slipped it into the CD player and settled back for the long drive to Nevada.

First song is called "Wait a Minute." There's nothing like a hot blues shuffle to wake you up and get the juices flowing, it is perfect road music. I was instantly energized, and I noticed Belinda stirring next to me. The guitar was blazing, as was the harp. The next song, "Santa Cruzin'," finished me off. Man, does it swing. In addition to Ray's guitar, the song features some hot playing by Emmet Ray Jr., Will's cousin or sister or both. Belinda was now awake and seat dancing, her bad mood gone. The third song, called "Bad Bad Day," is a sensuous minor-key slow blues and did nothing to hurt the mood in my car.

The songs on this record are varied and interesting, with different rhythms and tones that keep it fresh. And the guitar playing is sensational, an eclectic combination of straight blues, jazz, swing, and a little Roy Buchanan thrown in for good measure.

"I Hate My Day Job" features a solo by John Jorgenson, another Hellecaster guitarist who plays in Elton John's band now. The traditional "Shenandoah" is highlighted by a soulful lead guitar by Ray and an odd acoustic rhythm by tee-shirt maven Bill Herzog. "Oh Me, Oh My" is a reggae-flavored tune in which Will shows off his vocal chops.

When we arrived, the music was humming in my brain and has been ever since.



### Carter Family

by Lou Curtiss

#### This Has Been a Year for Carter Family Collectors

##### In the Shadow of Clinch Mountain

First Bear Family gave us *In the Shadow of Clinch Mountain*, a 12-CD box set with a 220-page book that includes well over 300 recordings, reflecting the group's influence on American music. Featured are the Victor, ARC, and Decca recordings and their 1939 Associated Radio transcriptions plus interviews with Maybelle and Sara from the 1960s. The book, which is priceless, contains snapshots, words to every song, a discography, and notes on all the sessions. The amount of work that went into this set is mind-boggling, and its release is truly a major musical event.



#### Will You Miss Me When I'm Gone?

If that isn't enough, you sure have to have Mark Zwenitzer's book *Will You Miss Me When I'm Gone?* (Simon & Schuster, 2002), a fascinating work with lots of first-hand research on all the members of the Carter Family. This book covers the family from their discovery by Ralph Peer in 1927 to their final efforts in the 1950s, and on into the various efforts of Maybelle and her daughters. The book gets a little more into the personal life of A.P. and Sara as they discuss the strange forces that led to their divorce. It also discusses A.P.'s friendship with black guitarist Leslie Riddle and later bluegrass musician Bill Clifton. This is fine reading in a book that Carter family fans will find hard to put down.



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# 'round about



## Local Yokels

### A HAYSEED'S MUSIC PICKS FOR JANUARY

by Gus T. Williker

*The year is comin' to a close,  
but did ya enjoy my purdy prose?  
Wus it good fer you,  
or ya thunk it blew?*

I'm not the resolution sorta guy, but I do see the value in sum year-end feedback. I NEED it. Does "Local Yokels" suck? Should I stick to arousin' people thru extremely erotic fotos of myself posted on the World Wide Web? Are you a regular reader who can't make it thru the month without Metamucil and MY column? Or, could ya take it or leave it like a free can of Koozie (from K-mart? If I don't git any e-mail, I'll assume that you'd rather watch Anna eat cupcakes. gus\_t\_w@yahoo.com Begin the new year with the bizarre. **Unknown Hinson** is playin' the Belly Up Tavern on Thursday, January 2, and he's

crazier than crashin' a PETA party wearin' a platypus pelt. He's sum cracked country to be shore, but he's damn, damn funny. **Reverend Horton Heat** headlines.

**InCahoots** launches its Thursday Rock-A-Billy and Bluegrass Music Nite this month. They're plannin' to have live music too. I say it's a "two-step" in the right direction! (uh...are my bad jokes gonna affect yer year-end appraisal?!) **Hot Rod Lincoln's** played Tio Leo's Lounge so much, I can't picture 'em without a tortilla chip in my hand. I better git ready fer beer nuts when they play the Kensington Club on Friday, January 3. **Ghost Town** is giggin' thar that nite too.

**Devil Doll** is comin' to town, mid-town ta be precise, on Friday, January 10. This hot 'n sassy gal does more than just

swing; her band really bounces from style to style, but always keeps it tight. She's got a CD out, called *Queen of Pain*, and you can find out more by goin' to [www.devil-doll.com](http://www.devil-doll.com). She'll be appearin' alongside **Deadbolt** and **Red Eye Gravy** at the Casbah.

From the queen of pain to the queen of rockabilly...**Wanda Jackson** will be at Tio Leo's Lounge on Thursday, January 23. The **Cadillac Angels**, and the ever-present **Hot Rod Lincoln** are also on the bill.

The American Folk Singers — Gregory Page and Tom Brosseau ... what's the chance you didn't kno' that? — have a CD out called *Music from the Bad Old Days*. They cover standards like "Mule Skinner Blues" and "Tennessee Waltz." Pick up a copy at thar Twiggs Tea & Coffee show on Friday, January

24 (Mail it to: Gus, po box 90233, San Diego, CA, 92169).

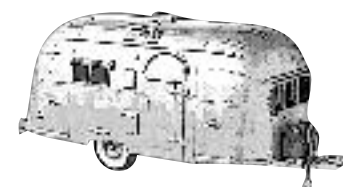
And finally, the **Paladins**, **Jesse Dayton** and **Mike Barfield** are at the Casbah on Thursday, January 30. This is all-star talent here, so I really expect ya to go, but if yer po', stand outside the do', but don't git slammed on the toe.\*

xoxo,  
Gu\$  
[www.WhiteHotTrash.com](http://www.WhiteHotTrash.com)

\*The *San Diego Troubadour* does NOT support the use of flagrantly awful rhymes and/or poetry. The author takes full credit for this crap. We had nothing to do with it.



Gus Williker, the "Sexiest Man Alive," according to the media.



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# 'round about

## JANUARY MUSIC CALENDAR

### thursday • 2

**Bitty Bums/Tom Bowles**, Twiggs, 8:30pm.

### friday • 3

**Tom Bowles/3 Simple Words**, Twiggs, 8:30pm.

**Carlos Olmeda**, Lestats, 9pm.

**Blue Rockit**, Tio Leos, 9pm.

**Berkley Hart**, Whistle Stop, South Park, 9pm.

**Bluegrass Open Mic, Karaoke Style**, Round Table Pizza, 1161 E. Washington, Escondido. Call 760/726-8380 for more info.

### saturday • 4

**The Enchanted**, Lestats, 9pm.

**Tom Corley**, Twiggs, 8:30pm.

### friday • 10

**Kerrie Caldwell/Robert Spencer**, Twiggs, 8:30pm.

**Carlos Olmeda**, Lestats, 9pm.

**Kitchenfire**, The Field, 9pm.

### saturday • 11

**Kev**, Lestats, 8pm.

**Louise Taylor**, San Dieguito United Methodist Church, 7:30pm. Reservations: 858/566-4040.

**Patrick Dennis/Lisa Lander/Adam Orr**, Twiggs, 8:30pm.

**Gregory Page & Guests**, Millie's House Concert, 8pm. Call 858/531-1357.

**Blue Rockit**, Seaport Village, 1-4pm.

### sunday • 12

**Chris Stuart & Back Country CD Release**, Dizzy's, 5pm.

### tuesday • 14

**Muriel Anderson**, Twiggs, 8:30pm.

### wednesday • 15

**Andrew Beacock**, Lestats, 8pm.

### thursday • 16

**Bitty Bums/Tom Bowles/Noonie & the Nictones**, Twiggs, 8:30pm.

### friday • 17

**Peter Sprague & Friends**, Dizzy's, 8:30pm.

**Lou Curtiss' Roots Showcase**, Lestats, 7pm.

**Roy Rogers and Norton Buffalo**, Humphrey's Backstage Lounge, 7pm.

**The Prince Myshkins**, Twiggs, 8:30pm.

### saturday • 18

**Celia Lawley**, Breakfast Show at Indian Wells RV Park, 47-340 Jefferson St., Indio, CA, 9:15-10am. Call 760/347-0895 for info.

**Middle Earth**, Twiggs, 8:30pm.

**Celia Lawley**, Happy Wanderer RV Park, 84-250 Indian Springs Dr., Indio, CA, 9:15-10am. Call 760/342-2159 for info.

**The Brothers Four**, East County Performing Arts Center, El Cajon. Call for info.

### sunday • 19

**The Prince Myshkins**, Twiggs, 8:30pm.

**John McCutcheon**, San Dieguito United Methodist Church, 7:30pm. Reservations: 858/566-4040

**The Hank Show**, A tribute to Hank Williams, Cask & Cleaver Restaurant, 3757 S. Mission Rd., Fallbrook. Call 760/728-2818 for reservations.

### monday • 20

**Edgar Cruz/Christopher Dean**, Valley Music, El Cajon, 7:30pm. Call 444-3161 for info.

### tuesday • 21

**Jason & Jane**, Twiggs, 8:30pm.

### thursday • 23

**Bitty Bums/Tom Bowles/ Jim Bianco**, Twiggs, 8:30pm.

### friday • 24

**Carlos Olmeda**, Lestats, 9pm.

**The American Folk Singers**, Twiggs, 8:30pm.

**The Chieftans**, California Center for the Arts, Escondido. Call for info.

### saturday • 25

**Saba/Tom Corley**, Twiggs, 8:30pm.

**Phil Christie**, San Dieguito United Methodist Church, 7:30pm. Reservations: 858/566-4040

**Kathy Mattea**, East County Performing Arts Center, El Cajon. Call for info.

### thursday • 30

**Bitty Bums/Tom Bowles/ Jim Bianco**, Twiggs, 8:30pm.

### saturday • 31

**Kevin Tinkle/Becky Hammett/Angela Coreia**, Twiggs, 8:30pm.

**The Decendants**, Lestats, 9pm.

**Berkley Hart**, Croce's Top Hat,

### WEEKLY

#### every sunday

**7th Day Buskers**, Hillcrest Farmer's Market/DMV parking lot, 10am-1pm.

**Celtic Ensemble**, Twiggs, 4pm.

**Extreme Country**, hosted by **Mike Vlack**, 7-10pm, KSON (97.3 FM).

**Jazz Roots**, hosted by **Lou Curtiss**, 9-10:30pm, KSDS (88.3 FM).

**The Bluegrass Special**, hosted by **Wayne Rice**, 10-midnight, KSON (97.3 FM).

#### every monday

**Open Mic Night**, Lestats. Call 619/282-0437 for info.

**Open Poetry Reading**, Twiggs, 8pm.

#### every tuesday

**Comedy Experiment**, Lestats, 9pm.

#### every wednesday

**Open Mic Night**, Twiggs. Sign-ups at 6:30pm.

**The Hatchet Brothers**, The Old Sod, 9pm.

#### every thursday

**9pm Will Edwards' Music Show**, Twiggs, 8:30pm.

**NOTE: Times and dates are subject to change. Please check with venues for information.**

## Bright Spirits and Good Cheer at the S.D. Troubadour Holiday Party

Photo: Liz Abbott



Thom Vollenweider with Robert Woerheide and fiancée

Photo: Liz Abbott



Patrick Dennis, Jim McInnes, Jeff Berkley



Mark Jackson, Laurie and Peter Bolland, Chuck Schiele

Photo: Ellen Duplessie



Owen Burke, Jon Edwards, Frank Mannella

Photo: Ellen Duplessie



Chris Hoffee, Marcia Staub, Chuck Schiele

Photo: Ellen Duplessie



Randy Hoffman & Owen Burke "drum" in the kitchen

Photo: Liz Abbott



Christopher Dean with wife and Suzie Reed

Photo: Ellen Duplessie

# the local seen

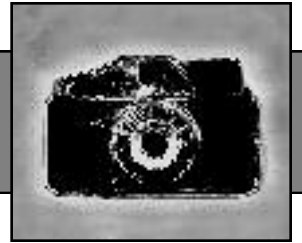


Photo: Millie Moreno

Anya Marina at M-Theory

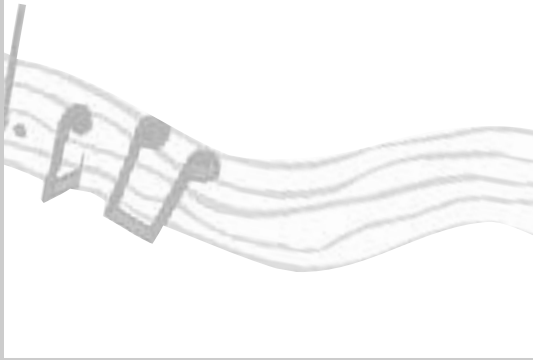


Photo: Millie Moreno

Billy Midnight at M-Theory

Photo: Thom Vollenweider



Lyle Duplessie, Jim Wakefield, Suzie Reed at Troubadour party

Photo: Ellen Duplessie



Joe Mendoza at Troubadour party

Photo: Ellen Duplessie



Lisa Sanders at Troubadour party



Photo: Ellen Duplessie

Jose Sinatra, Liz Abbott, Phil Harmonic at Troubadour party



Photo: Thom Vollenweider



Patrick Dennis and Chris Hoffee at Troubadour party

Photo: Ellen Duplessie



Peter Bolland & Broken Hills at Dizzy's



Photo: Ellen Duplessie

Jack Tempchin with Rocket Science in Encinitas

Photo: Fred Buckley



Chuck Schiele and Marcia Staub at Dizzy's



Photo: Fred Buckley

Danielle LoPresti at Dizzy's

# DARK-THIRTY PRODUCTIONS

[www.darkthirty.com](http://www.darkthirty.com) *presents*

Photo: Marc Tule



## **Deborah Liv Johnson**

January 12, 2003  
7:30 p.m. • \$15



*Canadian Juno Award Winner*

## **Bill Bourne**

April 13, 2003  
7:30 p.m. • \$15



## **Joe Rathburn**

February 2, 2003  
7:30 p.m. • \$15



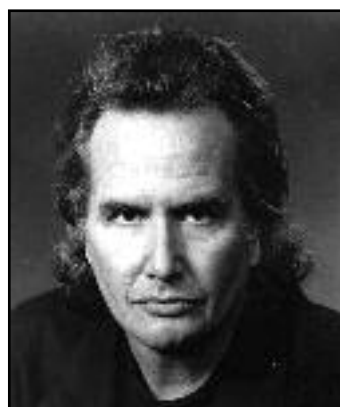
## **Ray Bonneville**

May 18, 2003  
7:30 p.m. • \$15



## **Michael Smith**

March 2, 2003  
7:30 p.m. • \$15



## **John Stewart**

June Date TBA, 2003  
7:30 p.m. • \$20

Photo: Paragon Light



## **Chris Smither**

March 16, 2003  
7:30 p.m. • \$15



## **Dan Connor and Friends**

July 6, 2003  
7:30 p.m. • \$15

**Reservations and Information:  
619/443-9622**