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SAN DIEGO  
**ROUBADOOR**

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



September-October 2004

THIRD ANNIVERSARY ISSUE

Vol. 4, No. 1

**OFFICIAL PROGRAM**  
**adams ave.**  
**street fair**

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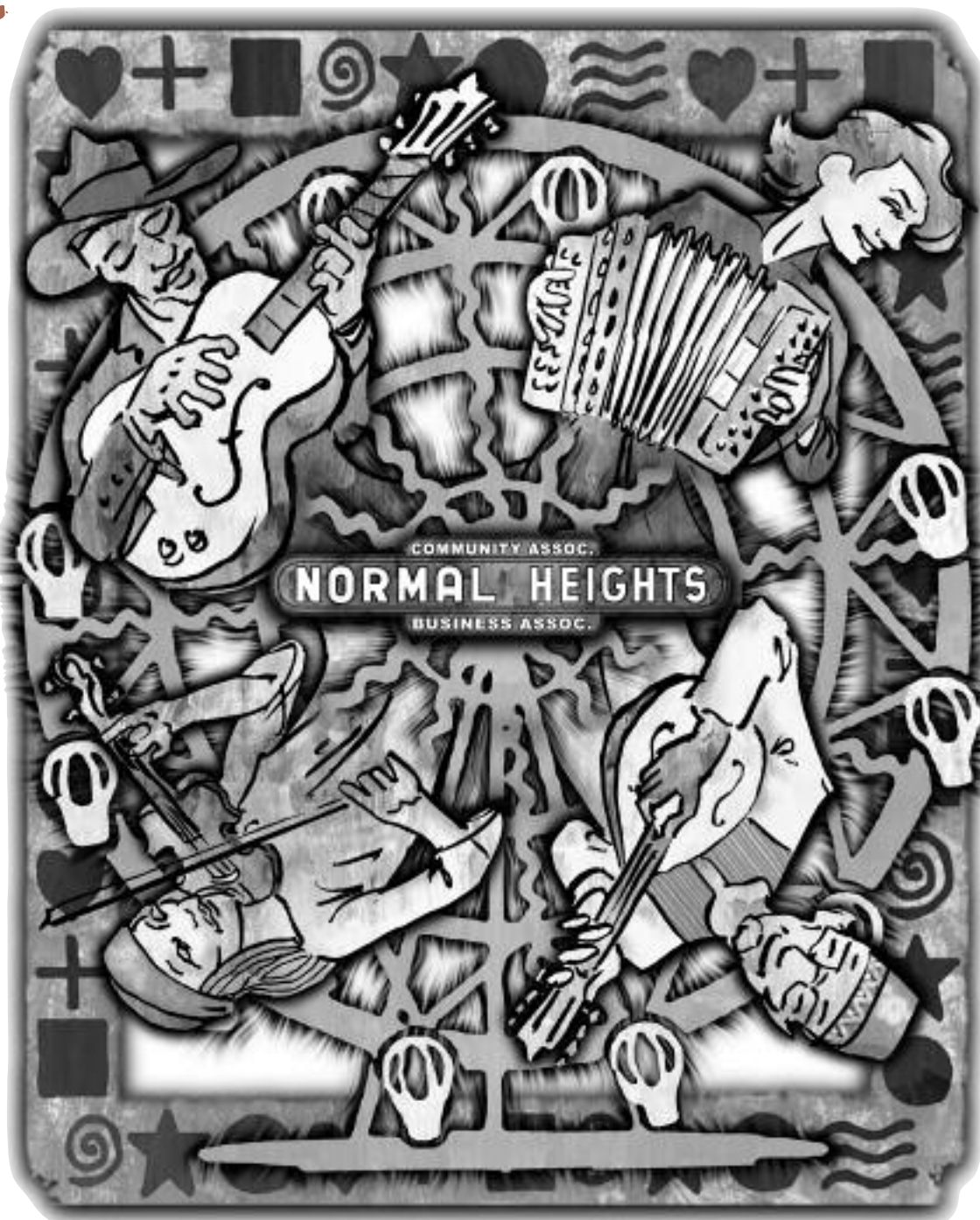
# ADAMS AVENUE STREET FAIR

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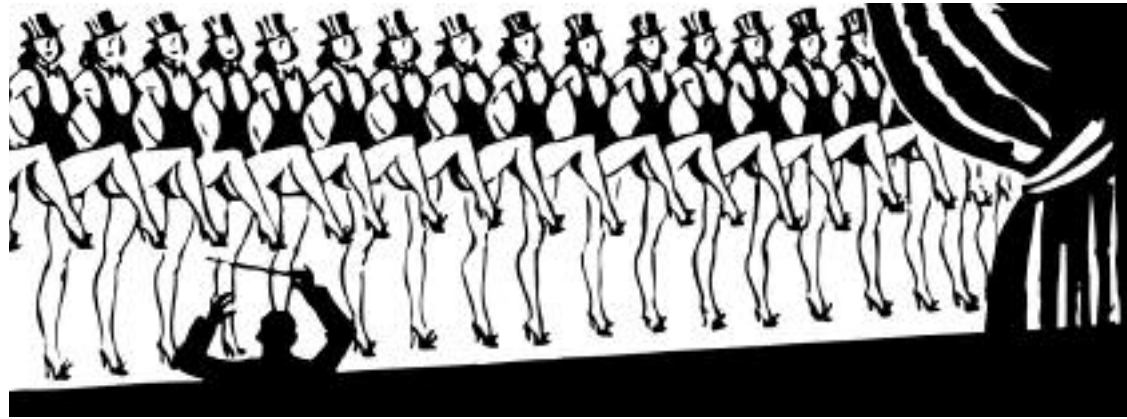
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Once again, the last weekend in September brings us the the largest, most diverse, free music festival that may exist in the world today. At the Adams Avenue Street Fair, located between Bancroft Street and 35th Street in Normal Heights, more than 80 different musical acts will take the stage over a two-day period: Saturday, September 25, 10am-9pm, and Sunday, September 26, 10am-6pm. This event features every musical genre imaginable, defining our city as eclectic and progressive. In addition to headliners of national renown, the local music scene is also well represented — the scene that spawned the careers of Jewel, Jason Mraz,

and many more — and continues to draw musicians to San Diego from all over the country who seek fame and exposure. Fun and family-oriented, there is so much to enjoy at the Adams Avenue Street Fair: Three beer gardens, carnival rides, a pancake breakfast, and more than 400 food and arts and crafts booths.

Inside these pages, you will find schedules, artist profiles, a map, and anything else you'll need to know to fully experience this special weekend. For further information, visit: [www.GoThere.com/AdamsAve](http://www.GoThere.com/AdamsAve).



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**WELCOME**

TO THE 23RD ANNUAL ADAMS AVENUE STREET FAIR

*Welcome back my friends to the show that never ends  
We're so glad you could attend, come inside, come inside*

— Em erson, Lake and Palm er



It's hard to believe that a homely little block party on April 3, 1982 has grown in to the Adams Avenue Street Fair, Southern California's largest free music festival.

On that crisp spring afternoon, a barbershop quartet kicked off the proceedings at 4 p.m. on a mere half block of Adams Avenue, just east of Felton Street. A dance group, a boys choir, and a light jazz combo performed afterward.

The fair was capped by the illumination of the Normal Heights Sign over Adams Avenue at Felton Street, a sheet metal and neon sign that had been dark and derelict for a number of years. Neighborhood activists, under the banner of the Normal Heights Community Association, pulled together to obtain funds to restore the sign. They organized the block party to celebrate the rekindling of the community's beloved floating monument.

Eventually, the date of the Street Fair was moved to late September to take advantage of warm weather. From these humble beginnings, the free fall festival grew to add food, arts and crafts vendors, carnival rides, and a few more bands. A pancake breakfast on both days of the festival continues to be a unique, "neighborly," and popular aspect of the event.

By 1992, the fair had expanded by seven blocks and had a music stage on either end of the event. Music coordination was handled by Kevin Morrow, noted talent buyer for the Belly Up Tavern in Solana Beach. Morrow booked music acts like Mick Taylor of the Rolling Stones, Robbie Krieger of the Doors, No Doubt, and many other notables. Morrow left San Diego after the 1993 Street Fair to work for the House of Blues in Los Angeles.

In 1994, Lou Curtiss, proprietor of Folk Arts Rare Records at 3611 Adams Avenue, lobbied the Adams Avenue Business Association, co-producers of the Street Fair, to add another music festival in the spring to showcase folk and traditional music. Curtiss produced the San Diego Folk Music Festival at San Diego State University for over 20 years. The festival was re-born as the Adams Avenue Roots Festival in April of 1994.

Curtiss' considerable knowledge of popular music was also applied to the Adams Avenue Street Fair and he became the music curator for the event. In 1994, the number of stages was increased to seven and the number of acts grew to 70. In addition, the City of San Diego anointed the Street Fair one of San Diego's 20 "traditional events," a status that helped spare the event from city-related expenses such as police and fire protection for a number of years.

Although, the event continues to be free, the Adams Avenue Street Fair has provided funding for Adams Elementary School, the Normal Heights Community Association, and Adams Park. It also helps pay operating expenses for the Adams Avenue Business Association (AABA), which produces the Street Fair, as well as the Adams Avenue Roots Festival, Taste of Adams Avenue, the San Diego Adams Avenue Antique Street Faire, and an array of public improvement projects on Adams Avenue in partnership with the City of San Diego. These public improvements—trees, lights, sidewalk repairs, storefront improvements—along with the special events, are intended to make the Adams Avenue business district a shopping destination for neighborhood residents and visitors alike.

Welcome to the neighborhood. Welcome to Adams Avenue. Come back again real soon. In the meantime, enjoy the Adams Avenue Street Fair!

**Marco A. Anguiano**  
Executive Director  
Adams Avenue Business Association



# The San Diego Music Awards: Double Motive Rewards Talent, Benefits Schools

by Bart Mendoza

San Diego in the 21st century does indeed have a thriving music scene, with something for just about every musical taste. But it's important to consider that the San Diego musical community actually comprises many "scenes" all knit together under the banner of San Diego music. While the camaraderie among local musicians is actually particularly strong, the one annual event that one sees all musical genres truly cross over is the San Diego Music Awards ceremony.

Though this year's show is billed as the 14th Annual San Diego Music Awards (SDMA), scheduled for September 28 at Humphrey's by the Bay, its roots actually go back a bit further. "The SDMA started in 1991," says Kevin Hellman, producer of the event. "Before that there was the North County Entertainer Music Awards, which was affiliated for nine years with the now defunct North County Entertainer newspaper."

An editorial change at the paper set the wheels in motion. "When that newspaper changed its focus away from music completely, we decided to change focus. Music was exploding here and we felt we

needed a countywide thing anyway," says Hellman.

The first awards show was held at the La Jolla Museum of Contemporary Art and, unlike today where you might see dozens of nominations in certain categories, the show then was a much smaller affair. "I think there was something like 14 categories," explains Hellman with a laugh. "And we had a hard time finding enough albums to nominate in some cate-



The Rugburns at SDMA in 1991.

gories." Today there are 30 categories, for a potential of 180 artists to be nominated, though a few artists each year do end up being nominated in more than one category.

The ensuing years have seen the show's venue jump around a bit — in 1992 and 1993 it was held at Humphrey's,

in 1994 at Symphony Hall, in 1995 at the Spreckels Theatre, from 1996 through 1998 it was at SDSU's Montezuma Hall, in 1999 at 4th & B, and it's been back at Humphrey's ever since.

It's become a large production. "All told about 50-60 people [including the author] are involved in this," continues Hellman. "There is a core group of about ten people who are involved in the influential decisions, meaning that they help create the nominees' ballots and discuss who the performers will be, that sort of thing. And then there's a group of people who are in the stage production business — everybody from stage hands to spotlight operators to production managers. It takes a really good group of people to execute something like this, and we're fortunate to have some of the best. Just one example is Tim Hall, who used to own Brick by Brick. He actually flies here from Jacksonville, Florida, where he lives now for four days every year, because he wants to help. He believes in this that much."

Besides showcasing local music, the awards show does have an ulterior motive: to raise funds for San Diego City Schools' music programs. "To date we've raised \$216,502," remarks Hellman. "The very first year we gave to a North County charity, then years two through nine we donated money to the San Diego School District for their music and arts programming." Today, instead of money, the Awards Foundation pays for things up front. "For a couple of years of that time we actually physically bought brass instruments because they couldn't tell us where the money was going. They told us what was needed and we went out and bought the instruments. We spend a lot of time on this cause and we want to make sure the money is going where it's supposed to."



Joey Harris, Bart Mendoza, Derek Plank, Jeff "Stinky" Aafedt, Gregory Page, Mike Halloran, Joy Eden Harrison, Derek Duplessie, and José Sinatra, backstage at the 2000 awards show.

the contenders might be in any category, the Lifetime Achievement Award is a difficult choice each year. "We're looking for someone who's been involved in music for a long time, who has made a contribution to music in San Diego," Hellman states. This year's recipients are jazz saxophonist Charles McPherson and early 1960s' bluegrass legends the Scottsville Squirrel Barkers, all of whom will take the stage for a few numbers. "To me it's a thrill having somebody like Charles McPherson attend the show, much less perform at it. The guy is a major player nationally."

The *San Diego Troubadour* is proud to have been an integral part of bringing the Scottsville Squirrel Barkers together for a reunion after 30 years and promoting both a show at the Carlsbad Village Theatre and a set the next day at the Adams Avenue Roots Festival. Featuring a number of star players, the group is perhaps best known as the starting place for future Byrds and Flying Burrito Brothers member Chris Hillman, as well as Ed Douglas, original proprietor of the Blue Guitar. "These are legends," Hellman says. "These are people I've looked up to for a long time. It's an honor for me to even shake their hands."

Over the years, the awards show has seen numerous highlights and memorable moments. Presenters have included local TV news celebrities as well as television's Last Comic Standing winner Dat Phan, the Who's John Entwistle, and the Doobie Brothers' "Skunk" Baxter. All of San Diego's biggest names, from Blink-182 and Jewel to Switchfoot have taken part, with each year's televised ceremony (on Channel 4 this year) providing highlights from the show. But perhaps the most memorable moments were Lifetime Achievement Award winner Jack Tempchin's 2002 appearance, when he was joined onstage by 1960s' pop hero Johnny Rivers for a rendition of his classic "Swayin' to the Music" and the Medley of All Star San Diego Hits in the year 2000.

This year's show will once again be hosted by Troy Johnson, who is also host of Fox-TV's *Fox Rox* and music editor for *Citybeat* magazine. The ceremony features an all star line up in addition to the Lifetime Achievement Award recipients, including the Locust, A.J. Croce, Tristan Prettyman, and the Scarlet Symphony. Additionally a number of events, dubbed San Diego Music Week, will surround the actual ceremony, all open to the public with all funds going to the Foundation. Notably, 25 artists will team up on two stages for the Sixth Annual Acoustic Music Festival on Friday, September 24, while Sunday, September 26, will see 45 bands hit 13 club stages in Pacific Beach for Music Showcase '04.

Whichever show you attend will certainly fulfill your entertainment quota for

the week. Best of all, attendees at all of the shows will receive a free compilation CD of 21 of San Diego's best music acts, including such *San Diego Troubadour* favorites as Tomcat Courtney, the Mark Jackson Band, Derek Duplessie, Steve Poltz, Rookie Card, and A.J. Croce, as well as Scarlet Symphony, Jaime Valle, Buzzkill Romantics, and many more. You can check [www.sdmusicawards.com](http://www.sdmusicawards.com) for more info on all the activities.



Gregory Page

Hellman is proud of what the SDMA has accomplished. "To be honest, the biggest thing is that at the end of the day we help kids in our hometown. We all live here, and at one point we were all kids. If someone had put a guitar in my hand when I was six or seven years old maybe I would've done something different with my life," he remarks. "Kids have to learn how to play at a young age if they're going to become career musicians, plus it helps them to stay in school because there's another interest there. I go to these schools and see the faces of these kids and it just makes you feel good." It's an afterthought, but Hellman concludes, "One of these days somebody's going to get up on stage when they win and say, my first guitar came from SDMA. Then it will truly have been worthwhile, because it will have gone full circle."



Joey Harris chats backstage with Derek Duplessie



The Beat Farmers with Country Dick Montana at the 1991 SDMA.

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Jewel performs at the 1994 SDMA.

The Awards Foundation currently works with a local instrument company in helping to bring music to children. "The last five years we've partnered with Taylor Guitars in El Cajon and we put guitars into the elementary schools. This isn't a program that's done anywhere else in the country. San Diego is the only place where, during school hours, you can learn to play the guitar in the classroom. Some schools do have after school lessons, but you have to pay for your own guitar and you have to pay for your own instructor; it's not a school program."

While in many cases it's obvious who



# Recordially, Lou Curtiss

Every year at pledge time KPBS public television airs excerpts from some music festival in Philadelphia, New Orleans, or even Toronto. The music is pretty good, but it's no better than the kinds of music we've been doing here in San Diego at a variety of Folk Festivals, Roots Festivals, and Street Fairs, going back to the first one in 1967. I understand from folks I've talked to at festivals in other cities that National Public Radio and Television even came up with funding for some of these events. So, why not San Diego? For nearly 20 years our Folk Festivals were held right on KPBS' home turf at San Diego State University and its successors, the Adams Avenue Roots Festival and the Adams Avenue Street Fair, are just a short hop across a canyon or two from KPBS right here on Adams Avenue.

Broadcasting a live program out of San Diego, which could be shown all across the country on public television stations, would certainly be a feather in our cap. However, no one at KPBS has ever shown interest except for Ken Kramer, who's no longer at the station. His late-lamented *Kramer's Folk* was the last regular folk music radio

show to be broadcast locally — gone a long time, probably 15 years now — and is still missed by people who come into my store.



So, what's the answer? How about calling up KPBS during the next pledge drive and ask them why there's never been one San Diego festival nationally broadcast on public television. I know the music is just as good. Check out the music — more than 80 performing groups — at this year's Street Fair (see pp. 6-19) and tell me we aren't deserving of some national exposure on public television. I've worked on the music for 20 Folk Festivals and 11 Roots Festivals here, which have featured old-time country blues (Sam Chatmon,

John Jackson, Robert Pete Williams, and Model T Slim, to name a few), folk music (Sam Hinton, Jean Ritchie, U. Utah Phillips), bluegrass (Bill Monroe, Vern Williams and Ray Parks, the Strange Creek Singers, and Hazel and Alice), and so many more. The 11 Street Fairs I've had a hand in have featured Chris Hillman, the Iron Butterfly, Big Jay McNeely, Joe Houston, Billy Boy Arnold, the Blasters, Jody Reynolds, and the Hot Club of Cowtown. All together it adds up to more than 1,000 performing artists at the 45 festivals we've done, which also includes four blues festivals. I think many of them would do well on public television. Let KPBS know about it if you agree with me.

It's been my pleasure to chair the music selection committee for the last 11 Adams Avenue



**23RD ANNUAL  
ADAMS AVENUE  
STREET FAIR  
SATURDAY & SUNDAY  
SEPTEMBER 25-26**



Street Fairs and like each of the prior street fairs, this one has a lot to offer, which makes it unique among all the music events held in San Diego. This year's musical line-up is diverse, with performers ranging from old-time bluesmen like Floyd Dixon, who made his first recordings back in 1947, to young guys like the Golden Hill Ramblers who keep the older sounds of Western swing alive. Also appearing are artists like Max Baca, who showed us his traditional side at this year's Roots Festival with the Mexican Roots Trio and who this time brings his modern Norteño style to the stage with his group, Los Texmaniacs. You'll find rock, jazz,

Photo: Bill Richardson



Lou Curtiss

mambo, swing, all kinds of alternative music, a lot of blues, old-timey, and some quiet acoustic music.

If you're not sure about a band, check them out in this issue of the *San Diego Troubadour*. Who knows? You might become a new long-time fan. Have a good time and drop by Folk Arts Rare Records afterward to let me know what you discovered — what was new, old, or just a continuing affirmation of your musical tastes. Enjoy!

P.S. Oh, yeah. Virginia and I will be doing our old-timey bit at Lestat's on Sunday at 1:15pm. Come on by and say "Howdy."

Recordially,  
Lou Curtiss



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## front porch

# 20 Q & A WITH CeeCee James

by Zach Cole

**1. Zach Cole: When did you know you were a singer?**

**CeeCee James:** Well... I really don't know. I know I felt so much in my soul when I would hear the Pentecostal African-American women belting out in our church's choir when I was a young girl and I wanted to do that badly!

**2. Who inspired you and why?**

Anybody who had and has a raw and powerful voice or a passion that cannot be denied in their tones, i.e. Tina Turner in her Ike days, Chaka Khan in her R&B funk days, Aretha, Janis, Paul Rodgers of Bad Company fame, Johnny Lang, Earl Thomas B. King, Muddy Waters, and many others whose names escape me.

These types of singers inspire me because they sing from the gut of their souls, the marrow of their bones. No frills and pretty trills. When you hear these singers, you get the real deal.

**3. Who inspires you now and why?**

Well, I have to say ditto to the answer to question number two. Not many "famous singers" - Hollywood cookie cutter singers - do anything for me. To be a good/great singer/vocalist, you have to have some life in your body. You have to have lived some pain, had some real love, had some true heartbreak, loss, joy; you simply have got to have lived some life. Then something happens to

the soul in your tone, your voice - something begins to come out that comes from a place deeper than what a vocal coach can teach you.

**4. What does the blues mean to you?**

The ummm humm and the uh huhs of life, in music. Again, it is the soul, the gut, the raw, the real, the basic but very deep feel of it all. And it don't matter what the lyrics are - what matters is how it feels. The blues is about feel, pure and simple.

**5. What goes in to a day in the life of CeeCee James?**

Well that's a loaded question. Right now I'm really livin' the blues with my man down with cancer, and the outcome don't look too good. I juggle taking care of him, working an accounting job, and then doing all the promo and booking for the band. So my plate is loaded beyond the comfort level really. Sometimes I can get in a hot bath and sometimes the grief of possibly losing my man stops me flat in my tracks. (Note: Since this interview, CeeCee's man passed on.)

**6. What is the one thing that you know now that you wish you knew then?**

How to be easier on myself. How to just go with the flow of life. How to love myself. These things directly affect how one deals with the stress of the music biz and many, many other things in life, and I sure would like to have had these tools then. But one learns.

**7. Where is your favorite****place to eat after a gig and why, and what do you order?**

Well, I generally don't eat after or before a gig. Too wiped out. Completely physically and emotionally drained. I give so much of myself when I sing. I drop two to four ibuprofen when I get home and pass out!

**8. What is the first thing you want people to know about CeeCee James?**

That beyond the clubs and drinking and dancing and having a good time, I see "real" people out in the audience and I have a great compassion and care for everyone there. I hope that somehow my singing touches people deeply. Why else should I do it? For me, there is no other reason.

**9. If you could play anywhere in the world, where would your dream gig be?**

I don't have a specific location, but a place with lots and lots of people who came to hear and feel what I do, who wanted to hear and feel what I do. To be blatantly honest, I want to be appreciated for the gift that I came to give. I have to give it. In return, to know that someone is touched is my gift.

**10. If you could share the stage with anybody, who would it be and why?**

Gosh, there are so many. First off Stevie Ray Vaughan, Etta James, Janis Joplin, Big Mama Thornton, Paul Rodgers, B.B. King, Muddy Waters, Tina Turner, Robin Trower, I mean, really Zach! I cannot even begin to name them all!

As far as the "why," again, it goes back to the answers in questions two and three. Real and raw and in your face with their feel, their knowing, their unspoken, but certainly sung pain and joy, suffering, and survival.

**11. What's next for the CeeCee James Band?**

A CD! I've cut down our gigging schedule for the rest of this year so we can begin to get our originals honed down and ready for recording and write more. A CD is crucial as I do have goals of getting out and about all over the world with the band and the CD.

**12. What is the one question you wish people would ask you and they never have?**

I have no idea! How about one I wish they would never ask! Ha...

**13. How do you make a record?**

Do we have space here? The process is different for every person and every band. It would take a small book to explain what I went through with my first *Funkywitegirl* CD.

The important thing I would say is that it should be as professional and as good as you can make it. It's a representation of your work, your art, your voice to the world. *Feel* should be the most important ingredient of your CD. I have heard many *great* bands live, but their CDs have been a disappointment. So, capturing the fiery feel of a live performance is crucial as far as I'm concerned. The better it is, the better the payoff will be in the long run. But that all depends on what your goals are in the end. It is a calling card and a necessary tool for getting gigs and then eventually moving on to bigger venues and tours if that's what your goals are.

**14. Why the blues?**

I was born to sing the blues. Yes, I got caught up in other venues along the way and I do *love* funk, but raw roadhouse blues is definitely what my voice and soul were born for. It's a natural thing for me and people should definitely do what comes naturally.

**15. What was the first record you ever bought?**

Well, as far back as I can remember it was the Beatles "Come Together." So funky, so strange!!! Ha.

**16. What was the wildest thing to happen to you in music so far?**

Falling off the stage and spraining the living hell out of my ankle down at the Kearney Mesa Harley Davidson store where the Bayou Brothers and Michele Lundeen were doing a show and invited me up to sing. As I headed down the stairs off the stage, down I went. I've never had such pain. I remember Michele and someone else trying to put up a cardboard box around me to try to keep the sun off

of me while I rolled around in the grass crying and moaning! Ha! What a scene. The funniest thing was I don't think most of the bikers even knew what happened!

**17. What would you tell someone who wanted to be a singer for a living?**

It depends on what they ask me specifically. And then I just kind of look at them with great sympathy, especially if they are young and just starting out. Because a big, giant, strange road awaits. But I don't tell them that... they'll find out soon enough.

**18. What do you do to protect your voice?**

I *always* warm up my voice before a show. And then salt water gargle, lozenges, hot green tea, no talking after an intense show for 8-12 hours if at all possible.

**19. What is it like being a woman in the blues?**

I don't think much of it. Some club owners don't seem to want to deal with female fronted bands (for some reason), and some always ask me if I have another singer in the band so that there will be variety.

I always find it interesting when there are new female fans in the audience. They always seem to check me out with skepticism until I start singing. I don't get into games with people when I sing or otherwise. I try to be as real as possible and I feel this helps everyone relax and have a good time. Music is a healing art. Sadly, for the most part these days, it is only about image, not talent.

**20. If someone wanted to know more about CeeCee James, where should they start?**

At a live show! Our event calendar and other information can be found at <http://www.ceeceejames.com>

See CeeCee James at the Adams Avenue Street Fair Sunday, September 26, 3:15-4:15 p.m. on the Blues Stage (Hawley Blvd. and Adams Ave.).



the northstar session

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# Acoustic Music San Diego Celebrates One Year

by John Philip Wylie  
Photos by Dan Chusid

Back in July of 2003, music promoter Carey Driscoll had no idea how his concerts would be received. Now, more than a year later, having promoted and organized an even three dozen performances, Driscoll's venue, the Normal Heights United Methodist Church on Mansfield Street, is making a significant impact on the local music scene.

"Over the years I've seen way too many performers who play way too many places around the country and bypass San Diego and even [bypass] Southern California," Driscoll said. "I decided to see what I could do about providing an opportunity for those people to play in the seventh largest city in the country."

Promoting folk music concerts is not

typically a lucrative venture. In fact, it has often been said that it's no coincidence that the word folk rhymes with broke. A former musician and veteran promoter, Driscoll knew going in what to expect.



Promoter Carey Driscoll with Eliza Gilkyson

"This has been a labor of love. I probably do 99 percent of everything that needs to get done to make these concerts happen," Driscoll explained. "With no budget to advertise, it has [sometimes] been difficult to get the word out as quickly

as I would have liked." Driscoll has also been disappointed by the lack of cooperation and support so far in the local media, but he hopes that will change. Sparse crowds were the result at least in the beginning, but business is picking up now as more people find out about the unique 250 seat church/music hall.

"The 30-odd concerts that I have presented so far have all been within a certain narrow genre of music, at least when

compared against the overall breadth of music from classical to rap," Driscoll said.

"In my mind, we have presented a fairly diverse group. We've had everything from the Billy Joe Shaver Band to a top-notch, full-blown bluegrass group [Tim Flannery and Friends]; the Duo-Tones, an early sixties surf instrumental group; and a Celtic fiddler and his trio. I have presented a few artists who are famous, like John McEuen [Nitty Gritty Dirt Band] and Chris Hillman [the Byrds]. Hillman, of course, is a member of the Rock 'n' Roll Hall of Fame. Some of the others will be lucky if 10,000 people ever run across their names. My main interest is in the lesser known, but frankly no less talented singer/songwriters," he said.

One of them, Eliza Gilkyson, expressed her delight to Driscoll with the venue's acoustic qualities.

Driscoll said, "During a sound check



Vienna Tang



The New Christy Minstrels

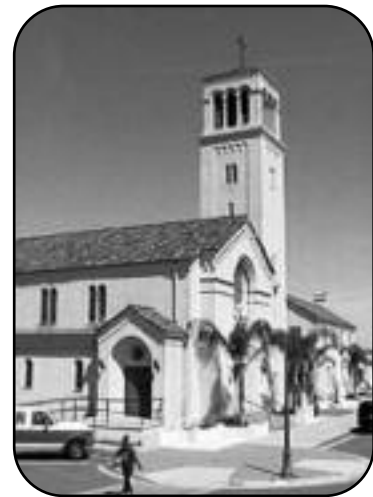
[Gilkyson] stepped up to the mike and began singing what I am sure were just going to be some vocal exercises,"

Driscoll explained. "She sang about three notes, stopped cold, and took a couple of steps back from the microphone. Her eyes opened as wide as saucers and a smile broke out across her face from ear to ear. "God, I'm going to love singing in this place," Gilkyson exclaimed!"

She is not the only one. "I think that is one of the reasons we've had such great concerts and have had so many performers tell us that they can't wait to return. Not only are they treated with respect here, but they also get such a good sound that it gives them an incentive to give an even better performance," Driscoll said.

Tickets typically range from \$15-\$20. Snacks and beverages are offered for sale and there's plenty of parking close to the church. Upcoming concerts include the Duo-Tones (Sept. 3), Laurence Juber

(Sept. 11), Tish Hinojosa (Sept. 17), Christine Lavin (Sept. 18), Richard Shindell (Sept. 23), Ellis Paul, Joel Rafael opens (Oct. 1), Eric Andersen (Oct. 8), Brian Joseph and Zoe Lewis (Oct. 15), Peter Case (Oct. 16), Louise Taylor (Oct. 24), Terri Hendrix with Lloyd Maines, Lisa Sanders opens (Oct. 30), the Strawbs (Nov. 6), and Chris Stuart and Backcountry (Nov. 12). For further information, visit [www.acousticmusic-sandiego.com](http://www.acousticmusic-sandiego.com).



Concerts are held at the Normal Heights United Methodist Church

## Victoria Robertson Makes Her Mark

by John Philip Wylie

With her long blond hair, beautiful blues eyes, and sparkling personality, singer-songwriter Victoria Robertson seems like the quintessential California girl. In truth, Robertson grew up near Princeton, New Jersey in a small suburb called Pennington. Her appearance, however, is more reminiscent of a classic surfer girl gracing the cover of a Beach Boys album.

In 1997, Robertson enrolled at UCSD to study filmmaking and music. It didn't take her long to adjust to America's Finest City and feel as if she had lived here all of her life. A year later she was named Miss San Diego and was a finalist in the Miss California competition. At 19, she became the youngest member of the San Diego Opera chorus. Then in 1999 she was named Miss USO San Diego, a title she still retains today. Her involvement with the USO has provided her many opportunities to perform in front of live audiences.

With a dynamic new band behind her, held together by the rhythm section of Justin Newman (drums) and Drew Decker (bass), the energetic Robertson (vocals and guitar), is hoping to make her mark. Veteran recording engineer/producer Alan Sanderson is also on board. Sanderson was instrumental in producing Robertson's just-completed debut album. Having worked with an impressive list of artists, including Elton John, the Rolling Stones, and Elvis Costello, she appears to be in good hands. Recording at San Diego's Studio West, Robertson came away very impressed with the studio's state-of-the-art facilities and the expertise of its technicians.

"I wrote all of the eight songs on the album and Alan helped me arrange them," Robertson said recently while sipping coffee

at North Park's Claire de Lune. "The best part of the album is that each song is different. With some CDs, by the third song you find yourself asking, haven't I heard this before? You might have one or two favorites, but all of the rest of them sound the same." Drawing upon a varied background that includes musical theater and classical music as well as folk, pop, and jazz, Robertson likes to mix things up.

"The song that is getting the most attention right now is "On My Mind," but every song has a different feel to it. That way, I think it appeals to a wider audience," Robertson said. "All of my songs have stories that go with them. They are about things that everybody can relate to like relationships and it's a happy album. You are not going to find a lot of the mellow, depressing ballads that so many singers indulge in. I like to lift people's spirits with my songs."

Since 1999, Robertson has been lifting the spirits of the men and women serving in our armed forces.

"My family is not a military family, but I have always been interested in helping out," Robertson explained. Following a tip she got during a mayor's office gig, Robertson auditioned for a job with a USO touring group, which since landing it, has taken her all over the world.

"Last New Year's Eve we traveled to a tiny air base in Tule, Greenland. It's right up there by the North Pole. It was minus 50 degrees, but they took good care of us," Robertson recalled. She has also performed at bases in England, Holland, and Germany for many of the soldiers who are now fighting in Iraq.

"Once I became Miss USO the question became what I was going to do with my title. The whole point is to perform some sort of community service," she said. Over the last five years, Robertson has performed dozens of shows in an effort to bring our soldiers and



Victoria Robertson

sailors a little taste of life back home.

She said, "Being San Diego's Miss USO has been a wonderful experience. The audiences have been completely appreciative. Those guys on the carriers are often gone for six months at a time and we appreciate everything they do for us, so it's nice to be able to give a little something back to them."

On her upcoming album, Robertson has dedicated a song to them titled "Sail Back to Me." She expects to release it in June, with a possible Belly Up Tavern album release party to follow in August or September. In the meantime, she will continue performing both as a solo act and with her band at various clubs and coffeehouses such as Twiggs and Fat Cats. For a complete list of Robertson's upcoming performances, information about her soon-to-be-released CD, and more, go to [www.victoriarobertson.com](http://www.victoriarobertson.com).

Robertson's CD is reviewed this issue, page 19. She'll be performing live Sept. 3 at the Honey Bee Hive; Sept. 11 at Borders Books, Carmel Mountain; Oct. 1 at Borders Books, Mission Valley; and Oct. 15 at Borders Books, C

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## HEADLINERS



### ROCK

#### Go Betty Go

Sunday, 3:15-4:15pm, Rock Stage

In family lies strength, friends have the power. L.A.-based Go Betty Go lives such principles in their passionately tuneful, pure pop-punk anthems, created by four self-proclaimed *chiquitas picantes* who play music in their Glendale garage with a combination of pride, self-respect, and empowerment.

Sisters Aixa (drums) and Nicolette Vilar (vocals) have been in bands since they were nine. While in their teens, Aixa and Nicolette joined up with Betty Cisneros, Go Betty Go's darkly mysterious and sarcastic guitarist. "Our songs represent personal experiences we've gone through," explains Aixa, who co-writes most of the material with Cisneros, who adds, "The music I play today sounds nothing like the music I listen to. I wouldn't exactly say that I've been influenced by the music of the past or the present, but I would say that because I listen to everything, it makes it easier for me to write." After a year of playing together, the Michelle Rangel joined the band on bass to complete the quartet.



### LATIN ROCK

#### Los Mocosos

Sunday, 3-4:15pm, Jazz & Latin Stage

Los Mocosos, which roughly means The Mischievous Kids, stake their musical territory in *Bandolera Era*, a mix of classic Latin horns and rhythms with funky bass and guitar. At first listen, their music might sound like good old barrio-style rock. Suddenly sounds of reggae, funk, and rap creep in, making it a triumph of Latino-ska-funk rock.

This is a Border Blaster sound — like the high-powered radio stations in northern Mexico that blast their music across the borders of the American Southwest, it's a hard-partying music that's both exotic and somehow familiar, with maybe a hint of the outlaw about it. If America still prides itself on being a melting pot, Los Mocosos just might be the ultimate American band. Formed in San Francisco's Mission District, members of the band hail from the tradition that brought us Santana, Malo, and War, classic bands that crossed cultural borders as well as musical ones, and whose lyrics have something to say.



Photo: Steven Smith

### ROCKABILLY

#### Deke Dickerson & The Ecco-Fonics

Sunday, 4:45-6pm, Roots Rock Stage

Deke Dickerson is one of the most versatile and talented artists in roots music today. Far more than just a rockabilly revivalist, he draws from virtually every 20th-century musical genre: country, rhythm and blues, western swing, rockabilly, surf instrumentals, ghostly ballads, and pedal-to-the-metal rock 'n' roll.

Dickerson's prolific recording career began at age 17 in his hometown of Columbia, Missouri, when he and a group of high-school buddies formed the legendary surf-garage band Untamed Youth, who released eight full-length albums. After moving to the West Coast in 1991, Dickerson joined with Dave Stuckey to form the Dave & Deke Combo, which lasted until 1996 and yielded two studio albums. In 1997, he signed with HighTone Records and released the first of three solo records on that label. In between his other projects, Dickerson is also a member of the Go-Nuts, "The World's Greatest Snak-Rock Superhero and Gorilla Entertainment Revue" (two studio albums to date).

Dickerson and his band prove that they not only appreciate many different genres of roots music, but they also excel in performing and have fun doing it. Dickerson pushes the boundaries and demonstrates that, unlike many of his contemporaries, he will not be content to cover the same ground over and over again.



Photo: Marcus Cuff

### BLUES

#### Becky Barksdale

Sunday, 4:45-6pm, Blues Stage

Hailing from Port Arthur, Texas (the same hometown as the legendary Janis Joplin), guitarist Becky Barksdale began playing when her grandfather gave her an instrument at the age of twelve. She learned quickly and was gigging on the regional scene by the time she was sixteen, leading to a period on the road with an incarnation of blues-boogie band Canned Heat. Through word of mouth, Barksdale came to the attention of Michael Jackson and was handpicked to play guitar for the pop superstar on his tour to promote his *Dangerous* release in 1993. With her profile quickly on the rise, Barksdale became the first act signed to the House of Blues label, appearing on the 1997 compilation *Essential Women in Blues* for the new label. The 1999 release of *Real Live* earned enthusiastic reviews, heralding Barksdale as a rising talent in the blues-rock field.



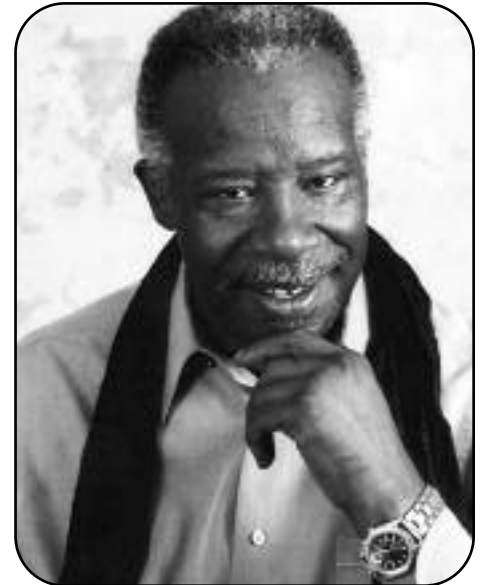
### CONJUNTO/TEJANO

#### Los Texmaniacs

Saturday, 3:45-4:45pm & 6:30-7:30pm, Roots Rock Stage; Sunday, 10:15-11am, Felton St. Stage

Led by Max Baca, one of the most talented bajo sexto players in the music industry, this energetic quartet specializes in conjunto and Tejano music. Baca is best known for his participation with groups such as Flaco Jimenez y Su Conjunto, the Texas Tornados, Los Hermanos Baca, Aztex, and Los Super Seven. He has toured nationally and internationally with mentor Flaco Jimenez and with the Texas Tornados. Baca has appeared on several national television programs, including *David Letterman*, *Late Night with Conan O'Brien*, *Jay Leno*, and Paul Rodriguez' HBO special titled *Idiots and Armadillos*.

Baca's career as a musician began in Albuquerque at the age of five, when his father, Max Baca, Sr., a legendary accordionist in his own right, taught him how to play the button accordion. He would later learn to play the guitar, drums, bass guitar, and the bajo sexto. By the time he was nine, he was playing bass in his father's band, Max Baca y Su Conjunto. He recorded his first album, *Los Hermanos Baca*, with his brother Jimmy on which he played the bajo sexto and sang voz segunda (second voice). In 1986 he recorded with Augie Myers on the CD, *Hey Baby Que Paso*, which sold over 10,000 copies in Albuquerque alone.



### BLUES/R&B

#### Lester Chambers

Sunday, 1:30-2:45pm, Blues Stage

Lester Chambers of the legendary Chambers Brothers doesn't just play and sing his distinctive blend of rock and R&B-infused gospel soul, he lives it. In fact, the Chambers Brothers were the first act to bring Southern Gospel music to rock audiences in the early 1960s, producing such classic hits as "Time Has Come Today" and "People Get Ready" and helping to create the psychedelic soul genre that spawned Jimi Hendrix, Sly and the Family Stone, and later Teddy Pendergrass.

Born and raised in Mississippi, Chambers grew up on a steady diet of rural blues and the new hybrid of gospel and rock 'n' roll called rhythm and blues. When he and his three brothers moved to Los Angeles with their family in the late 1950s, Chambers became exposed to the urban R&B phenomenon that dominated local radio at the time. Not surprisingly, the Chambers Brothers' residency at the famed Ash Grove was in large part informed by Lester's uncanny ability to marry the defining elements of these companion genres. As up and coming blues/folk icon Taj Mahal observed at the time, "the Chambers Brothers weren't just a great band, they were an event!" Music critics unanimously agreed that it was in large part due to the singularly striking presence of Lester Chambers.



### REGGAE

#### Elijah Emanuel and The Revelations

Saturday, 5:45-7pm, Jazz & Latin Stage

The life and times of Elijah Emanuel permeate with the stink of the earth and the sweetness of heaven, covered in the perspiration of living truth without compromise. It creates a fertile ground work that has yielded an amazing collection of songs — revelations sown in the deepest of sorrow and reaped in the extremes of joy. The harvest of material from the past two years is greater than many produce in a lifetime, and with a new album and a fresh group of players, Elijah takes to the stage once again to boldly express truths few can bear witness to.



## HEADLINERS



### ROCKABILLY

#### ROSIE FLORES

Saturday, 2:15-3:15pm & 8-9pm, Roots Rock Stage

**B**orn in San Antonio, Texas and raised in Southern California, Rosie Flores' music blends the best of surf, rock, country, and blues with the traditional sounds of her Mexican-American heritage. Since the late '70s, she has been an important figure in the Los Angeles, Austin, and Nashville music scenes.

Rosie's reputation as a high-octane jump and rockabilly star is well established. Critical raves from prestigious publications such as the *Los Angeles Times* and *Guitar Player* magazine leave no doubt about her talent for filling dance floors and lighting up rooms. Rosie's solo recordings have found homes on both the Billboard and Gavin charts and are also featured in seven motion pictures. Her revved-up performances in honky-tonks from Boston to Bakersfield have won legions of fans and earned appearances on such nationally broadcast television programs as *Austin City Limits* and *Late Night with Conan O'Brian*.



### BLUES

#### FLOYD DIXON

Saturday, 7:45-9pm, Blues Stage

**R**ecipient of the W.C. Handy Award for Comeback Album of the Year in 1997 (*Wake Up and Live*), Floyd Dixon is a true blues original. A native of Texas, he participated in Los Angeles' influential Central Avenue jazz scene and came to prominence in the 1950s with such hits as "Telephone Blues," "Call Operator 210," and "Hey Bartender," later covered by the Blues Brothers.

Cutting his earliest sides for the Supreme label in 1947, Dixon played piano and sang in the "jump" style of early R&B. He subsequently made early forays with B.B. King and Ray Charles, whom he steered away from crooning in favor of church-based styles. In constant demand during the 1950s and 1960s, "Mr. Magnificent" dropped out of the music scene in the 1970s in favor of a quieter life back in Texas. By the early 1980s, however, Europe's new interest in blues roots persuaded him to join the European Blues Caravan with Ruth Brown and Charles Brown.

Today, more than half a century into his career, his powerful performances are again a fixture at American blues and jazz festivals. His older recordings have been reissued on the Fantasy label, while Alligator Records has recorded his award-winning newer work. Recognizing him as 1997's Most Outstanding Blues Musician (*Keyboards*) and Comeback Artist of the year, *Living Blues* magazine proclaimed Floyd Dixon "a musical genius, excelling at vibrant exuberant jump blues, rockin' piano boogies, and sophisticated West Coast blues" and praised his "impeccable piano technique, fabulous timing, and a voice like a foghorn."



### POWER POP

#### JUPITER AFFECT

Saturday, 7:30-8:45pm, Rock Stage

**T**he Jupiter Affect boasts a lineup of pop underground veterans. Having coined the term "paisley underground" by front man Michael Quercio to describe the slew of '60s-slanted psychedelic pop bands out of Los Angeles, the Jupiter Affect continues the neo-psychedelic tradition of California bands from the 1980s with catchy tunes, whimsical lyrics, and lots of surprises. Quercio found his bliss when he formed the Jupiter Affect three years ago. After priming the pump with a self-titled five-song EP, Quercio took the band — guitarists Jason Shapiro and Dan Epstein (recently replaced by John Kling), and drummer Chris Bruckner — into the studio to make the kind of record he'd like to hear. The resulting CD, *Instructions for the Two Ways of Becoming Alice*, was welcomed with rave reviews. Although the Jupiter Affects music is laced with generous doses of obscure British psychedelia, this is power-pop through and through, somehow managing to blend the baroque elegance of the Zombies with the supercharged power chording of early Who and the bombastic hard rock of Deep Purple.



### INDIE ROCK

#### STEW

Sunday, 4:45-6pm, Rock Stage

**S**tew is a musical outlaw who combines literary wordplay, stream of consciousness monologues, and an ear for indelible Bacharach-ian melodies; his smooth soul man voice uses folk, jazz, cabaret, and rock and roll to tell his strange stories. To some, he might be perceived as Generation X's answer to arch-satirists Randy Newman and Graham Parker. He has the eye of a great short story writer, and he portrays a winning cast of eccentric characters in his trademark sly and witty tunes.

Describing his take on music as a "kitchen sink pop approach," He says there's always a little bit of Afro in his music, and a little bit of church and blues. With clever lyrics, sweet melodies, and an even sweeter voice, Stew adds funk and psychedelic music to the mix.

Stew, née Mark Stewart, grew up singing in a Los Angeles Baptist choir. He relocated to New York to dabble in experimental theater, and spent much of the '80s and '90s exploring the avant-garde scene in Berlin and Amsterdam before heading for L.A., where he formed his band, the Negro Problem in 1995.



### BLUES

#### RUBY HAYES

Saturday, 1:30-2:45pm, Blues Stage

**R**uby Hayes is known for her upbeat, interactive performance style. Although perceived as cool, calm, and reserved, she is hotter than the month of July when she takes the stage. Ruby began singing at age 14, leading a gospel choir in her hometown of Plumerville, Arkansas. She eventually hit the road, touring numerous towns around Arkansas and eventually moving to Washington, D.C. in the early 1970s. It was there she made her professional singing debut with the Al Martinez jazz combo. She later honed her skills in a rhythm and blues band called the Exclusives and performed in military officers clubs and major hotel ballrooms around the Washington, D.C. metropolitan area. In 1975 Ruby started her own jazz and blues band with whom she performed up and down the East Coast from New York to Florida.

When she's not playing in various clubs and festivals, she performs her own original one-woman musical, *Ruby Hayes Sings Bessie's Blues* at the National Theater in Washington, DC.



### LATIN JAZZ

#### ORQUESTA BINACIONAL DE MAMBO

Saturday, 7:30-9pm, Jazz & Latin Stage

**O**rquesta Binacional de Mambo is a 20-piece band dedicated to performing and promoting Latin big band music from the 1950s to the present. The band's dazzling performances celebrate a wide range of musical styles including mambo, bolero, cha cha, salsa, and other forms of Latin jazz.

Led by versatile trumpeter Bill Caballero, Orquesta Binacional de Mambo features some of the best cross-cultural musicians from the San Diego-Tijuana border region. The band's sizzling live shows have gained them a devoted following and reputation for passion and authenticity.

Since its inception in 2000, Orquesta Binacional de Mambo has performed for the National Association of Hispanic Journalists, the San Diego Latino Film Festival, the San Diego Museum of Art, the Escondido Center for the Performing Arts, Adams Avenue Street Fair, City Heights International Village Celebration, Centro Cultural de Tijuana (CECUT), Tijuana's Casa de la Cultura, Dizzy's, and live in the studio of KSDS Jazz 88.

### LATIN JAZZ

#### LATIN TRUMPET SUMMIT FEATURING GILBERT CASTELLANOS

Sunday, 4:45-6pm, Jazz & Latin Stage



**G**ilbert Castellanos, a pillar in the S.D. jazz community, brings the awesome power of the Latin Trumpet Summit to the Adams Avenue Street Fair this year. Latin and Afro Cuban rhythms saturate as the Summit's horns soar to paint complex and mesmerizing sonic scenes. Miles smiles on his children from above.





## performing artists

### BLUES

#### 145TH STREET DELUXE BLUES BAND

Sunday, 10:30-11:30am, Blues Stage



Combining blazing guitar riffs, amazing harmonica, hard hitting drums, and thundering bass chops, the 145th Street Deluxe Blues Band's approach to blues puts them in a class of their own.

But it's the players who make it all happen. Marco (guitar) is an intense and passionate person who takes his zest for life and injects it into his guitar playing. Rollin (bass) has been playing music since the age of 13. Inspired by the bass playing of Rick James, Sly and the Family Stone's Larry Graham, and the one and only Bootsy Collins from George Clinton's P-Funk All Stars, Rollin knew he had to try his hand at the instrument. Steve (harp) is a raw, expressive vocalist and exceptional harmonica player who loves playing and singing the blues. Growing up in the Boston area, he frequented small clubs where he saw Muddy Waters, Otis Spann, George "Hamonica" Smith, James Cotton, and Paul Butterfield, whose playing left an indelible influence that continues to burn with a passion.

### SPOKEN WORD

#### LOS ABLE MINDED POETS

Saturday, 3-3:45pm, Jazz & Latin Stage

Photo: Louis Nova Likewid Groglix



A San Diego-based spoken word, live instrumental, and beats collective, Los Able Minded Poets creates politically charged grooves and visceral wordscapes. Irrational times deserve heartfelt measures. With this country's rich history of vocal dissent laid out, the group takes the baton while looking and hoping to smash the myopic complacency of contemporary culture while keeping heads nodding and thoughts streaming.

Founded in 2000 by Nazareth Simmons, the six-person band began traveling the road of continuous evolution, thought provocation, and aural stimulation. With a healthy stable of various instrumentalists, audiences never expect to see the same stage show twice.



### ROCK

#### ACTEAL

Sunday, 1:45-2:45pm, Rock Stage



Acteal is a nine-member band that blends reggae and ska with hints of punk rock. Focussing on spirit, energy, and rhythm, their music means much more than just body-moving Latin melodies; the life experiences of all of its members are embodied in the lyrics — about the injustice they see around them as well as about love and despair.

Despite the seriousness of the lyrics, Acteal's music reflects an energy and excitement that has been winning over local audiences since the band was formed.

### LATIN ROCK

#### AFRO MESTIZO

Saturday, 4:15-5:15pm, Jazz & Latin Stage



One of the most recent bands to come out of San Diego's South Bay, Afro Mestizo influences come from such bands as Agua Dulce and the B-Side Players. The band produces an eclectic and unique sound, originated by the Manriquez brothers, Martin and Daniel, with the help of Norteño accordion and mixing it with Latin beat arrangements that include congas (Dante Mejia), timbales (Mario Velarde), electric and acoustic guitars, the Puerto Rican cuatro (Saul Ollin Cruz), and electric bass (Victor Gutierrez). Other members of the band include Luis Leiderman on sax and flute and David Lopez and Saul Cruz Sr. on other percussion.

### CHICANO FOLK

#### LOS ALACRANES

Sunday, 3:45-4:45pm, Felton St. Stage



Los Alacranes are one San Diego's most beloved group of musicians and the pride of San Diego's Mexican-American community. The music of these "musicos locos" has been described as sort of a cross between the humorous style of Lalo Guerrero and the corridos and old timey norteño songs. "Chunky" Sanchez explains it as Southwest-Chicano-Mexican-Barrio folklore. His song about a chorizo sandwich is not to be believed.

Founded in 1977 by Ramon "Chunky" Sanchez and his brother Ricardo, along with Don "Güero" Knapp and Miguel Lopez, Los Alacranes have inspired audiences for more than two decades. Following the success of their critically acclaimed CD, *Rising Souls*, released May 1999, Los Alacranes released *Picando*, originally recorded in 1989. This group always puts on a good show.

### PROTEST SONGS

#### ROSS ALTMAN

Sunday, 1:15-2pm, Felton St. Stage & 5:15-6pm, Lestat's Stage

Photo: David Ferrell



A self-described "singer-songfighter," Ross Altman stays current with topical songs that reflect the great traditions of the genre popularized by Woody Guthrie, Pete Seeger, Phil Ochs, and Tom Paxton. Ross has been a regular at both the Adams Avenue Roots Festival and Street Fair as well as other Southern California folk venues for many years. He is also a regular contributor to *Folkworks* with his column "How Can I Keep from Talking?"

### BEATLES' COVERS

#### BAJA BUGS

Saturday, 5:45-7pm, DiMille's Stage



The Baja Bugs are a Beatles tribute band whose repertoire consists mainly of lesser-known Beatles songs from the early days rather than the familiar standards. Anyone who loves the Beatles will love these four energetic South Bay musicians.

### ROCK OPERA

#### BAREFOOT HOCKEY GOALIE

Saturday, 5:15-6pm, Felton St. Stage



Barefoot Hockey Goalie is a four-piece hockey rock band, consisting of a bass, guitar, one drum, and one voice. As a theatrical unit and with hearty back-grounds in opera, the band is perhaps best known for having written an eight-movement opera about Darius, the barefoot hockey goalie. Their music is crazy, unexpected, and a whole lotta fun in a very twisted way. From their debut rock opera to their surreal follow up, *Fedik's Butcher Shop*, the strange tale of three Estonian brothers, this group makes music that is weird, anthemic, and utterly cool. Claiming influences as diverse as Ween, Neil Diamond, Sammy Davis Jr., and Lenny Bruce, Barefoot Hockey Goalie has a unique sound all their own.

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ANTI-FOLK

**CINDY LEE BERRYHILL AND THE WIGBILLIES**

Sunday, 4:30-5:30pm, DiMille's Stage



What do you get when you cross anti-folk, underground comics, and twisted roots music? You get Cindy Lee Berryhill and the Wigbillies! Formed by longtime San Diego favorite and anti-folk pioneer Cindy Lee Berryhill, beloved underground cartoonist Mary Fleener, and her husband, guitarist Paul Thierry (who were playing together as the Wigtittans), this rollicking twisted roots band also includes percussionist Randy Hoffman. Hoffman, a member of Berryhill's infamous Garage Orchestra, also played percussion with avant garde instrument maker and composer Harry Partch for 20 years. Don't miss the musical melange of melody and mayhem when Cindy Lee Berryhill and the Wigbillies take the DiMille's stage by storm!

SINGER-SONGWRITER

**ANNIE BETHANCOURT**

Saturday, 1:30-2:15pm, Felton St. Stage



Annie Bethancourt is a local singer/songwriter with an arresting voice, interesting melodies, and a passion for storytelling.

Annie's sound ranges from soft folk to soulful blues, a merging of such influences as Ben Harper, Fiona Apple, and a musical family she describes as "like the Partridges—with a dad." Two years after writing her first "real" song during her sophomore year at UCSD, Annie formed her own label (Rubygirl Records), released a full

album in 2002 (*The Garage Sessions*), earned a bachelor's degree in sociology, spent six months living and playing in Spain, and has slowly grown into the type of singer/songwriter that people recognize and embrace. For more information, go to [www.anniebeth.com](http://www.anniebeth.com).

ACOUSTIC FOLK

**RYAN BLUE**

Sunday, 12:15-1pm, Lestat's Stage



Ryan Blue is a 25-year-old singer/songwriter who calls the San Diego coffee houses home. He plays and sings his own songs (as well as interpretations of songs by other song-

writers) on guitar, piano, and harmonica. He began appearing at Java Joe's Open Mic Night in 2001, playing Bob Dylan and Joni Mitchell covers and soon started writing and performing his own songs at other coffeehouses in town. In 2002 he signed with Luminosity Music and recorded his debut album, *Not a Clue*, which was released in December. Ryan continues to play all over San Diego and is currently working on his new CD.

WESTERN SWING

**THE BUCKSHOTS (WESTERN SWING)**

Sunday, 1:15-2:15pm, Roots Rock Stage

This is an all-star group of veteran Western swing performers, led by Tommy Turman who worked with Smokey Rogers, Bob Wills, and Tex Williams. Founded by the late Buck Wayne Johnson in the early '50s and continued by lead guitarist Turman, the Buckshots play music of the Western Swing greats, including Bob Wills, Milton Brown, Leon McCauliff, and Tommy Duncan. In addition to Turman, a member of the Western Swing Hall of Fame, the band features Sam Necochea on fiddle (also a member of the Western Swing Hall of Fame), Gary Weber on bass and vocals, Boyd Rogers on drums (also a veteran of Smokey Rogers' Western Caravan), and "Little Dave" on pedal steel guitar.

This is Western Swing played by the guys who helped invent it. Don't miss a rare opportunity to hear and see these guys live.

ROCK

**BUNKY**

Saturday, 4:15-5:15pm, DiMille's Stage



An ascendant avant-pop-plus aggregate fronted by singer-drummer Emily Joyce and guitarist-vocalist Rafter Roberts, Bunky is one of the area's top bands to emerge in recent years. Powered by Joyce's crystalline breathy croon and (simultaneous) tight traps working along with Roberts' inventive song arrangements, guitar work, and alternately hushed/gleefully frantic vocals, the band is fleshed out by a revolving handful of available ringers on bass, vibes, trumpet, sax, and trombone.

IRISH

**CELTICANA**

Sunday, 5:15-6pm, Felton St. Stage



Through a mutual love for early traditional music and also progressive rock music, Lauren Morris and Angelo Miranda formed Celticana in early 2000, whose sound creates a unique musical landscape to deliver stellar original storytelling rich with history, heroes, sacrifice, and love. Lauren Morris (vocals, guitar, mandolin, composition, arrangements) is the voice and rhythm of Celticana's music and pens Celticana's original songs. She is a master vocalist as well as a flatpicking guitarist. Angelo Miranda (keyboards, composition, arrangements) plays a key role, composing and arranging instrumentals and co-authoring songs with Morris. His back-

ground includes ragtime, bossa nova, country, progressive rock, and classical. Chris Vitas (electric violin) is a master violinist and virtuoso who has performed with the San Diego Chamber Orchestra and in many local theater productions. Richard Tibbitts (wind instruments, keyboards, vocals) is a virtuoso flute and whistle player who doubles on keyboards and vocals. Tibbitts fuses Celtic flute and whistle playing with a sophisticated, subtle flavoring that pervades the Celticana sound. David Page (drums, percussion) is the maker of Total Resonant Drums, which are used by the Riverdance Company in Ireland. His father, one of the original pipers to come out of Ireland, brought Celtic music to the States. Page is a true Celtic musician and Irishman.

FOLK

**ROY RUIZ CLAYTON**

Sunday, 11:15am-12pm, Felton St. Stage



Roy Ruiz Clayton is a rare, multi-talented artist in the true sense of the word. His first passion as a musician and songwriter has taken him on a life-long journey that has resulted in an incredible portfolio of unique songs. These haunting and poetic

images are performed in a style so much his own that Kenny Weissberg, host of KPRI's Music without Boundaries, describes Roy's style as "...outside the mainstream." The recently released CD, *Army of Ragged Angels*, features talented musicians who play on his nine original songs.

In addition to writing and playing music, Clayton is a master potter and accomplished artist, whose illustrations have appeared on local festival posters for years, including the Adams Avenue Roots Festival, the Adams Avenue Street Fair, and most recently, Gator by the Bay, the annual cajun-zydeco celebration at Spanish Landing. Many of his paintings reside in personal collections.

BLUES

**TOMCAT COURTNEY**

Sunday, 12-1pm, Blues Stage



Photo: Millie Moreno

Tomcat Courtney, who hails from Waco, Texas, broke into the music business as part of a T-Bone Walker show back in the 1940s when he was a tap dancer. He first played guitar with

his old partner, Henry Ford Thompson, at the San Diego Folk Festival in 1971 and has performed at most of the local festivals since. Courtney has been responsible for giving many young San Diego musicians the opportunity to play in his bands. His style of Texas blues, with influences ranging from Lightnin' Hopkins, Muddy Waters, and B.B. King to his original mentor, T-Bone Walker, continues to bring down the house.

ROOTS ROCK

**THE COYOTE PROBLEM**

Sunday, 11:45am-12:45pm, Roots Rock Stage



A few years ago, singer-songwriter Peter Bolland felt it his duty to play more hard core alt-country Americana roots rock music. Sensing a growing mainstream acceptance of artists like Lucinda Williams and Steve Earle,

Bolland wanted to take his solo act out of folk music's museum-like vibe and into the louder, rowdier world of rock 'n' roll clubs and dance halls. Together with classic roots rock drummer Danny Cress and long-time collaborator Marcia Claire on bass and vocals, the Coyote Problem was born. They are currently in the studio recording their first CD.



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SATURDAY, SEPTEMBER 25



	<b>ROOTS ROCK STAGE</b> (33rd & Adams)	<b>FELTON STAGE</b> (Felton St. & Adams)	<b>LESTAT'S STAGE</b> (3343 Adams Ave.)	<b>ROCK STAGE</b> (34th & Adams)	<b>BLUES STAGE</b> (Hawley Blvd. & Adams)	<b>DIMILLE'S STAGE</b> (35th & Adams)	<b>JAZZ &amp; LATIN STAGE</b> (Adams Park)
<b>10am</b>	<b>Wissendurst</b> 10-10:45am	<b>Aliah Selah</b> 10:15-11am		<b>Shamrockers</b> 10:30-11:30am	<b>Ledesma Brothers</b> 10:30-11:30am	<b>Happy Endings</b> 10:15-11:15am	<b>Soul Water</b> 10:45-11:30am
<b>11am</b>	<b>Pawn Shop Cowboys</b> 11:15am-12:15pm	<b>Sugar Duo</b> 11:15am-12pm				<b>Free* Stars</b> 11:45am-12:45pm	
<b>12n</b>	<b>Golden Hill Rumblers</b> 12:45-1:45pm	<b>Ex Friends</b> 12:30-1:15pm	<b>J. Turtle</b> 12:15-1pm	<b>Trophy Wife</b> 12-1pm	<b>Bishop John W. Haynes &amp; Change</b> 12-1pm		<b>Angela Patua</b> 12-1pm
<b>1pm</b>		<b>Annie Bethancourt</b> 1:30-2:15pm	<b>Peter Hall</b> 1:15-2pm	<b>Modern Rhythm</b> 1:30-2:30pm	<b>Ruby Hayes</b> 1:30-2:45pm	<b>Gregory Page &amp; Friends</b> 1:15-2:15pm	<b>Willie Venant &amp; Simple Life</b> 1:30-2:30pm
<b>2pm</b>	<b>Rosie Flores</b> 2:15-3:15pm	<b>Neverly Brothers</b> 2:30-3:15pm	<b>Saba</b> 2:15-3pm				
<b>3pm</b>	<b>Texmaniacs</b> 3:45-4:45pm	<b>Johnny Love Sound</b> 3:45-4:45pm	<b>Rick Felan</b> 3:15-4pm	<b>Phatso</b> 3-4pm	<b>Bill Magee Blues Band</b> 3:15-4:15pm	<b>Loam</b> 2:45-3:45pm	<b>Los Able Minded Poets</b> 3-3:45pm
<b>4pm</b>			<b>Jimbo Trout</b> 4:15-5pm			<b>Bunky</b> 4:15-5:15pm	<b>Afro Mestizo</b> 4:15-5:15pm
<b>5pm</b>	<b>Ghost Town Deputies</b> 5:15-6pm	<b>Barefoot Hockey Goalie</b> 5:15-6pm	<b>Peggy Watson</b> 5:15-6pm	<b>Four Eyes</b> 4:30-5:30pm	<b>Michele Lundeen &amp; Blues Streak</b> 4:45-5:45pm		
<b>6pm</b>	<b>Texmaniacs</b> 6:30-7:30pm	<b>Joe Marillo &amp; Friends</b> 6:30-7:30pm	<b>Ila</b> 6:15-7pm	<b>The Stereotypes</b> 6-7pm	<b>Len Ruiney &amp; the Midnight Players</b> 6:15-7:15pm	<b>Baja Bugs</b> 5:45-7pm	<b>Elijah Emanuel &amp; the Revelations</b> 5:45-7pm
<b>7pm</b>			<b>Robin Henkel</b> 7:15-8pm	<b>Jupiter Affect</b> 7:30-8:45pm		<b>Jose Sinatra &amp; the Troy Dante Inferno</b> 7:30-8:30pm	<b>Orquesta Binacional de Mambo</b> 7:30-9pm
<b>8pm</b>	<b>Rosie Flores</b> 8-9pm	<b>Les Shelleys</b> 8-9pm	<b>Billy Shaddox</b> 8:15-9:15pm		<b>Floyd Dixon</b> 7:45-9pm		

 <b>PANCAKE BREAKFAST</b> @ Street Fair Hdqtrs. 4649 Hawley Blvd. Starts at 8am.	 Visit the <b>KID'S ZONE</b> @ 34th St. & Adams for children's activities	 <b>FIRST AID @</b> parking lot, Adams & Hawley Blvd.	 <b>CARNIVAL RIDES</b> @ Adams Park. Call 282-7329 for info.	 <b>LOST CHILDREN</b> will be taken to nearest stage to make announcement.
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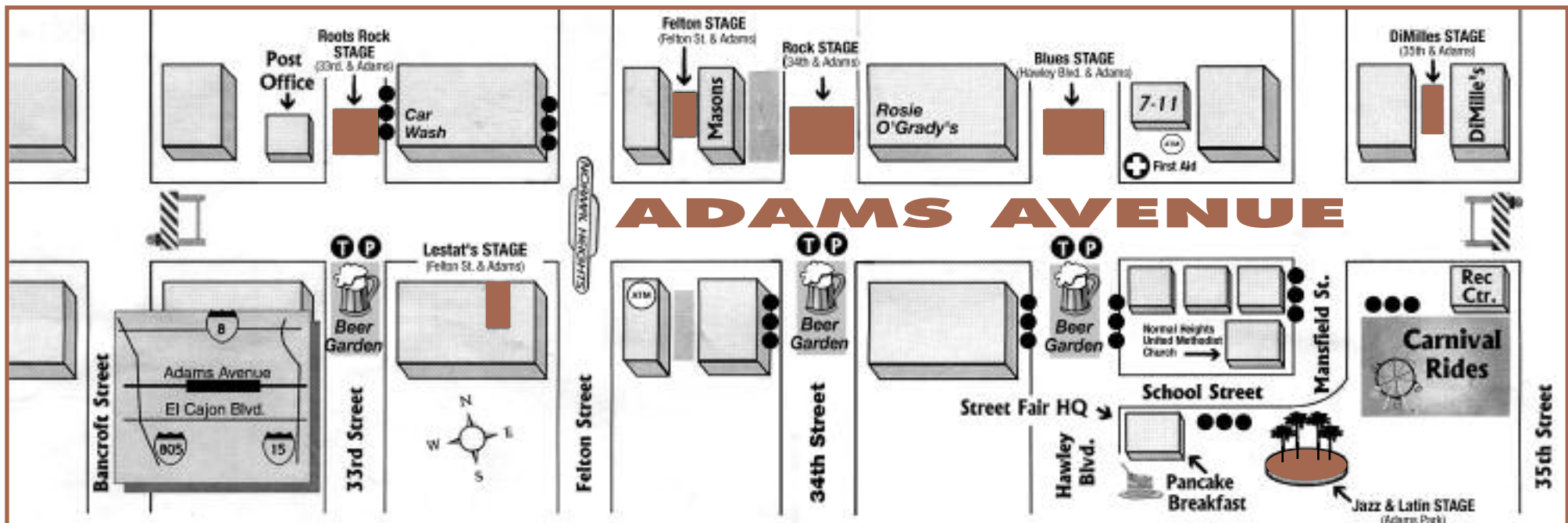
# schedules • map • information



## SUNDAY, SEPTEMBER 26

	<b>ROOTS ROCK STAGE</b> (33rd & Adams)	<b>FELTON STAGE</b> (Felton St. & Adams)	<b>LESTAT'S STAGE</b> (3343 Adams Ave.)	<b>ROCK STAGE</b> (34th & Adams)	<b>BLUES STAGE</b> (Hawley Blvd. & Adams)	<b>DIMILLE'S STAGE</b> (35th & Adams)	<b>JAZZ &amp; LATIN STAGE</b> (Adams Park)
<b>10am</b>	Tracy Lee Nelson & Native Blues Band 10:15-11:15am	Texmaniacs 10:15-11am		Dead Rock West 10-10:45am	145th St. Deluxe Blues Band 10:30-11:30am	Gully 10:30-11:30am	
<b>11am</b>	The Coyote Problem 11:45am-12:45pm	Roy Ruiz Clayton 11:15am-12pm		Truckee Brothers 11:15am-12pm			
<b>12n</b>		Will Edwards Trio 12:15-1pm	Ryan Blue 12:15-1pm	Opaque 12:30-1:15pm	Tomcat Courtney 12-1pm	Lisa Sanders 12-1pm	Paradise 12-1pm
<b>1pm</b>	The Buckshots (Western Swing) 1:15-2:45pm	Ross Altman 1:15-2pm	Lou & Virginia Curtiss 1:15-2pm	Acteal 1:45-2:45pm	Lester Chambers 1:30-2:45pm	Crowdaddys 1:30-2:30pm	Ollin 1:30-2:30pm
<b>2pm</b>		Moondance 2:30-3:15pm	Mary Dolan 2:15-3pm				
<b>3pm</b>	Jump Jones 3:15-4:15pm	Los Alacranes 3:45-4:45pm	Anna Troy 3:15-4pm	Go Betty Go 3:15-4:15pm	CeeCee James 3:15-4:15pm	Al Howard & the K23 Orchestra 3-4pm	Los Mocosos 3-4:15pm
<b>4pm</b>	Deke Dickerson & the Ecco-Fonics 4:45-6pm		Lindsay Troy 4:15-5pm	Stew 4:45-6pm	Becky Barksdale 4:45-6pm	Cindy Lee Berryhill & the Wigbillies 4:30-5:30pm	Latin Trumpet Summit featuring Gilbert Castellanos 4:45-6pm
<b>5pm</b>		Celticana 5:15-6pm	Ross Altman 5:15-6pm				

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# performing artists

## ROCK

### THE CRAWDADDYS

Sunday, 1:30-2:30pm, DiMille's Stage



With a sound that was influenced by such '50s R&B masters as Chuck Berry and Little Richard as well as the Yardbirds, early Beatles, and the Velvet Underground, the Crawdaddys jump-started their own California garage rock scene during the late '70s. In a time of trendy discotheques, bombastic arena rock, and sonic punk barbarisms, the Crawdaddys became the one seminal band to help pioneer the "San Diego sound" of the '70s and '80s. Today, the Crawdaddys have re-formed and will make a special Street Fair appearance before embarking on a tour of Spain.

## TRADITIONAL FOLK

### LOU AND VIRGINIA CURTISS

Sunday, 1:15-2pm, Lestat's Stage



Lou Curtiss, curator of the Adams Avenue Roots Festival, chair of the Street Fair Music Committee, proprietor of the legendary Folk Arts Rare Records, director of the historic San Diego Folk Festivals, and San Diego Music Award-winner, pairs up with his better half, Virginia, to cook up sardonic, witty traditional ditties that'll have you rolling gleefully in the aisles.

## ROCK

### DEAD ROCK WEST

Sunday, 10-10:45am, Rock Stage



Much of what can be said about a duo such as Dead Rock West—a girl and guy—already exists in today's literature and band biographies, i.e., Gram and Emmylou, John D. and Exene. Dead Rock West produces a sound that is as vast and hard-nosed as it is desolate and poetic, creating an aural composition merited only by its authenticity.

## SINGER-SONGWRITER

### MARY DOLAN

Sunday, 2:15-3pm, Lestat's Stage



Many know Mary Dolan for her folk past, but she has also displayed her rock roots and full tilt rock 'n' boogie in a variety of live performances around town.

Dolan's gritty drive and unbridled passion mark her live performances. "Mary's got a great voice — deep and impassioned, with shades of Melissa Etheridge and Ani DiFranco. This is alternately dark and daunting, happy and spiritual, playful and serious." (*Tail Spins*)

## ALT COUNTRY/AMERICANA

### WILL EDWARDS TRIO

Sunday, 12:15-1pm, Felton St. Stage



Simple name, complex sound. The Will Edwards Band walks the fine line where rock, country, folk, and blues intersect. Will Edwards has earned a reputation for uncommon and authentic lyrical content that often focuses on struggle and redemption and searches for reasons and lessons behind our common legacies within a very broad set of contexts.

By blending influences from Bach to the Beach Boys to Bob Dylan, the varied backgrounds, instrumentation, and talents showcased in the group have defined a new genre the band calls Acoustic Americana Folk Rock. Thanks to their contagious, original sound and a persistent live schedule, the Will Edwards Band was catapulted into the spotlight of San Diego's growing and enormously talented acoustic music scene when they were nominated for Best Acoustic at the San Diego Music Awards last year.

## POP/ROCK

### EX FRIENDS

Saturday, 12:30-1:15pm, Felton St. Stage



New York transplant Matt Curreri is an insidiously clever artist. Although the persona he presents in his songs is typically that of a naïf, Curreri, the artist, is far from that. And while he leaves the listener reveling in melodies as succinct and captivating as songs by the Beatles, with lyrics as quirky, giddy, and wide-open as Daniel Johnston's manic early recordings, his songs are busy digging their way into your consciousness.

But behind every good man, or at least this one, is a kick-ass multi-instrumentalist and singer-songwriter named Joanie Mendenhall. Mendenhall usually backs Curreri's solo gigs on keyboard, along with bassist Pete Hamilton, but she's not likely to stay in the shadows very much longer.

Mendenhall received an honorable mention in the 2002 John Lennon Songwriting Contest for her composition "Patience is a Virtue," and a glimpse of greatness to come can be found in a dozen or so songs at [www.joanienmen.com](http://www.joanienmen.com).

## MELODIC

### RICK FELAN

Saturday, 3:15-4pm, Lestat's Stage



A talented songwriter and welcome addition to the local music scene, Rick Felan moved to San Diego in 1997. After spending a few years promoting his band Hot Monkey Love, Felan decided to open up a cafe and all-ages venue near San Diego State, which bears the same name as his band: the Hot Monkey Love Cafe. Known equally for his catchy and well-written songs, he is a strong supporter of emerging local bands and songwriters.

## 1980S' ROCK

### FOUR EYES

Saturday, 4:30-5:30pm, Rock Stage



A powerful force since the early 1980s as leader of the band Four Eyes, Mark DeCervo has been regarded by Thomas K. Arnold of *San Diego Magazine* as part of the "elite fraternity of popmeisters that includes Paul McCartney, Cliff Richard, Eric Carmen, Nick Lowe, and Glenn Tilbrook. They don't just write songs, they craft them." In 1990 DeCervo recorded *Baby's Not in the Mood*, his debut solo album for Bizarre/Straight records, featuring Mike Kenneally (Frank Zappa), Pat Mastelotto (XTC, Mister Mister), and Burleigh

Drummond (Ambrosia). The album was described by *Billboard* magazine as a "don't miss" and won kudos from critics. "You could hang Christmas bulbs with the hooks in DeCervo's tunes." (John D'Agostino, *Los Angeles Times*).

Four Eyes, which features DeCervo on lead vocals and guitar, Lee Knight on vocals and bass, John Chatfield on vocals and guitar, and Larry Grano on vocals and drums, have opened for Nick Lowe, John Hiatt, Marshall Crenshaw, Squeeze, Roseanne Cash, and the Everly Brothers. The band was recently nominated by the 2004 San Diego Music Awards in the Pop Music category.

## ROCK

### FREE STARS

Saturday, 11:45am-12:45pm, DiMille's Stage



The indomitable Free\*Stars return to the Adams Avenue Street Fair for a special election year performance. These fun-loving standard bearers of the "More Talk/More Rock" aesthetic feature noted rock critic and left-handed axeman David "D\*Star" Stampone and Rafter Roberts (Bunky, Singing Serpent) plus a rotating roster of surprise sidemen. A favorite among local audiences, these tuned-in "event rockers extraordinaire" will be the topical ointment for what ails you this election year.

## ALT COUNTRY

### GHOST TOWN DEPUTIES

Saturday, 5:15-6pm, Roots Rock Stage



Riding out of the Midwest with guns a-blazin', the Ghost Town Deputies ramblin' into Southern California at the new millennium. Armed with pioneering gusto and a hankerin' for tunesmithing, these three (sometimes four) hombies have distilled their own brand of cowboy rock: an ear-poppin' moonshine that seeps in through your boot heels and ropes you in, one melodious sip at a time. Loaded with rootsy influences and performed with punky urgency, their crafty tunes conjure potent images of livin', yeamin', swillin' and losin', with enough heart and soul to keep a campfire going all night long. And while moved by the traditions of Wild West, these cowboys can definitely dish up wagonloads of variety. One tune might pound the rails like an all-out rambling wreck, as another whiles away the moments with the lonely sway of a summertime prairie flower. Seasoned listeners

might spot shades ranging from Johnny Cash to Social Distortion, and more than a smidgen of sweaty inspiration from such legendary garage bands as the Clash and the Replacements.

## WESTERN SWING

### GOLDEN HILL RAMBLERS

Saturday, 12:45-1:45pm, Roots Rock Stage



The Golden Hill Ramblers will take you back to the days when good time American music ruled the airwaves and dance halls. The Ramblers are a straight-ahead string band made up of four swingin' cats who are committed to the authentic Western swing style of the 1930s and 1940s. Backed by the bass fiddle, and rhythm, lead, and steel guitar, the golden voice of Johnny McCree makes this outfit shine for sure! Churning out originals and good ol' standard tunes, these guys will have you tappin' your feet and swinging your partner.

## AMERICANA

### GULLY

Sunday, 10:30-11:30am, DiMille's Stage



Gully is an original blend of Americana, alt. country and roots ruckus that includes electric and acoustic guitars, lapslide, accordion, bass, and drums. The band, recently formed by 7th Day Busker's frontman/songwriter Shawn P. Rohlf, features some of San Diego's finest musicians: Peter Bolland (Coyote Problem), Chris Conner (Channing Cope), and Pety X (Rocket From The Crypt). Gully made their debut performance last month when they opened for the Supersuckers at the Casbah and will be heading into the studio later this year to begin laying down tracks for their first CD.

## ACOUSTIC

### PETER HALL

Saturday, 1:15-2pm, Lestat's Stage



A San Diego resident since 1980, Peter Hall has been an active participant in the local music scene, playing clubs, coffeehouses, and other venues around the county. In the singer-songwriter tradition, he maintains

both his solo-acoustic and electric ensemble careers. The best influences from rock 'n' roll, blues, folk, and country music have helped shaped Hall's sound into one that is uniquely his own.

## POWER POP

### HAPPY ENDINGS

Saturday, 10:15-11:15am, DiMille's Stage



San Diego's influential Happy Endings is inspired by the sounds and styles of the '60s all the way to Modern Indie-Rock, paved by bands from Johnny and the Moondogs to the beautiful chaos of the Ramones and the Pixies to a wall of sound in-your-face attitude of previous right bastards such as Johnny Cash, Iggy Pop, and the Sex Pistols. First

**DARK-THIRTY PRODUCTIONS**  
www.darkthirty.com  
presents

**MARK JACKSON BAND**  
Sunday, October 17, 7:30 p.m. \$15



San Diego Music Award Nominee Mark Jackson and his band have been forging a sound that pushes country music to its limits, combining bluegrass, folk, rockabilly, and blues — yet still holding fast to Jackson's Oklahoma roots.

RESERVATIONS and INFO: (619) 443-9622

**DARK-THIRTY PRODUCTIONS**  
www.darkthirty.com presents

**MICHAEL SMITH** • Sunday, September 26, 7:30 p.m. \$15



Michael Smith's songs have been recorded by dozens of artists in the folk, country, and pop music genres. Having spent four decades writing songs, some of his better-known ones include "The Dutchman," "Spoon River," and "I Brought My Father With Me." In addition, Smith received national acclaim for his original music for the Steppenwolf Theater's production of *The Grapes of Wrath*.

RESERVATIONS: (619) 443-9622



# DESERTFEST

**Saturday Oct. 2, 2004**  
**noon - midnight**

**Aaron Bowen**  
**Angela Correa**  
**Biddy Bums**  
**Bushwalla**  
**Carlos Olmeda**  
**Coyote Problem**  
**Dave's Son**  
**Emerson Band**  
**Gato Papacitos**  
**Hugh Gaskins**  
**Jack the Original**  
**Jane**  
**Jim Bianco**  
**JTurtle**  
**Quincy**  
**Saba**  
**Satish**  
**Ted Ehr**  
**Tim Mudd**  
**Will Edwards**  
  
**& More...**

tickets on sale now @  
[www.desertfest.com](http://www.desertfest.com)

DesertFest promotes independent musical talent - discovered and undiscovered artists that are contributing to the creative undercurrents in our communities. This amazing event is held each year in Jamul, California, surrounded by scenic desert foothills. The stage overlooks an oasis-like setting with a beautiful grotto style pool at its center. It is a 12 hour event, beginning at noon and ending at midnight. Food and beverages will be provided. Contact us at [desertfest.com](http://desertfest.com) for more information.

**DesertFest 2004**  
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# performing artists

takes, melodies, lyrics, soul, sex, drugs and rock 'n' roll is what Happy Endings is selling and the price is the trip to your warm happy place in our center of the universe. Featuring Stanze on vox and gits, Mishey on gits and vox, Art on bass, and Scotty on drums...See you at the show!

## GOSPEL

### BISHOP JOHN W. HAYNES AND CHANGE

Saturday, 12-1pm, Blues Stage



Bishop John W. Haynes, Jacqueline Haynes, Tommy McCalester, Diane McCalester, Nathaniel Greene Jr., Adrienne Greene, Debra Smith, and Andre Buck comprise a fine family gospel group from the Reformation Church Inc. of San Diego. Together for a little more than 10 years, their soulful blend is filled with rhythm and soul, which rocks the house and raises the roof, leaving the audience uplifted in the spirit and filled with excitement. Their music leaves you with a little something that takes you back to a time and place when music was music and singing was singing.

## TRADITIONAL BLUES

### ROBIN HENKEL

Saturday, 7:15-8pm, Lestat's Stage



Robin Henkel's music ranges from primitive, Mississippi Delta blues to the urban Chicago sound to Texas-style western swing and beyond. An amazing blues slide guitarist, Robin has been playing music since the '60s both as a solo act and as a contributing band member. With the Robin Henkel Band he uses a variety of back-up musicians who he custom picks to fit each gig. He has opened for

such top acts as Dizzie Gillespie, Bonnie Raitt, Arlo Guthrie, and Dave Mason.

A seasoned veteran and winner of Best Blues Album at the 2000 San Diego Music Awards, he has participated in numerous blues festivals. He is also a guitar teacher at the legendary Blue Guitar, where he has been giving lessons to students who are eager to learn from the legend himself.

## JAZZ/SOUL

### AL HOWARD AND THE K23 ORCHESTRA

Sunday, 3-4pm, DiMille's Stage



Alfred Howard and the K23 Orchestra play a unique blend of hip hop, rock, Latin, spoken word, and jazz fusion. The six-piece band includes Josh Rice on keyboards, Travis Daudert on guitar, Jeremy "Bass" Eikam on upright bass, Steve Craft on drums, Aaron Irwin on percussion, and Alfred Howard on lead vocals, who also writes the lyrics.

Based on structured improvisation, stretching songs to extended jams with powerful crescendos, AH&K23 have become unique in the hip hop world by giving the musicians an equal voice to the lyricist and creating a collective and cohesive expression. AH&K23 have found an audience in the world of hip hop, jam bands, jazz heads, and poetry lovers. Alfred Howard's lyrics transcend a style or genre, appealing to humanity's most primal essence. Their message is one of positivity and social change through music.

## SINGER-SONGWRITER

### ILA

Saturday, 6:15-7pm, Lestat's Stage



The power of Ila's music is unique and comforting, a cross between folk and soul music. Her songs are a release from tension, an escape into relaxation, and a touch of the best parts of reality. Her soft voice captivates coffee house audiences who realize Ila is

singing more than words; she is singing her spirit. Ila's songs filter through the distractions of falling in love and falling down in life to evoke the innermost emotions that others may not be able to express.

At the age of 22, Ila embodies multiple talents. A self-taught singer and guitar player, she pursues her music full time while concurrently enrolled as a visual arts/media student at UCSD. A regular performer in San Diego and Los Angeles, Ila has gained a strong following.

## BLUES

### CEE CEE JAMES

Sunday, 3:15-4:15pm, Blues Stage



Cee Cee James has a voice that drops down into the depths of your soul, inviting you to spend the night diggin into the mud and into the moans, groans, and hums of life.

As lead vocalist and songwriter with her current band, James has recruited Johnny James on lead guitar, Gordo Finlay holding down second lead and rhythm guitar and vocals, and Jon Fujimoto and Bob Pickford laying down tight in the rhythms — with Fujimoto on bass and Pickford on drums. Wherever they play, people are touched by Cee Cee's vocals as well as the band members' soul to soul interaction with their audience.

## ACOUSTIC

### JIMBO TROUT

Saturday, 4:15-5pm, Lestat's Stage



The leader of the popular San Francisco band Jimbo Trout and the Fish People brings his energetic roots-based music full of western-swing, ragtime-blues, bluegrass, and old time music to the Adams Avenue Street Fair for a special solo set.



## ROCK ANTHEMS

### JOHNNY LOVE SOUND

Saturday, 3:45-4:45pm, Felton St. Stage



This local rock 'n' roll band, led by the one and only Johnny Love, features guitar genius Uncle Bri, flute virtuoso Erica Laurie, and Madman Bucko Johnson on drums. Johnny Love hit the San Diego open mic scene in the summer of 1999. Taking the concept of unplugged to the extreme at such venues as Java Joe's, Twiggs and Lestat's, he would politely request that the P.A. be turned off while he sang and played songs by Irving Berlin, George and Ira Gershwin, and other Tin Pan Alley legends. Johnny became a regular at Wendy's open mic at Java Joe's and gradually began to integrate microphones and original material into his set.

## SWING

### JUMP JONES

Sunday, 3:15-4:15pm, Roots Rock Stage



Jump Jones is a band that knows how to swing. Made up of five of San Diego's finest jazz and blues musicians, this band brings to life the energetic music and fun lyrics from 1940s and 1950s jump blues and swing masters. They have filled many a room in Southern California, from neighborhood bars and private parties to the legendary Brown Derby in Hollywood and large corporate events. Their style is appealing to anyone, ages eight to 80.

## BLUES

### LEDESMA BROTHERS

Saturday, 10:30-11:30am, Blues Stage



The Ledesma Brothers have been promoting their family style of rock, rhythm, and blues for close to 20 years. Gerardo, the eldest brother and the glue that binds this band together, plays lead guitar and sings most vocal tracks. Heavily influenced by the blues at a young age, Gerardo also taps his Hispanic roots in more traditional arrangements and tunes one might hear south of the border. Raul, the laid back rhythm-dealer on the drums, plays with subtle ferocity. Almost always hidden behind his trademark shades, you never know what Raul is going to throw at you... Sabbath or salsa? Ismael, the next oldest, joined the fledgling band long before the law would even consider letting him drive. In the early days, he split his time between the rehearsal room and the playground. He currently drives the bass and rhythms right down your backbone, leaving your foot tapping and head nodding. Alfredo, the most recent addition to the band, adds the all-important rhythm guitar. While he was growing up, he studied the saxophone and the harmonica. It wasn't until recently that his guitar-playing skills allowed him to share the stage with his brothers.



## ROCK

### LOAM

Saturday, 2:45-3:45pm, DiMille's Stage



Take the lyrical poetry of great folk songwriters, the killer hooks and harmonies of great '60s pop/rock groups, and the raw, unbridled energy of great alternative rock bands and you get Loam, one of the most inventive and promising young San Diego bands of the mid-'90s. When Loam brought their fresh, earthy sound to the clubs during the summer of '94, San Diego's pseudo-Seattle grunge scene was knocked on its collective behind. Featuring the talents of Frank Lee Drennen (Dead Rock West, Hatchet Brothers), Christopher Pacilio (The Attachments), Clark Stacer (Truckee Brothers, Bastard Sons of Johnny Cash), and Charlie "Chuck" McCree (Momma, Hatchet Brothers), Loam has reunited to record a new album and play a few special performances.

## BLUES

### MICHELE LUNDEEN AND BLUES STREAK

Saturday, 4:45-5:45pm, Blues Stage



Often compared to Janis Joplin meets Bonnie Raitt, singer/songwriter, Michele Lundeen, dubbed "The Queen of Steam" by a local deejay for her stirring vocals and electrifying stage presence, commands attention on stage. A powerful, soulful vocalist, Lundeen performs rockin' boogie, classic R&B, funky soul, and roadhouse blues. Before relocating to San Diego in 1997, she rocked the northern Nevada/northern California area for more than 15 years, sharing stages with national acts ranging from John Lee Hooker to Elvin Bishop.

Nominated by the San Diego Music Awards for Best Blues in 2000 and 2001, the Blues Streak went on to win the coveted title of San Diego Blues Challenge Winners 2000. The award-winning band features Charles Burton on guitar, Tim Cash on bass and vocals, Paul Bell on piano and organ, Aristotle Georgio on harmonica and vocals, and Ric Lee on drums and percussion.

## BLUES

### BILL MAGEE BLUES BAND

Saturday, 3:15-4:15pm, Blues Stage



Born in Mississippi in the early '40s, Bill Magee moved to New York at the age of 13, where he soon jumped into the music scene. In 1963, he met and befriended Jimmy James to form the band Jimmy James

and the Flames. James would later become known as Jimi Hendrix. After James left for England in 1967, Magee eventually formed his own combo, the Kansas City Playboys and opened for the James Brown Revue. After spending years on the "chittlin' circuit," Magee settled in San Diego in 1993 and has been a mainstay in the local blues scene ever since.

## JAZZ

### JOE MARILLO AND FRIENDS

Saturday, 6:30-7:30pm, Felton St. Stage



Affectionately known around town as the Godfather of Jazz, Joe Marillo has made his living for the past 29 years playing and teaching jazz in San Diego, a city that challenges the arts at every turn. Leading a life devoted to jazz is an impressive feat, especially in a place that let its symphony orchestra to disband without even a plan for its rebirth. Described by

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# performing artists



some as a genius, Marillo excels on tenor saxophone as a master of improvisation. He travels among mainstream, bebop, ballads, and funky blues with ease, his haunting tone expressing his soul through the medium of his beloved jazz. In addition, he plays alto saxophone, flute, and piano; sings; and composes. A recipient of numerous awards, including a Lifetime Achievement Award at the 2003 San Diego Music Awards, he is most proud of the award he received by the NAACP for his efforts in hiring African-American musicians.

**BOOGIE**  
**MODERN RHYTHM**  
Saturday, 1:30-2:30pm, Rock Stage



Modern Rhythm, one of San Diego's most underrated and longest running local acts, has been playing its amalgam of blues, swing, and rock 'n' roll since 1982. Since 1999 it has featured founding members John Gunderson (bass and vocals) and Don Story (lead guitar and vocals), plus Andrew Vereen (guitar and vocals; formerly with Burning Bridges), Jim McInnes (guitar; veteran rock radio deejay, now with The Planet 103.7 FM), Jack Pinney (drums; formerly with Iron Butterfly, Glory, the Jacks, and many others), Dave Stanger (vocals; from the Greasy Pete's), and Dr. Paul Kater, M.D. (percussion, EMT). Modern Rhythm has played all over San Diego—at Street Scene, Sea World, Humphrey's, the Belly Up Tavern, Dick's Last Resort, the Millennium Bash in Balboa Park, St. Patrick's Day, S.D. Festival of Beers, Oktoberfest, and the Sky Show, plus numerous dive bars, weddings, and wild parties. If your toe ain't tappin' when these guys play, you're probably dead!

**CLASSIC ROCK**  
**MOONDANCE**  
Sunday, 2:30-3:15pm, Felton St. Stage



Taking their name from the popular Van Morrison tune, Moondance pays tribute to the best classic rock, blues, and R&B around. Musical director Reid Webb on bass and vocals is joined by Bodo Zacharek on lead guitar and vocals, Jim Pena on drums and vocals, and Roland Pena on sax and percussion. These seasoned professionals who come from varying backgrounds love playing classic "feel good" music from the 1960s and 1970s and hope that you will enjoy their music as much as they do.

**BLUES**  
**TRACY LEE NELSON AND THE NATIVE BLUES BAND**  
Sunday, 10:15-11:15am, Roots Rock Stage



Tracy Lee Nelson (Luiseño/Diegueño of the Wassuk clan and Duro family), an enrolled tribal member from the La Jolla Indian Reservation, emerges from the local scene with a groundbreaking new perspective on the blues: a Native American's point of view. Nelson's unique voice, original lyrics, and blues guitar work comes straight from the heart, bellowing out stories and issues that should have been spoken of long ago.

Twenty-eight years of experience has made Nelson worthy of mention in *Native People* magazine as one of the finest up and coming native artists in 2003. He has also been written up in *Indian Artist*, *News from Native California*, and *Indian Country Today*.

Led by Nelson on guitar and vocals and featuring Ryan Ramos (Mississiniwa/Miami) on harmonica, Harold Hill (Diegueño/Chippewa) on bass, John Ruiz on keyboards, and Benny Magante (Luiseño) on drums, the Native Blues Band's variety

and playing styles range from traditional Delta blues to rock 'n' roll basics. Nelson's masterful guitar work, electric slide, and traditional acoustic blues is something all true blues lovers enjoy.

**ECLECTIC FOLK**  
**NEVERLY BROTHERS**  
Saturday, 2:30-3:15pm, Felton St. Stage



The Neverly Brothers was formed when Mark Merrell, a transplant from the Midwest, met Steve Roche, a native Southern Californian.

They found a common ground with a mix of old-time country, bluegrass, Americana, and folk music. They play an eclectic mix of traditional tunes as well as interpret obscure covers from a wide range of artists.

When they're not performing at either the Adams Avenue Roots Festival or the Adams Avenue Street Fair, they manage the Beer Garden and its stage, enjoying the chance to meet their favorite acoustic musicians and folk heroes. Although an acoustic duo, they many times include guest musicians on fiddle and banjo to complete the sound.

**LATIN ROCK**  
**OLLIN**  
Sunday, 1:30-2:30pm, Jazz & Latin Stage



Ollin, which means "movement" in Mayan, is a colorful East L.A. band who takes classic rock 'n' roll and infuses traditional Mexican music of their heritage, bringing the energy and vibrancy of Chicano music to a growing number of devotees. Fronted by twin brothers Scott and Randy Rodarte, Ollin is rounded out by two of the best musicians to come out of East L.A. in the last decade: ace bassist and back-up vocalist, Billy Branch and Raul "Ralo" Calzada on drums, percussion, and back-up vocals. This group of acoustic warriors represent an organic sensibility that draws from indigenous roots and contemporary new song to create something simple and uplifting. They provide ancestral musical messages through new voices in a place with a lot of heart of and soul. Ollin's songs are about the everyday struggles of the Chicano and Mexican people, their heritage and pride. "We encourage them to get an education, retain their heritage, and get to their community."

**ROCK**  
**OPAQUE**  
Sunday, 12:30-1:15pm, Rock Stage



Opaque, a quartet of three girls and a guy, formed when the members met while taking music classes at the Ramona Hall Community Center four years ago. Their music can be described as a mix of punk, ska, reggae, and mellow metal-infused influences with lyrics sung in both Spanish and English.

Singer Cathy fronts the band on lead vocals, singing with raging antics and passion-filled lyrics. Guitarist Ambrosia Diaz and bassist Melody Diaz, who are sisters, hold their own when it comes to their instruments. They keep the constant rhythms while Allan provides the back beat.

Over the last several years, Opaque has shared the stage with Ollin, Quinto Sol, and Burning Star, and has appeared at the Chicano Park Day, the Lotus Festival, the Knitting Factory, and UC Santa Barbara.

**ECLECTIC ORIGINALS**  
**GREGORY PAGE AND FRIENDS**  
Saturday, 1:15-2:15pm, DiMille's Stage



Hyper-prolific part-time Hatchet Brother, Gregory Page will release his twelfth CD, *Happiness is Being Lonely* (Bed Pan Recording), at this year's Street Fair. Mr. Page has just returned from

Australia where he spent a month touring with Marshall Crenshaw. "I Came Home," the first song on his new album, featuring A.J. Croce on piano, is currently being spun on an FM radio station in Sydney.

Page was born in London and moved to San Diego in 1976, becoming quick friends with Steve Poltz, with whom he spent three years as a member of the Rughburns. He has produced albums for Jason Mraz, Tom Brosseau and Robin Henkel and has co-written songs with John Doe from the band, X. He will be joined by fellow crooner Tom Brosseau and Uncle Dave Page on drums. All of his adventure stories from his trip Down Under are up on his new web site: [www.gregorypage.com](http://www.gregorypage.com)

**LATIN GROOVE**  
**PARADISE**  
Sunday, 12-1pm, Jazz & Latin Stage



Paradise blends rock, old, school, and Latin music to produce an explosive energy and passion like no other. Featuring Patrick Cruz on timbales, Jorge Estrada on congas, Vernell Ray on bass and vocals, Terence Godfrey on vocals, Greg Woods on drums, and Kyle Schilling on guitar and vocals, Paradise write and produce their own material. With their first CD released last year, they are currently working on new material for a second CD. They also have a video out, which recently premiered on local television show, *Fox Rax*.

**BRAZILIAN JAZZ**  
**ANGELA PATUA**  
Saturday, 12-1pm, Jazz & Latin Stage



Angela Patua is a multi-talented musician who backs up her own powerful compositions with vocals, guitar, and percussion. A country girl from south-east Brazil, Patua sings in African Yoruba

and native Brazilian dialects as well as Portuguese and English. Creating her own fusion of Afro-Brazilian folkloric music and blues, she croons about the community of man and the preservation of nature with a sincerity rarely heard these days.

Growing up in a family that often gathered to play music, Patua left home at the age of 14 to join the circus. From there she went on to Rio de Janeiro where she broke into television and theater and backed up popular Brazilian pop singers Eduardo Dusek, Flavio Venturine, and Cazuzza. Today Patua's goal is to sing for a better world. She commands attention with rousing chants and deep ballads accompanied by guitar, dancing, and sometimes indecipherable patter. Her spirit moves; her music transcends. Paul Simon was right. Brazilian music is the rhythm of the saints.

**ALTERNATIVE COUNTRY TONK**  
**PAWNSHOP COWBOYS**  
Saturday, 11:15am-12:15pm, Roots Rock Stage



The Pawnshop Cowboys aren't your normal band line-up. Founder Christopher Robinson Henry grew up with all the influences afforded any modern day music lover, but that's where the similarities end. Somewhere in the twisted synapses of his psyche the music warped into a contagious groove of indescribable music that forces hips to shake, feet to stomp, and heads to bob, leaving the musical memories to linger for a lifetime. Behind

Robinson's guitar and vocals is the solid rhythm section of Mikey, drummer extraordinaire and the lovely Anna thumping the intricate bass to a combo that you feel deep within you. The band ventures into a different world when joined by Jimmy K, the trombone player, a masterfully creative artist who has years of playing experience. As with Rob Logic, the sax man who hails from the punk rock world and adds his own flavor to the band's music adventure. Shanthi on third horn plays a trumpet that lifts the music one step higher than one would normally expect. Finally, the amazing Mr. Dean plays not the typical cheesy modern keyboards but rather 300 pounds of authentic Fender Rhoads electric piano as well as Rheem organ — no space age sounds, just solid boogie and honky tonk key work.

**ROCK**  
**PHATSO**  
Saturday, 3-4pm, Rock Stage



Phatso is a four-piece rock, blues, and funk band that was formed in the summer of 2000. Featuring Jerry Fernandez on guitar, Mando Avina on drums, Omar Gonzalez on bass, and front man Gus Avina on lead vocals, the band draws a large fan base thanks to their live stage performance and electrifying music. Their interest in creating and playing music makes them all the more eager to please their listeners through the expression of their music.



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THE FIFTH ANNUAL

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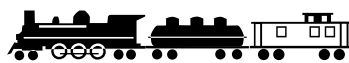
**MUSIC**

10-11am	MEKENES (Sav-On Stage)
10:30-11:30am	PITCH LAROCHE (Greyling Stage)
11:30am-12:30pm	CELTICANA (Sav-On Stage)
12:30-1pm	Community Announcements (Greyling Stage)
1-2pm	CORNER POCKET (Sav-On Stage)
1:30-2:30pm	BUNKY (Greyling Stage)
2:30-3:30pm	SIMPLY COMPLEX (Sav-On Stage)
3-4pm	BRANT VOGEL (Greyling Stage)
4-4:30pm	Community Announcements (Sav-On Stage)
4:30-5:30pm	THIRD COAST JAZZ BAND (Sav-On Stage)
4:45-5:45pm	REESE PLACE BAND (Greyling Stage)

Note: Schedule subject to change.

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**INFORMATION: 858/565-2473**





# performing artists

**BLUES**

## LEN RAINEY AND THE MIDNIGHT PLAYERS

Saturday, 6:15-7:15pm, Blues Stage



Len Rainey and the Midnight Players have been bringing their refreshing brand of music to clubs in San Diego, Los Angeles, San Francisco, and

Las Vegas for the past 18 years. Rainey's Chicago upbringing has been a major influence in his music — artistically blending blues, jazz, and rock 'n' roll. His authoritative voice and nimble bass work lay a strong foundation. Rainey's powerhouse band features a serious group of hard-driving musicians who always put on a great show, packed with fun-filled excitement, plus truly excellent music.

**SINGER-SONGWRITER**

## SABA

Saturday, 2:15-3pm, Lestat's Stage



Photo: Ami Lum  
Making her first appearance in 2002, 24-year-old singer/songwriter Saba has earned a reputation as

one of the best voices in the San Diego music scene. With the help of her dedicated Street Team CIRCA '79, her music has reached fans as far as Europe, popping up on message boards all over the Web. With a relentless show schedule to spread the word, her live performances are an intense journey through personal experiences and hilarious moments of self-effacing levity. Her down-to-earth candor, both in performance and in her writing, draws people in and keeps them coming back.

As founder of her own label, Spinster Records, Saba is pursuing a career in music by blazing her own path. And with plans of rigorous touring in the works, there's no sign of slowing her down. As *Discovering Artists.com* puts it, "I have a feeling we can expect great things for her, and I can't wait to hear what they are..."

**SINGER-SONGWRITER**

## LISA SANDERS

Sunday, 12-1pm, DiMille's Stage



Lisa Sanders is a songwriter, a singer, a woman with a life history filled with joys, sorrows, and the ability to share those experiences through her heart

within a song. Two-time San Diego Music Awards winner, Sanders got her musical start in Philadelphia, where as a child she performed songs for her parents with her brother. It was then she decided what she wanted to do in life: write music.

Following a period when her dream was waylaid with marriage and motherhood, Lisa moved to L.A. where she joined the Los Angeles Songwriter's Showcase and tried to make a living writing jingles with a partner, which ended after a brief period. After moving back to San Diego in the mid-'90s, she started writing songs again and, inspired by watching singer-songwriters play their music in local coffeehouses, she began performing. She has since released four CDs and opened for such music legends as B.B. King, Paul Simon, Bob Dylan, James Taylor, Stevie Nicks, Sting, and most recently, Lucinda Williams.

**ALTERNATIVE ADULT**

## ALIAH SELAH

Saturday, 10:15-11am, Felton St. Stage



Aliah Selah is a free spirit with a love of life and a mysterious calm that shines through everything she does. A charismatic performer and a gifted songwriter who's

been compared to Jewel, Sarah McLachlan, Alanis Morissette, and Tori Amos, Selah has written hundreds of original songs, which she performs on keyboards, and sometimes saxophone, showcasing funky rhythmic tunes and mystical ballads.

Selah is an interdisciplinary artist with a joyous spirit, which reveals a deep commitment to inner growth and spiritual activism. Her songs reflect an insightful wisdom that allows her to stand in a light all her own. Her abundant creativity has taken her to clubs all over the world where her shows combine her music, dance, poetry, and comedy about life.

**CALIFORNIA SOUND**

## BILLY SHADDOX

Saturday, 8:15-9:15pm, Lestat's Stage



The frontman for popular local rock band Billy Midnight, Billy Shaddox writes songs that make you homesick for a home you've never had. Conjuring up images of desert

stars and sweeping ocean cliffs, Billy's songs fit into a California rock tradition that includes the Beach Boys, the Eagles, the Byrds, and Credence Clearwater Revival. A talented singer and guitarist, Billy returns to the Street Fair this year for a special solo acoustic set on the Lestat's stage.

**IRISH ROCK**

## THE SHAMROCKERS

Saturday, 10:30-11:30am, Rock Stage



The Shamrockers is an Irish band with a classic-rock problem: merging raucous Irish drinking songs with memorable rock tunes. The core of the group hails from Normal Heights where the band members first met during the mid-'70s through a babysitting co-op. Featuring Terry Daly on banjo and vocals; Bob Redelings on lead guitar; Don Hickox on fiddle; Moises Ortiz on accordion, keyboards, and trumpet; Kevin Daly on bass; Gil Koury on guitar and vocals; and Jeff Graves on drums and percussion, the Shamrockers have grown into a versatile band with a wide-ranging repertoire that includes Irish traditional, contemporary, '60s' surf tunes, and classic rock 'n' roll.



**FOLK CLASSICS**

## LES SHELLEYS

Saturday, 8-9pm, Felton St. Stage



Local singer/songwriters Tom Brosseau and Angela Correa have teamed up to form a country folk duo called Les Shelleys. When you read the list of songwriters on their CD — Bob Dylan, Elizabeth Cotton, Woody Guthrie, John Prine, Blind Willie Johnson, Leadbelly, and the New Lost City Ramblers — you might think that the Shelleys are senior citizens of middle-aged baby boomers. No way! These young people, who haven't even hit the 30-year old mark yet, adapted and arranged these obscure classics into high quality renditions that remain true to their traditional music styles. Their pure vocal harmonies can be described with one word: SWEET!

**LOUNGE METAL**

## JOSE SINATRA AND THE TROY DANTE INFERNO

Saturday, 7:30-8:30pm, DiMille's Stage



Celebrating their 20th year together as musical anarchists, "The Hose" and Mr. Dante each had his life dramatized on the motion picture screen this year (*The Passion* and *Troy*, respectively). And *The Inferno* remains a staple of university study worldwide. Equal parts passion, power, and delusion, their Lounge Metal stylings have healed multitudes and inspired millions, or something like that. C'mon... put some "fun" back in your "funky"! Through their abundance, you'll learn to touch others... and yourself.

**RITMO LATINO**

## SOULWATER

Saturday, 10:45-11:30am, Jazz & Latin Stage



Soulwater brings a mixture of Latin rhythms and reggae music, with Biblically inspired lyrics that bring the message of God's word to the world, influencing audiences from all different walks of life. The band's goal is to see the weary made strong, the lost find their way home, the broken-hearted healed, and the captive set free. They have come to know that Jesus Christ is water for the soul.

**ALTERNATIVE POP/ROCK**

## THE STEREOTYPES

Saturday, 6-7pm, Rock Stage



This enterprising San Diego quintet delivers the goods. Featuring Mike Kamoo, John Finkbner, Dante Conti, Tim Hines, and Bobby Shaddox, the Stereotypes have released two albums that infuse fresh energy into Southern California garage rock. Known for their their manic, inspired performances, the Stereotypes play a brand of rock 'n' roll that can be described as a mixture of exuberance, teen angst, and at least three power chords. At its best, rock 'n' roll can change lives; it can make you believe. And at its best, it sounds like the Stereotypes.

**JAZZ STANDARDS**

## SUGAR DUO

Saturday, 11:15am-12pm, Felton St. Stage



Sugar Duo was formed in San Diego four years ago by Sugar and Earl Vaults. As keyboard player and lead vocalist, Sugar has the smooth vocal sounds of Lou Rawls and his playing is reminiscent of Ramsey Lewis and Joe Sample. Saxophone master Vaults is a local musician who has shared the stage with the Manhattans, Barry White, and Ike Turner. Joining them at Street Fair will be Megan Townsend, whose voice has been compared to Mahalia Jackson and Etta James and has opened for the Blind Boys of Mississippi and CeCe Pininson.

**ROOTS ROCK**

## TROPHY WIFE

Saturday, 12-1pm, Rock Stage



Hailing from Seattle, Washington DC, and San Diego, the members of Trophy Wife, all of whom have been integral parts of rock's seething underbelly, met each other at a California New Found Art pottery convention. Although now in its infancy, the band's deep roots have morphed through several variations before arriving at its current incarnation. Bits of rock, country, punk, and Irish drinking songs characterize their music. As guitarist Steve Sabo recently remarked, "While lots of bands play from inside the box, we haven't actually found the box and therefore aren't hindered by its limitations." Trophy Wife has played with the Ruggburns, Los Lobos, Jewel, the Hatchet Brothers, and Ben Taylor.

**SINGER-SONGWRITER**

## ANNA TROY

Sunday, 3:15-4pm, Lestat's Stage



At age 20 Anna Troy has already experienced the tantalizing intensity of life as a major label artist, yet she still enjoys the simplicity of being an artist on a local level. She is following in the footsteps of those

she deeply respects, by realizing her dream of becoming an independent musician.

Anna started her music training early and was taking piano lessons before she started preschool. By age 12 she had picked up the guitar and was playing San Diego's coffee house circuit soon after that with her younger sister, Lindsey, performing with singer songwriters such as Lisa Sanders, Cindy Lee Berryhill, and Jewel. These two young sisters who were barely in High School had gained the attention of the music industry. In 1998 they signed a demo deal with Warner Brothers Records, which opened the door to many opportunities. By the year 2000 their duo, called The Troys, was negotiating a record deal with Elektra Records. They seemed destined for fame, but the record industry was going through changes and other complications, which caused the Troys to part with the label and begin their unfolding journeys as solo artists.

**ACOUSTIC**

## LINDSEY TROY

Sunday, 4:15-5pm, Lestat's Stage



If it's true what they say and this really is a man's world, it won't be for long, not after Lindsey Troy is done with it. At 18 she can already boast many accomplishments in a fast-paced music industry, having been signed to a major record label by her fifteenth birthday, a major accolade for an artist her age. A combination of sassy vocals and an honest stage presence, accompanied only by her trusty six-string, Troy has a unique sound that will captivate any audience.

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Wed 1 • to be announced  
Thurs 2 • Pete Thurston  
Fri 3 • Emerson Band/Kevin Tinkle  
Sat 4 • Roy Ruiz Clayton /Kelda Nelson  
Sun 5 • Mike Keneally/Four Eyes  
Wed 8 • to be announced  
Thurs 9 • Robin Henkel and Friends  
Fri 10 • Illusion 33 / the shrines  
Sat 11 • Jose Sinatra / Anne Bethancourt  
Sun 12 • to be announced  
Wed 15 • to be announced  
Thur 16 • Acoustic Underground  
Fri 17 • Jane/ Michael Miller/ Lisa Sanders / Gregory Page  
Sat 18 • Jack The Original / Josh Hall  
Sun 19 • to be announced  
Wed 22 • Lisa Sanders, Ital/ Leah  
Thurs 23 • Dustin Shey/ Greg Laswell/ Molly  
Fri 24th • Biddy Burns/ Renata Young Blood  
Sat 25th- 26th Adams Street Fair  
Tues 28 • Comedy Night  
Wed 29 • Chris Opperman  
Thursday 30 • Bushwalla Birthday Bash

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TRAILER PARK ART ROCK

**THE TRUCKEE BROTHERS**

Sunday, 11:15am-12pm, Rock Stage



One year after their two-man debut at this very Street Fair, the Truckee Brothers return as one of San Diego's most exciting live art-rock bands! Their twisted twin lead vocals, propelled by their Who-influenced rhythm section, will keep your attention and leave you wondering what inspired their dirty art-pop sound. Spreading their evil Everly Brothers' seed this year has indeed proved to be a success. Given four out of four stars by the *Union-Tribune* for their *Wall to Wall* EP and praise from *City Beat* for "one of the best lyric in years," the Truckee Brothers also received a San Diego Music Awards nomination as Best New Artist in 2004. Even local radio stations 91X and 94.9 have caught the TB bug, playing their tune "Death Vulcan Grip" gleefully, legally sticking their noses at the FCC. Determined to raise the wicked ante, the Truckee Brothers are now hard at work on a new record, due out next spring on indie label Populuxe Records. Not bad for an act who wrote and recorded their first EP in only 72 hours, because they didn't have a song to their name when they were booked for last year's Street Fair!

SINGER-SONGWRITER

**J. TURTLE**

Saturday, 12:15-1pm, Lestat's Stage



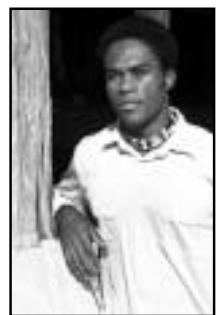
Armed only with an acoustic guitar, singer/songwriter J. Turtle has been storming through Southern California's music scene. His music blends vibrant lyrics

and catchy pop melodies with a percussive style of guitar playing that stands uniquely on its own. With an EP and three full-length albums under his belt, he has been touring relentlessly and is dedicated to distributing his music independently.

WORLD MUSIC

**WILLIE VENANT AND SIMPLE LIFE**

Saturday, 1:30-2:30pm, Jazz & Latin Stage



"To me, music is like oxygen," insists Willie Venant. Born in Haiti, Venant knows all too well the importance of music in his countrymen's constant fight against poverty and classicism, and their effort to educate

and pacify a country always on the brink of upheaval. "Where words have failed, music speaks louder than any politicians," he says.

Although San Diego's surfing culture is a far cry from the sketchy streets of Port-au-Prince, Venant still draws his music from the islands as well as from American pop culture and far away cultures brought close by the daily news. As a result of this pluralistic exposure, Willie Venant, together with his band Simple Life, creates a musical blend that is quintessentially universal.



SINGER-SONGWRITER

**PEGGY WATSON**

Saturday, 5:15-6pm, Lestat's Stage

Photo: Joel Siegfried



Singer-songwriter Peggy Watson is known for her wide vocal range and smooth signature voice, which flows effortlessly between contemporary folk, smoky jazz, and blues. Watson is a fine songwriter who keeps her audience

riveted while moving her listeners from tears to laughter with her relevant and beautiful songs.

Watson's music has been featured on dozens of radio stations across the country and she has self-produced six CDs, which have received excellent reviews. In addition to performing, Watson has used her talents to support many community, nationwide, and international efforts, raising money for AIDS organizations, environmental concerns, and medical aid.

GERMAN ART ROCK

**WISSENDURST**

Saturday, 10-10:45am, Roots Rock Stage



Wissendurst, which means thirst for knowledge in German, is a four-member band that was formed almost a year ago as a result of regular, on-going music jams somewhere in a Golden Hill neighborhood. Through process of elimination it became clear which of the musicians really wanted to play and hence, Wissendurst was born. Living in the same house "like the Partridge Family," the band members are known for switching instruments with each other to produce a cornucopia of sound.

**PHIL HARMONIC SEZ:**



*"I shambled after — as I've been doing all my life — after people who interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn, like fabulous yellow Roman candles, like spiders across the stars."*

—Jack Kerouac  
On the Road



**Victoria Robertson**  
**On My Mind**

by D.D. Bass

The opening track on Victoria Robertson's debut CD, *On my Mind* promises to impress the listener.

*There's one man who stands out of the crowd  
The one applauding not so loud  
I'll do it to impress you . . .*

With a voice reminiscent of early Joni Mitchell and a style that lands somewhere between Sheryl Crow and Sarah McLaughlin, Robertson definitely succeeds in making an impression.

At times sultry and other times nearly operatic, this mezzo-soprano (who has, in fact, spent five seasons with the San Diego Opera) carries the listener through her adventures of travel and romance. The upbeat "Prize of Life" showcases her ability to transcend the romantic genre as well.

*What made it happen  
That I won the prize of life  
Doing what I'd always dreamed I do?*

The musicians behind her make the music pop and sizzle, especially on the driving "One Track Mind." But they also know how to get out of the way, as they demonstrate on the melodic "Come Out Right."

My only complaint about the songs is that there aren't enough of them. Fortunately, they are very playable even after numerous listening, thanks to the tight arrangements and production by Alan Sanderson (the Rolling Stones, Elton John, Willie Nelson). Legendary photographer Henry Diltz (the Doors, Bob Dylan, James Taylor) shot the photo of Robertson, who is also a professional model, former Miss San Diego, and current Miss U.S.O.

*On My Mind* promises to impress . . . and it delivers.

CDs are available at Off the Record, Lou's Records, M-Theory and [www.VictoriaRobertson.com](http://www.VictoriaRobertson.com).



**Joe Morgan**  
**every day has its dog**

by Simeon Flick

Imagine the perfect Sunday wherein you wake up well rested with an open and dreamily alert mind that's hungry for the perfect music to fit the mood. Which CD do you reach for? Naturally, it's Joe Morgan's *every day has its dog*.

Everything about this debut release — from the title's whimsical turn-of-phrase to the cleverly insightful and personal lyrics, exquisitely complemented by laid back, sophisticated instrumentation and production — is perfect for a day of rest and calm reflection.

Morgan's warm, agile voice commingles seamlessly with fitting instrumentation; the acoustic guitar strums lightly, the dobro slide licks croon unobtrusively, and the pedal steel and vibraphones cradle your relaxed senses with shimmering background textures.

There's a vague sensation that the music and lyrics don't mesh as well as they could, which might leave you wishing for more focus in the melody and phrasing to match the gist of Morgan's lyrics. Much of the weight of lines such as, "If love was money/I would pick your pocket/Go to the track and I would take my chances" (from "Love and Money") is lost in the sometimes ineffectual, occasionally arrhythmic jazz phrasing of Morgan's vocal delivery. Still, what works so well about a lyric, whose meaning has been obscured through phrasing, is that you end up feeling much more fulfilled when you finally discover it. It's like finding hidden treasure.

*every day has its dog* successfully walks a fine line, accomplishing something that is both engaging and textural, a rare feat. It's as though you could either eat a sunny Sunday breakfast as the CD plays softly in the background, or you could actively listen and plumb it for all its quirky insights, or both simultaneously! Either way, this CD will be a rewarding experience.



**Northstar Session**  
**one way ticket**

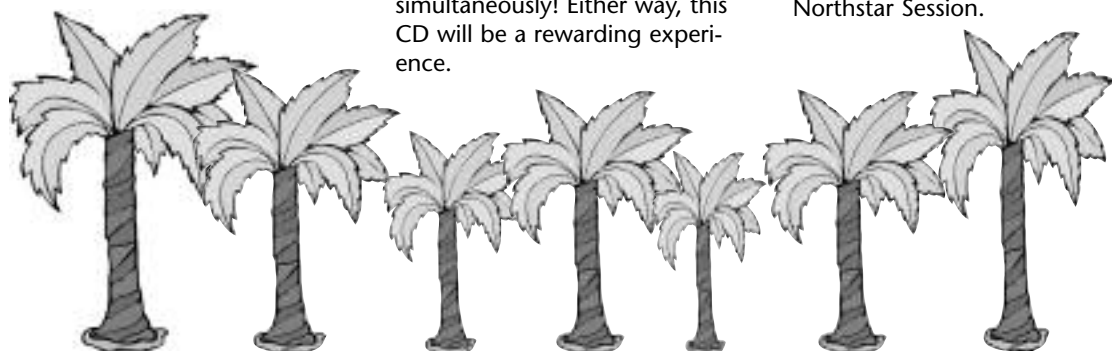
by Phil Harmonic

The Northstar Session is the brain child of Matt Szlachetka. This fine songwriter's new CD features 11 songs that will take you through every musical style of the 1960s. On "for you," the guitar twangs reminiscent of the Byrds. "shining through" rocks out. "meet up again" bounces along like Todd Rundgren but turns into Al Kooper. "things change," a personal favorite, is pure funky rhythm and blues.

Szlachetka's new band really cooks. Matt Warshauer on bass, Estevan Segura on drums, and Todd Newman on keyboards are all solid players who contribute their essence to the music. This elevates the arrangements, which takes the song to an even higher level of continuity or feel. Szlachetka's guitar work is really good, as shown on "blue note," along with an excellent bluesy vocal ballad that his voice is definitely suited for.

Like Michael McDonald, Szlachetka has a unique tone and timbre, which give his voice a certain quality that's hard to put a finger on. This is especially true on "last forever" with its ostinato beat, it becomes hypnotic. The last song, "where the flowers lay" is very touching and may even leave a lump in your throat. What I really like about this CD is that the songs are nuanced and varied besides being well written. They are exceptional, really — especially in their arrangements, which showcase tasty harmonies and well-placed background vocals played by four very good musicians who can really rock. I would be willing to bet that the Northstar Session sounds even better live.

I see this CD as a small major accomplishment. In other words, certain people, like myself, may work toward producing a CD of original songs for an entire lifetime and end up with something maybe half as good as the Northstar Session.





# ramblin'

## Bluegrass

S

by Dwight Worden

SUMMERGRASS BLUEGRASS FESTIVAL



The Witcher Brothers at Summergrass

Summergrass was a great success August 20-22 in Vista. The audience enjoyed outstanding stage performances, kicked off by the 21-and-under Alaskan band, Bearfoot Bluegrass is an international phenomenon, as proven by the outstanding performances by Fragment from the Czech and Slovak Republics. Chris Hillman joined Bluegrass Etc., and special guest Herb Pedersen on Saturday night for exquisite harmony singing; stellar performances were also delivered by Silverado, Ron Spears and Within Tradition, Bluegrass Etc., the Witcher Brothers, the Laurel Canyon Ramblers, and local faves the 7th Day Buskers, Gone Tomorrow, and Lighthouse. It was tons of fun to see the 30 kids, ages 6 to 16 who participated in Summergrass' first Bluegrass Camp for Kids, take the stage on Sunday for a rousing rendition of "Old Joe Clark." With great food and a fascinating on-site collection of antique gas and steam engines, equipment, and other mementos of days gone by, a great time was had by all.



Bluegrass Camp for Kids participants take the stage at Summergrass



JULIAN BLUEGRASS FESTIVAL



The Julian Bluegrass Festival is coming this month on September 18 and 19 with a nice lineup of bands including headliners the Reel Time Travelers and Chris Hillman and Herb Pedersen. The Reel Time Travelers do an excellent job of presenting the old timey side of bluegrass, and Herb Pedersen and Chris Hillman, who wowed the Summergrass crowd, can be counted on to present some of the best duets you will hear anywhere.

UPCOMING CONCERTS



The Kruger Brothers

The San Diego Bluegrass Society is happy to present the Kruger Brothers in concert on October 15. These two Swiss brothers, who recently moved to North Carolina, are nothing short of phenomenal. Jens Kruger, the only non-U.S. musician ever to play with Bill Monroe, is one of the best technical players to ever pick a banjo - its something like being in a lightning storm! Brother Uwe Kruger is equally impressive on guitar. Joined by a bassist Joel Landsberg, the Krugers put on a very entertaining show loaded with variety, humor, and great music. Tickets are \$15 in advance and can be obtained from Betty Wheeler at 858/481-2609. On November 12, Carey Driscoll will be bringing Chris Stuart and Backcountry to the Normal Heights United Methodist Church as part of his Acoustic Music San Diego series. Check this column for more information about this and other bluegrass concerts as the year progresses, and get out to one of the SDBS jam sessions in the meantime. If you haven't been to the new fourth Tuesday event at Godfather's Pizza on Clairemont Drive just west of the I-5, plan to over on September 28 for some great open mic performances, bluegrass karaoke, and jamming.

## The Zen of Recording

by Sven-Erik Seaholm



Sven-Erik Seaholm

I like Heineken. It's not actually my all-time favorite or anything, but it seems to be the only import (besides Corona) that most bars and eateries consistently stock. When I'm feeling beer's sweet siren call, I'll ask the server, "What imported beers do you have?" Invariably, eight out of ten times, the rolling-eyed, painfully recited list includes my beloved "Heinie" and, strangely, often incorporates Bud Light for a reason I'm sure only the highest ranking Republicans are privy to. Liquor stores also seem to follow a similar doctrine, and when I'm rushing to some BYOB function or another, it's usually a green 12-er I'm hoisting up onto the counter. It was the latter scenario that recently presented me with two free music downloads from the folks at Real/Rhapsody. I was stoked! Beer and free music? Sweet.

So I get home and enter the code printed inside the packaging to redeem my tunes coupon. All goes well, but after an hour, I still couldn't focus on a single song I wanted right at that moment, and it wasn't because of the beer.

Now, I own a lot of CDs. More than 1,000 of them and almost as many vinyl LPs. When people come to my place and see them, they generally make some comment on the size of my collection to which I usually offer this reply: "It's my reference library. Lawyers have books, I have albums." I'm not trying to be cocky or arrogant, it's just that A. It's the only way I can justify the amount of time and money spent procuring such a collection, B. I loves me some music, and C. I've gleaned more knowledge on the art of record production from these "audio examples" than from the endless books and magazines I've read on the subject.

An album (for the record, kids, they're still called albums because, by definition, they're collections of

songs) offers far more insight into an artist's overall vision than a single song that's slanted toward capturing your interest. Granted, there have been plenty of one-hit-wonders by artists who really only had one song worth hearing, but many musicians use the expanded medium to explore the more subtle shadings and textures within their songs and performances.

An exaggerated illustration might be to compare



an artist's Greatest Hits collection to an album that one of the singles has been culled from. Take, for instance, Paul Simon's "Late in the Evening." It's one of his most successful singles to be sure, but it's not entirely indicative of the other music included on the very fine album it comes from, *One Trick Pony*. While the record does include some of the aspects of the other songs on the album (i.e., detailed lyrical imagery and storytelling along with effortlessly assured ensemble performances), eight of the nine other cuts on the album are far less funky and up-tempo. Instead, the album offers brooding, insightful, and slightly jazz-inflected contemplations on the conflict arising from being a faithful husband, loving father, and touring musician. "You Can Call Me Al," also on his hits collection, similarly has a far more accessible, bright, and poppy sound when compared to the other cuts on his *Graceland* album.

Now, I'm not saying you shouldn't purchase Greatest Hits collections. Hey, buy what makes you happy. I'm just saying that

with many great artists, a lot of your favorite music you've yet to hear can be uncovered by digging a little deeper than what many of these online digital download kiosks offer you. One thing I do is go to a site like CDNow.com or TowerRecords.com, look up an artist, and take a look at their "hits" album. If I recognize a song or two, I'll continue looking through their discography until I find the album it comes from and maybe look through a few of the other albums listed, listening through the audio clips to see if I'm vibing off of what I hear. I can't tell

you how many cool spins I've discovered this way, but I can tell you that if you thought Kool and the Gang was just a pop band who only gave us dance tracks like "Celebrate," you haven't heard their *Wild and Peaceful* album.

So what does this have to do with recording? Well, I think it's all about context. It's about filling in the blanks in an artist's creative history and the overall statement made by the resulting collection of songs. It is within this framework that as music producers we may gain artistic empathy and become collaborative allies in the birthing of an artist's creative vision. For me, exploring that space is a lot more intriguing than trying to replicate some sort of hit-making formula that would probably be considered passé by the time I achieved it.

Meanwhile, I still haven't redeemed my music download credits, but a beer sure sounds good right about now.

Sven-Erik Seaholm is an award-winning recording artist and producer who writes and performs with the Gandhi Method and the Wild Truth when he isn't working with other artists through his company, Kitsch & Sync Production (www.kaspro.com).

**THE SAN DIEGO FOLK HERITAGE PRESENTS**

Saturday, September 4, 7:00 p.m. <b>STEVE WHITE</b> Old Poway Park	Saturday, October 9, 10:00a.m. <b>TRAIN SONG FESTIVAL</b> Old Poway Park
Saturday, September 11, 7:30 p.m. <b>GREGORY PAGE</b> San Dieguito United Methodist Church, Encinitas	Saturday, October 16, 7:30 p.m. <b>LITTLE BIG MEN</b> San Dieguito United Methodist Church, Encinitas
Saturday, September 19, 11:00 a.m. <b>SEA CHANTEY FESTIVAL</b> Star of India, San Diego Embarcadero	Saturday, October 23, 7:00 p.m. <b>KATY MOFFATT</b> Old Poway Park
Saturday, September 25, 7:30 p.m. <b>PHIL CHRISTIE</b> San Dieguito United Methodist Church, Encinitas	Saturday, October 30, 7:00 p.m. <b>HALLOWEEN WITH SAN DIEGO STORY TELLERS</b> San Dieguito United Methodist Church, Encinitas
Saturday, October 2, 7:30 p.m. <b>LATIN HARP NIGHT</b> San Dieguito United Methodist Church, Encinitas	

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**PONCE'S**





# Hosing Down

by José Sinatra

Smart teens may recall my exposé on topless bathing at public beaches in my scripture of two months ago. "Those who can, do," was the challenging response of one reader, who smugly continued, "Those who can't, practice self-abuse." She concluded with a warning not to print her name or address if her letter were to be published.

My immediate reaction was a bitter one. Who is she, I wondered, to tell me how to present her negativity to our readers, should I deign to do so? Since when has writing become a form of "self-abuse"? And why hadn't this Donna Langly included a picture of herself? Is she plain-looking or homely like several others who also live near Adams Avenue on Georgia Street?

Yes, Donna ticked me off. I decided to deny her my seed, and her letter must have been accidentally eaten by one of the neighbor kids before I could forward it to our editor. But some of its essence had stained the bedding of my mind. The whole issue of topless bathers, which I had exposed, exploited, and dropped like an unwashed groupie, now seemed to have left an unexpected, annoying chancre in my heart.

These things are bound to happen in the life of a Pulitzer Prize-winning journalist/critic/media sensation. So I decided to ask Roger Ebert how he handles it, finally remembering that I don't know him.

No matter. For three years now, I've fended for myself in the *San Diego Troubadour*. That's right, I've been *Hosing Down* for three years here (taking time out for meals and occasional recreation). During that time, the world has changed, and so have we.

Not. That's typical American horse dookey, which Hose won't shovel.

What I've attempted to bring to this page, since time began, is exactly what I'll continue to bring after the upcoming month off: unvarnished yet fragrant truths about love and life, modestly told by a modern-day prophet. I don't toot my own drum or pound my own horn (see self-abuse, above), which you can verify yourself if you catch José Sinatra and the Troy Danté Inferno at our Adams Avenue Street Fair performance on Saturday, September 25 at 7:30pm on the DiMille's Stage. Or at Lestat's on September 11, or



Photo: Toots von Weston

The debonair Mr. Sinatra

Claire de Lune on September 18, or at the Ocean Beach Octoberfest on Sunday, October 10, 12:30pm on the outdoor stage. We'll be debuting several moistly tender songs from our upcoming album, *Magnum Orifice*.

The next edition of my holy writ should come out the day before election day; after Daylight Savings Time and Halloween again, perhaps hours before a possible Second American Revolutionary/Civil War. I hope we'll all still be around then if we truly want to be.

Among those who won't (and joining another handful of personal friends and saints who left earlier this year) are two giants of music who recently exited nearly in tandem. Elmer Bernstein and Jerry Goldsmith have joined Georges Delerue and Miklos Rosza in God's finest orchestra.

Just another hint, perhaps, to do what ya can when yer here.

Which returns me to the topless bathing of the beach beauties. For all her reprehensible attitude, I'd like to thank the cranky Donna Langly for bringing it back to my attention, allowing me to truly ponder the political implications of the situation.

I concluded that the topless ones were heroes; revolutionaries of the sort that once made this country great. Finally, last weekend I joined them, topless (even having removed the black tape from my perfect nipples) on the sands of Coronado, and after a momentary nervousness, I felt liberated — truly free — for the first time that day. And nearly everything around me was beautiful and arousing. You've gotta try it, Donna. Trust the Hose.



# RADIO DAZE

by Jim McInnes

## THE NAME GAME

*Bubba the Love Sponge, Akhmad the Revolving, Skip Towne, and Jack Daniels (or Johnny Walker and Jim Beam)* are just a few radio disk jockey names. These are known in the business as "air names."

Most radio personalities hide behind air names. Way back in the 1970s, I did too.

At my first gig, I was asked to choose a one-word air name to fit in with the other jocks who were called Stryder, Croyd, and Not Stryder. The hippies running the operation wanted me to call myself Gandalf. Gandalf? I thought "gandalf" was a sound someone made while choking from a bong hit! Being the hipster I was, I chose to call myself Riff, leader of the Jets from *West Side Story*. It was a name that conjured up images of tough guys while also being a musical term (and, of course, musical theater).

When I began working at San Diego's (original) KPRI (whose staff included such oddly named jocks as the aforementioned Akhmad the Revolving), I was again ordered to use a pseudonym, which *had* to include the initials O.B. They told me that there had been a very popular deejay on KPRI named "O.B. Jetty," and I was supposed to continue

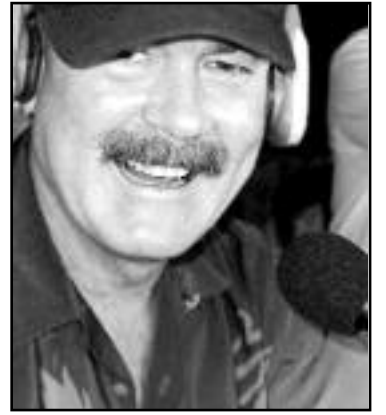
using the O.B. monicker (the management didn't think anybody would notice the new voice or the slight name change from O.B. Jetty to O.B. Fillmore.) I made my public debut at the Strand in Ocean Beach and was roundly booed. I gave the audience the bird. I love O.B.



I soon left (the original) KPRI to join (the ground breaking, one-of-a-kind in 1974) KGB to work alongside such future radio iconic pseudonyms as Bob Coburn, Gabriel Wisdom, and Jeff Prescott. I demanded two things before signing on: 1. an annual salary of \$7,200 and 2. the use of Jim McInnes as my air name.

It's 30 years later and I still use my real name.

If my last name were Johnson or Jones, my life would be much simpler. Look at the spelling of my surname. You might think it's pronounced "McInz" or "McEyz" . . . or if you knew the pronunciation you might tend to spell it McGinnis, Maginnis, or McGuinness.



Jim McInnes

Ironic, is it not?  
I'm considering legally changing my name to (pick one from each column):

- |           |           |
|-----------|-----------|
| Adam      | O'Brian   |
| Chuck     | Morgan    |
| Billy     | Storm     |
| Tommy     | McCartney |
| Ronnie    | Stevens   |
| Tony      | Nouveau   |
| Mark      | Knight    |
| Jeff      | Wisdom    |
| Robert Q. | Rich      |
| Art       | Ford      |



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# the local seen



The Impounders at CityFest



Candy Kane at CityFest



Sue Palmer at CityFest



The Bayou Brothers at CityFest



Berlin at Gay Pride Fest



Michele Lundeen at CityFest



Lead singer for the Corvettes



The Corvettes at CityFest



Chris Hillman, Ed Douglas



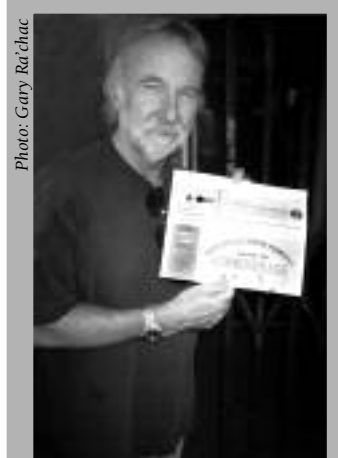
Sahara Hof Nights at M-Theory



Jessica Treat 1969-2004



Backstage at Humphrey's with Ron Baker, Lucinda Williams, and Lisa Sanders



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