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SAN DIEGO

ROUBADOOR

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

FREE



January 2004

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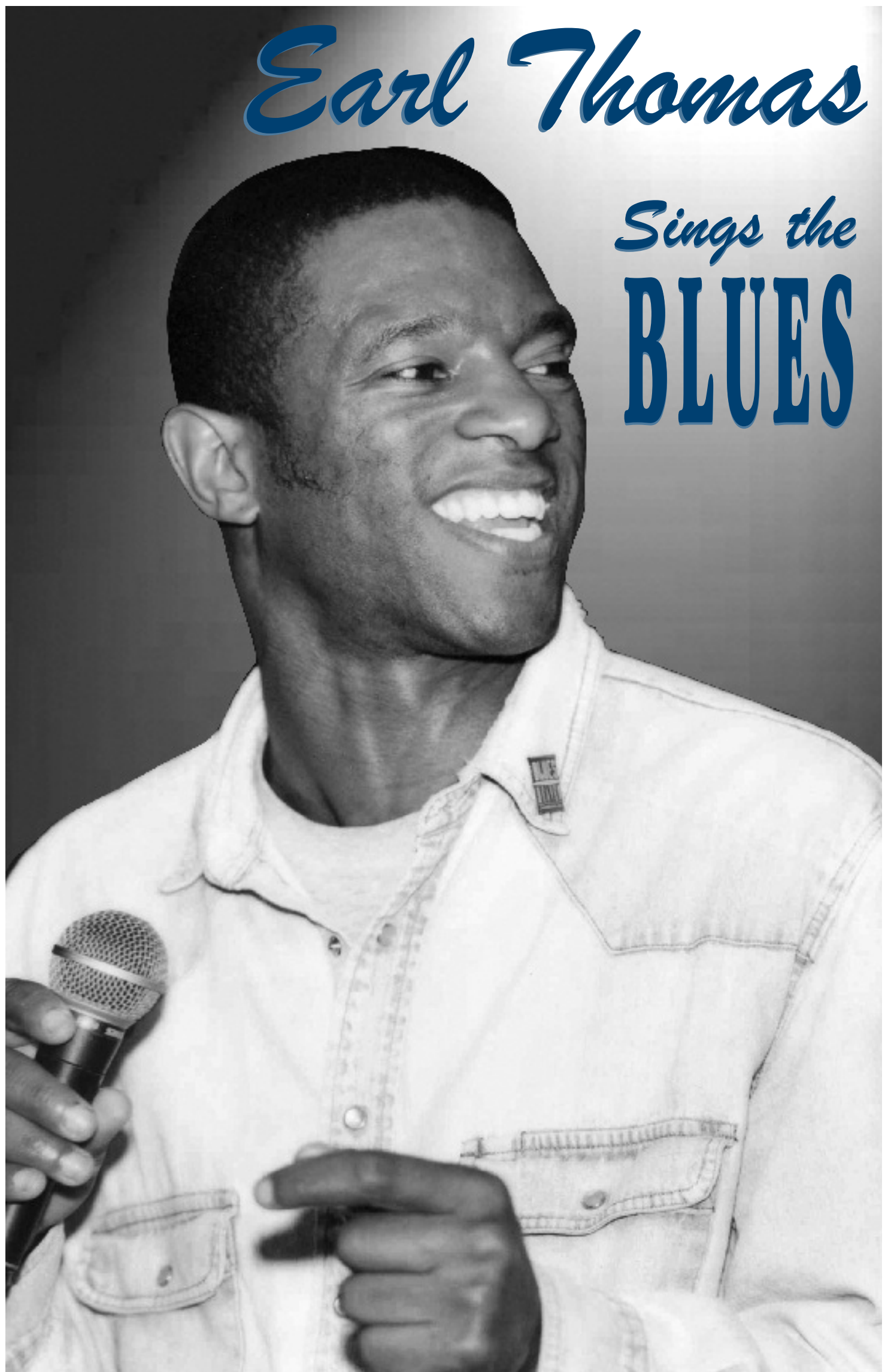
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Tommy Pressley & Ed Douglas



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Dani Carroll & Chuck Schiele



Marcia Staub



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Lyle Duplessie, Liz Abbott



Sage Gentle-Wing, Meghan La Roque



Bart Mendoza, Derek & Lyle Duplessie, Phil Harmonic



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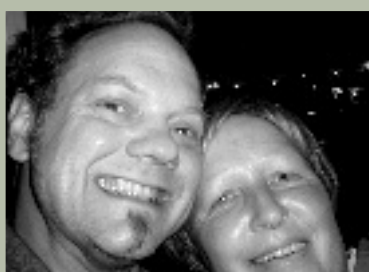
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Chuck Schiele & Ellen Duplessie



Danny Cress



Derek Duplessie



Jeff Berkley, Sven-Erik Seaholm, Marcia Staub

Photo: Chuck Schiele



Ashish & Hanna



welcome mat



MISSION

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

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San Diego Troubadour
P.O. Box 164
La Jolla, CA 92038
E-mail: sdtroubadour@yahoo.com.

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CONTRIBUTORS

FOUNDERS
Lyle & Ellen Duplessie
Liz Abbott
Kent Johnson

PUBLISHER
Lyle Duplessie

EDITOR
Ellen Duplessie

GRAPHIC DESIGN
Liz Abbott

PHOTOGRAPHY
Paul Grupp
Millie Moreno

DISTRIBUTION
Ellen Duplessie
Kent Johnson

ADVERTISING
Kent Johnson

WRITERS
Benjamin
Lou Curtiss
Phil Harmonic
Paul Hormick
Frederick Leonard
Jim McInnes
Bart Mendoza
Cathy Radcliffe
Bill Richardson
José Sinatra
Robert Woerheide
D. Dwight Worden
John Philip Wyllie



Dear San Diego Troubadour,
Thank you for your wonderful feature article on our Museum and current exhibits. We have received many inquiries and visitors as a result of your article, and we greatly appreciate your interest.

You have a great publication and we wish you the best of luck in the future. Thanks again!
Sincerely,
Carolyn Grant, Executive Director
Museum of Making Music

Dear Troubadour,
Having had the pleasure of interviewing Andrew Beacock live on the air at KCR at SDSU, it is wonderful to see him getting some much deserved publicity. He really impressed me with the depth of feeling and emotion he brings to his playing. Listening to him play live at the radio station and hearing him talk about the music was a great experience. Here's hoping that others soon jump on the Beacock wagon.
Yours,
Wyman Brent

MAILBOX

Dear Troubadour,
I want to thank you for giving Andrew's [Beacock] article (November issue) a chance to shine. Your paper gets better and better. It really is an informative, intelligent read!
Sincerely,
Sandra Castillo

Dear Editor,
Just a note to say how much I've enjoyed the new Troubadour ... and I've only gotten to page three!! The Bart Mendoza article about Harold Land is terrific ... what a musician. A couple of my co-workers are real jazz buffs and said how much they enjoyed it. One of them remembers the Creole Club and also saw Land at various times around town here. But then just opposite that is Lou's first part of his folk music club article. I remember well The Upper Cellar ... I would pass it when I walked home from Horace Mann Junior High School. I always thought that funky canted cellar door entrance was very cool. But I was too young to go in ... or I didn't dare. I also remember Circe's Cup, but there were rumors around that the tiny rooms above it were also used for nefarious purposes. Hubba hubba!
Best Wishes,
Jan Tonnesen

Hi Lou [Curtiss],
I really enjoyed reading your recent article in the *San Diego Troubadour* about the Bostonia Ballroom and the Pacific Ballroom [November 2003].
Over the past several years I have been working on a concert archive for the city of San Diego. I have researched the old local periodicals, reviewing microfiche for advertisements announcing upcoming shows and noting the dates for my archive.
I wonder if you could possibly help me? I have had a difficult time discovering shows for both the Bostonia Ballroom and the Pacific Ballroom. These are the dates I have located so far ...
Bostonia Ballroom
2/5/60 Bill Monroe
Pacific Ballroom
7/31/60 The Drifters
8/21/60 Ray Charles/Raelets
11/27/60 The Coasters
12/11/60 Sam Cooke
3/17/61 B.B. King, Joe Turner
9/23/61 Jimmy Reed
6/17/62 Etta James
10/18/64 Little Richard
It's been really tough finding show dates. Do you have any concert dates from these or other local venues? I would really like to learn more.
I would greatly appreciate any information you can share. Do you know of resources that could possibly lead to more concert dates being discovered?
Best regards,
Jon Moore
P.O. Box 5959
Chula Vista, CA 91912
j9969@aol.com



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We want to hear from you! Send your comments, feedback, and suggestions to: sdtroubadour@yahoo.com or to San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038-0164.



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Fri 16 Berkley Hart
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Gregory Page 9-11 p.m.
Sun 18 Eleanor England : Blue 44
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Fri 30 K-23 & Orchestra : Jannie Jenkins
Sat 31 All ages Rock-A-Billy Show

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BAND OF BROTHERS:
THE LIGGINS BROTHERS

by Bart Mendoza

Although they were both born in Oklahoma (Joe in Guthrie on July 9, 1915, and Jimmy in Newby on October 14, 1922), band leaders Joe and Jimmy Liggins relocated here as youths. Revered by lovers of jump blues, swing, and R&B, they soon began their musical apprenticeship in the clubs of 1930's San Diego. As all brothers do, they had a friendly rivalry, which led to an incredible series of hits during the early fifties.

As teenagers and still at Hoover High School, they played the local night spots, with Joe eventually joining the house band at the Creole Palace circa 1934. By all accounts this band was at the forefront of San Diego's first musical renaissance and at one time or another included such soon to be legends as Fro Brigham, Harold Land, and Little Willie Jackson just to name a few. The Palace itself was located in the Hotel Douglas at the corner of Market Street and Third Avenue and, in the name of progress, the building was demolished in 1985.

After years of playing the local circuit as well as dates up and down the coast, Joe eventually headed to the greener pastures of Los Angeles in 1939, gigging with a variety of groups, notably Sammy Franklin's California Rhythm Rascals. No, really. Matter of fact it was that group's decision to pass on one of Joe's tracks — his soon-to-be debut smash, "The Honeydrinker Parts 1 and 2," which enabled Joe to go off and start up his own outfit.

In 1944 he signed up with indie Exclusive Records and never looked back. His sound was a smash from the get-go, starting with the aforementioned track (Exclusive 207). It was an instant R&B number



Joe Liggins (far right) and the Honeydrippers, ca. 1945

one (for 18 weeks!!) as well as the biggest R&B record in 1945. But perhaps most important, "The Honeydrinker" has been cited by many as one of the earliest examples of what was pointing toward what we've come to know as rock 'n' roll.

Joe racked up an amazing ten hits between 1945-48, including "I've Got a Right to Cry" (Exclusive 210). In 1947 he guested on his bandmate Jackson's solo album and when Executive Records folded in 1950, he jumped to Specialty Records, continuing his hit streak until 1954. He scored another R&B number one single with the classic "Pink Champagne," which was heavily bootlegged at the time, and followed it up with a tour as part of the Big Four R&B Revue alongside Jimmy Witherspoon and others. He switched labels to Mercury in 1954, the same year he took part in a benefit for the wife of Stan Getz, and in 1960 he put out a best of, using remakes, before being transferred to



Wing and then to Vita. But by then his star had faded.

Younger brother Jimmy was indeed a band leader, but he was also a professional boxer. Notably, he trained with another local legend, pugilist Archie Moore, whose infamous boxing glove-shaped pool can be still be seen off the freeway near the juncture of I-15 and I-94. He started out as driver for his brother's band but soon formed his own band, The Drops of Joy, signing with Specialty Records in 1947. He scored a top ten hit in 1948 with "Tear Drop Blues" and followed up with "Don't Put Me Down" in 1949. Jimmy switched to Aladdin in 1954, recording his classic "I Ain't Drunk" as Jimmy Liggins and his 3D Music for the label.

His brother would join the imprint in 1950, but by the turn of the decade Jimmy found himself label-less, so he did what any good artist has always done in this sort of emergency— he started up his own, Duplex, which ran from 1965 to 1978. The brothers

recorded two duets for it in 1965, but their hit days were well over. They continued to release recordings on their own imprints, with Jimmy also recording blues for Duplex under the name Big Moose McDowell and the Tornados. He eventually opened a music school in Durham, North Carolina in 1975. Sadly, Jimmy passed away on July 18, 1983.

Although the brothers' music was no longer selling at the rate it once did, it's important to note that their hit tunes continued to emerge in new renditions, with Joe's tunes being covered by a range of artists, including Hank Williams Jr., Dr. John, Mose Allison, and many more. Jimmy, for his part, attracted the likes of Albert Collins, Canned Heat, and Doug Sahm, to name just a few. In 1981 R&B fanatic Robert Plant borrowed the Honeydrippers' band name for a successful recording and tour, though Joe Liggins continued to tour with his own Honeydrippers. The BBC even filmed one of his concerts for a TV special in 1983. Joe Liggins continued to tour until his untimely death on August 1, 1987.

Luckily for music fans, The Liggins brothers' music has been extensively re-issued, experiencing a serious resurgence in popularity due to the swing revival of a few summers back. One of the earliest precursors to rock 'n' roll, and it has its roots right here. Who'd a thunk it?





Photo: Bill Richardson

THE LOU CURTISS SOUND LIBRARY

The Lou Curtiss Sound Library goes back to its beginnings with a couple of boxes (about 200 78s) that my Dad collected in the late 1930s and '40s. I added a few 78s and a whole lot of 45s in the 1950s, and in the '60s I got into long-play records big time. When I opened Folk Arts Rare Records in 1967, I was already picking up things on tape like the first San Diego Folk Festival that we put on that same year. Today the Sound Library (not counting what I have in the shop for sale) contains some 6,000 reel-to-reel tapes, which include live concerts, record chronologies ranging from Fats Waller to Roy Acuff to Bob Wills and his Texas Playboys, vintage radio broadcasts with a bent toward the musical, live interviews, traditional field recordings from the Library of Congress and many other sources, and of course all the San Diego Folk Festivals. The library includes some 6,000 LPs; about 3,000 video tapes; about 1,000 78 rpm discs; and a fair amount of books, song folios, magazines, discographies, and other related stuff. Oh yes, there are a bunch of CDs as well. Quite awhile back I wrote up a listing of some of the things that might be out there that I'd be interested in. Please understand that the purpose of all these things is not just to sit in a back room at Folk Arts and gather dust. The material in the library has generated some 27 long-play records and 30 CDs on such labels as Rounder, Flying Fish, Country Routes, Flyright, Heritage, Crazy Kat, Testament, and Harlequin. The types of music range from country blues to swing, jazz, rockabilly and Western swing, cowboy songs, and gospel music. I am currently working on CD number 31 for the Country Routes label (a collec-

Recordially, Lou Curtiss

tion of women in country music on the *Town Hall Party*, L.A.'s premier country barn dance show during the '50s). I continue to look for things I've heard about or hope might exist to add to the library and hopefully make available as the opportunities arise.

I am looking for the following material:

San Diego Folk Festival
Any videos made at one of the 20 San Diego Folk Festivals. A recording of the Bill Monroe concert at the first folk festival. Any recordings from the third folk festival (the man who made the tapes that year skipped town with them). Unusual interviews, workshops, or outside jams that took place at that festival.

Folk Music
Audio tapes of folk concerts that took place in San Diego during the '50s, 60s, or 70s at clubs like The Heritage, The End, The Candy Company, In the Alley, Circe's Cup, The Upper Cellar, The Zodiac, The Kontiki, The Ballad Man, Occam's Razor (Hedy West in particular), Jordan's Alley, Pearl Street West, The Voodoo Man, La Bohème, or any others I might have missed. I'd also be interested in other concert series that took place in guitar shops, such as the Blue Guitar's series of concerts put together by Walt Richards and crew at various YWCAs, book stores, guitar shops, etc.

The Sign of the Sun bookstore did a series of excellent concerts in the mid-'60s with such artists as Mississippi John Hurt, Ramblin' Jack Elliott, Sonny Terry and Brownie McGee, Mike Seeger, Skip James, Jean Ritchie, the New Lost City Ramblers, and others. I know tapes were made and I'd sure like to have them if they exist. I've managed to rescue tapes of the Sign's Bessie Jones, Jean Redpath, and Reverend Gary Davis concerts. When I got those reels, they were on very brittle acetate that was near self-destruction. I managed to transfer them to a more durable tape that hopefully will stand the test of time.

Blues and Jazz
It's harder to know what was out there in San Diego in the way of blues

and jazz during the '50s and '60s. I do know that Joe and Jimmie Liggins ran a club here for some time in the late '50s and '60s, and Slim Gaillard was here for a period of time, playing in local clubs — in fact he owned his own club in the '50s. Thomas Shaw, the Texas bluesman we recorded in the '70s, broadcast regularly over a Tijuana radio station during the 1930s and there were probably other jazz and blues radio broadcasts during that period as well. The San Diego Folk Music foundation (a.k.a. San Diego Friends of Old Time Music) hosted a series of concerts in the late 1960s with Mance Lipscomb and Bukka White. Did anyone tape any of these?

Videotapes
Do any of Sam Hinton's television shows exist for our video library? Do any other TV shows featuring folk or traditional blues, jazz, or San Diego hometown stuff still exist? Wouldn't it be great to find a copy of Smokey Rogers' *Western Caravan* television show from TV8 circa 1953 or maybe Slim Gaillard on one of his local TV appearances in the 1950s?

Country-Western Music
Does anyone have tapes of live shows at the old Bostonia Ballroom or any of the direct live broadcasts out of Mexico border stations with the Maddox Brothers and Rose, Tex Williams, or others? Some of these might be on 16-inch transcription discs. I have equipment to transfer them. For a time in the late '30s Woody Guthrie and his cousin Jack did broadcasts over station XELO in Tijuana. Wouldn't it be wonderful to find one of those programs?

Do any tapes exist of early rock 'n' roll at clubs like the College Inn, featuring such artists as Johnny Hammer and the Fireballers, Jody Reynolds, the Medallions, the Nomads, or any others?

Folk Personalities
There are many folk personalities I'd like to have in the library, including early live concerts of Sam Hinton (the earliest I have is from about 1967), Kathy Larisch and Carol McComb (particularly their Carter family stuff and things not included on their fine Elektra recording), Robb Strandlund, Ray Bierl, the Kern County

Boys, the Scottsville Squirrel Barkers, Claire Hart, Cliff Nimen and Hilary, and a whole lot more.

If you have any of this material for sale or loan (I can make copies), please get in touch. Thanks.

Recordially,
Lou Curtiss





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David Maldonado: A Passionate Performer



by Paul Hormick

On the sound stage for KUSI, as the good looking and smiling hosts of the morning show went from news, to weather, to human interest story, I sipped some coffee that I had picked up from the TV station's break room. I had come to hear David Maldonado and his band

play for their 15 minutes of KUSI fame and needed a jolt of caffeine to get me going for the day. I raised the cup to my lips as the stage director cued the band. Three, two, one, Go!

Before I got a really good sip, David Maldonado and his band launched into his rousing flamenco-inspired music. Classical guitars strummed, hands clapped, and the violin wailed, driven along with bass and

percussion. A young woman brandished her long flowing skirt and stepped out the rhythms. I was fully awake and braced for the day, without a drop of coffee.

Maldonado has taken traditional flamenco, the Gypsy-inspired rhythms and passions of Spain's Andalusian South, and mixed in elements of Arabic, Spanish, Mexican, Irish, and some modern influences for his hot contemporary sound. You might compare his music to the Gipsy Kings, but with a lot more variety and polish and without the bad vocals. He writes and arranges all the compositions for his band, each tune reflecting emotions he has experienced in his life, which he compares to colors added to a canvas when creating a work of art. Maldonado switched from violin to guitar at the age of ten and by 16, he was studying with Pepe and Celine Romero. The well-known classical guitar dynasty didn't intimidate Maldonado. "I didn't know that they were famous. I had already been performing at the University of Arizona

and I thought everybody could play like this," he says.

The size of the band varies from the trio of David and his brother Hector on guitar, with Vince Escalara on bass guitar, to the everything-but-the-kitchen-sink ensemble of this morning's performance. Joining the trio are Patric Petrie on violin; Tim Foley on the cajon, a Peruvian percussion instrument; youngsters Kylie and Maldonado's daughter, Peyton, adding the exciting handclaps; and Dalia Ferrer dancing flamenco with the band.

Both of the women in the band enjoy the lively nature of Maldonado's music. Petrie says that it has much in common with the traditional Irish music she plays in Skelpin, one of the five bands she plays with. According to her, "this music is very passionate. It speaks to the heart." Ferrer dances in a number of settings, including a dance troupe of belly dancers. The reason she says she enjoys performing with the band is because "they have this great energy."



Brother Hector grew up playing rock, blues, and classical music with David and shares the spotlight on lead guitar. Although his study of the instrument isn't as extensive as his brother's, he maintains the same intensity and fire. He credits the long history of performing with his brother with their ability to play so well together. "Because we're brothers, we have more of a connection," he says.

If you want a caffeine-free jolt in the morning, or any other time of day, you might check out Maldonado's CD *Danza*. You can also find Maldonado and his music at www.maldonadomusic.com

Hayden a Sight and Sound to Behold

by John Philip Wyllie

My first impression upon entering North Park's Claire de Lune one Saturday evening in December was that perhaps I had misunderstood my writing assignment. I was there to interview a man previously unknown to me named Russel Hayden. Having done this for a while, my preconceived notion was that this Russel Hayden would look and act much like the many other singer/songwriters I have had the pleasure to interview. What I saw instead was a tall man with a clean-shaven head completely covered in tattoos from the neck down, wearing a denim military-style shirt that looked

about three sizes too small. Mascara gave his eyes a peculiar look. He arrived barefooted, but quickly stepped into a silver pair of women's high-heeled platform shoes and slipped on a black derby hat. Needless to say, he was quite a sight on the stage of the University Avenue coffee house.

My teenage daughter shot me a puzzled look and I just shrugged my shoulders and smiled, not knowing what to expect. Saying nothing, Hayden picked up one of the four instruments he carried with him and opened his first set with a skillfully rendered bluegrass tune on the dobro. This was followed by a second instrumental, a banjo and harmonica number. In a gravelly, Dylanesque voice, he then sang the Allman Brothers' classic,

"Melissa" and Bob Dylan's famous "I Shall be Released" as he accompanied himself on his banjo.

All the while, he spoke not a word. While I was by this time over the shock of his unconventional (or incredibly bizarre according to some) appearance, I was still not positive who I was listening to. Sometime later, a member of the audience addressed him as Russel, so I knew then that I was, in fact, in the right place on the correct night. Hayden played three sets during the course of his two-hour performance, playing primarily instrumentals with an occasional vocal thrown in here and there. He was joined at one point by a guitarist named Joey and together they

performed the '70's Mott the Hoople hit "All the Young Dudes." I later learned that the pair are members of a rock band called the Millionaires, a band that had played the previous night at the Casbah in Midtown.

"My rock band, the Millionaires, is primarily what I do," Hayden told me afterward. "I'm from L.A., but I grew up here surfing the waters of Pacific Beach. I come from a long line of white color people going way back, but somehow I got this Okie mountain music in my blood. I love this music and that is why I do it. I just do it for fun about once a month here on a Friday or Saturday."

The mostly younger audience warmly received his music. Coming from a generation and living in a world in which the unusual is often willingly accepted, nobody seemed the slightest bit concerned about Hayden's highly unconventional appearance.

Hayden began his musical career with the violin while still in kindergarten. A year later he exchanged it for a guitar, but his musical "break" didn't come until many years later. As an adolescent, Hayden shattered his leg in a serious motorcycle accident.

"I was laid up for quite a while, and people started bringing me instruments [to help pass the time]," Hayden explained. "I learned to play a lot of different instruments during that time."

The skill he acquired following his accident was certainly evident on this night. He is an immensely talented musician, playing guitar, slide guitar, dobro, banjo, and more. He's not only a skillful artist, but a very soulful one as well. Hayden was nominated Best Acoustic Artist this year by the San Diego Music Awards and deservedly so!

"I started listening to a lot of Stanley Brothers and bluegrass music from the '50s and '60s around that time. There was



Russel Hayden

just something about it that turned me on more than anything that was on the radio. A lot of my influences — Neil Young, CSN& Y, and Dylan — come from the folk rock music of the early '70s. You're not supposed to say it, but the music out today just isn't as good," Hayden shared. "I'm a rock 'n' roll person first and foremost," he added. And then he proceeded to tell me about the Millionaires.

"We dress in drag," Hayden explained. "We have a good following in San Diego, but we also have a large following of people who really hate us. It's beautiful to see all those tough guys in the back howling at us, but I'll kick their butt even with my high heels on. At least I'll try," he added. "I love it. I'm just a normal guy," he said with a smile."





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by Bill Richardson

At first, the former tuna fisherman loathed his sister-in-law's suggested name for his new business. He hadn't wanted any part of his name connected to the public's perception of his proposed coffee house. But more and more of his friends began insisting that he'd be crazy not to go with "Java Joe's."

So, accepting that he might indeed be a bit crazy (and crazy enough to do the wrong thing) and appreciative of the concern of his loved ones, Joe Flammini opened his first shop in Poway in February 1991.

Crazy or not, Flammini was, in the nineties, to become a sort of San Diego mini-version of legendary promoter Bill Graham. Steve Poltz has famously stated that without Java Joe, the San Diego music scene would resemble a three-legged dog trying to pee without a hydrant.

Joe healed the dog, potty-trained it, and gave it culture. Maybe it's true that all the world can love a lunatic.

Joe's coffee house soon was like a camouflaged launching pad for increasingly sophisticated, chart-aimed musical missiles. It was friendly fire hitting the mark and returning to base for further action while the public marvelled at the maneuvers.

At that first Poway venue (let's call it JJ-1 to keep things simpler) the early performers floated in from Escondido's venerable Metaphor Cafe. They were happy to have found another North County playground, and the new sandbox was invaded by the energetic likes of John Katchur, Jeff Berkley, and Dave Howard. They were soon joined by some new kids in town like little Stevie Poltz and Gregory Page. Robin Henkel and C.J. Hutchins became

regulars as well. One of the waitresses, Jewel Kilcher, began revealing her own very noticeable musical talent at the weekly Open Mic night and soon created a powerful buzz. (Interestingly, reports have her still playing music all these years later, having apparently dropped her surname.)

Moving his business to the corner of Newport and Bacon in Ocean Beach in 1993 (at the site of Rumors cafe), Joe accomplished the quite remarkable feat of closing his Poway shop one morning and opening the new one (JJ-2) that very same afternoon. The existing Rumors staff met their new boss that day; the cultural garden Joe Flammini had established up north didn't miss a ray of sunlight.

Mainstays at JJ-2 included Page and Poltz (often with their band the Rugburns), Frank Drennen and his band Loam, Cindy Lee Berryhill, Elizabeth Hummel, Joy Eden Harrison, and the Raindogs (which would whelp into Berkley Hart).

Sometime in 1994, Joe himself underwent a curious change: he stopped minding it when people addressed him as "Java Joe" or "Double J" or just plain "Java" (Steve Poltz settled on "Javinski," perhaps for notable psychological reasons). No matter. He was always addressed with affection.

Joe brought out-of-town and national acts like Dan Hicks and the Negro Problem to Ocean Beach.

In January of 2000, Java Joe 3

opened its doors, after moving a block north on Bacon Street. In the new space, such performers as José Sinatra and the Troy Danté Inferno, Anya Marina, and Tristan Prettyman would augment the eclectic fair, which was replete with performers Joe had first presented even back in the Poway days. There was a movie night (not video; real celluloid — who's done that lately?), many superb songwriter showcases, and eventually a Thursday night residency by a magnificent young talent named Jason Mraz.

After one particular summer show that the audience refused to let end, Jason brilliantly suggested that everyone follow him out to the beach for a bonfire. It was a night Java Joe recalls as a highlight of his career. Suddenly regulars from Java Joe's audiences over the years began to meet socially. The Mraz bonfires were a popular weekly event soon enough, engendering a wonderful sense of community. Many lasting friendships were made during that summer.

Jason Mraz ended his Thursdays in September of 2002 to hit the road. Java Joe 3 closed its doors two months later, when Joe decided he'd like to try another location away from the beach — downtown perhaps, or maybe North Park. He didn't foresee the search taking too long.

But it did. Months turned into a year. Joe was determined not to announce anything until all his plans were in place and JJ-4 was ready to open. Spurious reports in the press would occasionally take him by surprise, with one particular writer seemingly intent on provoking and aggravating Joe when news of progress wasn't forthcoming.

He still had the friendship and encouragement of the many musicians who'd played for him in the past. And he had wonderful memories, certainly — particularly one evening a few years ago when he took his teenaged daughter to see Steve Poltz and Jewel at Coors Amphitheater. He was acknowledged from the stage (as Jewel has done many times of late) and his daughter was thrilled to be invited with her dad backstage to meet with the performers.

On a trip to Padres spring training in Peoria, Arizona, along with friends Poltz, Berkley, and John Edwards, Joe met Allan Vanryckeghem, a young entrepreneur from Troy, Michigan. Striking up a friendship, Vanryckeghem became Joe's business partner and the search for a new venue continued to mark the year.

As far as much of the public was concerned, Java Joe just seemed to have vanished. The press was getting itchy. Now in 2004 the magician's back and ready to scratch the itch. JJ-4 has finally arrived!

The Return of the Return of Java Joe

Photos: Bill Richardson



Thursday, January 8 is the official opening of Java Joe's Pub, located at 6344 El Cajon Blvd. near SDSU. Most recently known as Kelly's Pub, it's a few blocks east of College Avenue. (This reporter remembers fueling his student energies at this location during the mid-seventies when it was known as the Quaff Barrel. Yes, that's when the average student knew what the word "quaff" meant.)

The word "pub" is easily recognized but Java Joe would like to supremely define it. For the past few months, while managing the location, he's experimented with various entertainment ideas and has been breaking in a new modest, yet versatile sound system. The compact stage area may soon be moved and expanded, perhaps into a room where one of two pool tables currently stand.

A truly beautiful bar, long and inviting, graces the venue. And, as with JJ-3, a number of large TVs are mounted throughout the main room. And there's a patio in the back, open to everyone, and it's huge — with canopies, lamps, tables, ashtrays, and at least one other monster television. It's a wonderful area for a smoky wilderness escape, and Joe has further plans for the space, which he hopes to fully realize by late spring.

He's retained much of the Kelly's staff: Johanna Geiger, Phil DeMarco, and John Williams. (DeMarco has been there seven years and Williams 17!) He's added two valuable assets from JJ-3: smiling giant John Edwards and courteous *gendarme* Chance. The lovely, gracious Wendy and Lisa have been enlisted from Lou Jones' Bar in

Normal Heights.

Sundays at Java Joe's Pub will feature an open jam beginning at 6 p.m., hosted by the magnificent Miff Laracy (West Coast Pin-ups, Troy Danté Inferno). On other evenings the entertainment starts at 9 p.m. C.J. Hutchins will be lending his substantial presence as host of Open Mic night on Tuesdays. The band Vertibird will be dropping in every Thursday in January.

Of course, being a pub, the biggest change is that admission is restricted to the 21-and-up crowd. Yes, it's a beer bar — and a splendid one at that. Java Joe will always have a supply of special hot coffee available if only as a friendly concession to the adage that those who forget the past are destined to mistreat it.

But what about the kids who always made up a portion of the audiences at Java Joe's coffee houses?

Ever the optimist, Java Joe explains that he's given them a special gift: something to look forward to.

PHIL HARMONIC SEZ:



"Be at war with your vices, at peace with your neighbors, and let every new year find you a better man."

— Benjamin Franklin





parlor showcase

by Robert Woerheide

Photography by Millie Moreno

Earl Thomas could have told you he was going to be a singer, even as a boy in Pikeville, Tennessee. He could have told you the lifeless rabble of furniture and the candlestick in his hand would someday be replaced by a real audience, a real microphone. He could have told you all this because he'd been infected by soul music. Today he's established himself as a versatile songwriter and a remarkable singer. And it's still soul, blues, and good old rock 'n' roll that inspire him. Blending them and entertaining audiences across the country—those are the things Earl Thomas is all about.

It began modestly enough: in a darkened movie theatre watching *Soul to Soul* with his father. After Ike and Tina Turner sang the title song, the ten year old Thomas turned to his father and

said, "That's what I want to do."

His first formal musical training occurred when he attended Humboldt State University as a voice major. There he studied a classical repertoire, polished his vocal techniques, and even dabbled in opera. After graduation Thomas moved to San Diego and began what has become a formidable professional music career.

Thomas still credits his formative years, surrounded by music, with instilling the passion which drives him to this day. Thomas' mother (Jewell Bridgeman) was a gospel singer and his father (Earl "T") was a fiery harp-playing blues singer. It was a childhood filled with Wilson Picket, Otis Redding, and Bobby Blue Band, along with the Stax recordings—a family of music Thomas calls "the language of our people."

Thomas has done a lot to add to that language. His attempts to, as he puts it, "be a rock singer but more soulful, to take rock 'n' roll

songs back to the blues . . . to take white music and bring it to a

black audience" are succeeding.

Like all good music, however, Thomas' songs defy the boundaries of culture, race, or social status. They demand a wider audience. The proof is in the pudding—to continue the adulteration of Cervantes' *Don Quixote*—and in Thomas' case there's plenty of pudding. His songs have been recorded by Etta James, Solomon Burke, Screamin' Jay Hawkins, and Fleetwood Mac's Peter Green.

It was, in fact, Etta James who gave Earl Thomas his earliest and highest praise. Recording Thomas' song "I Sing the Blues" and performing it on CNN, James stamped her approval on his music in no uncertain terms. Thomas was in a Norway hotel room when James' performance aired. "Oh my God," he said. "Etta James is performing my song on CNN!" Her endorse-

ment doesn't go unappreciated by Thomas, quite the contrary in fact: "When someone like Etta James—as if there were someone else like her—does your song, it legitimizes you as an artist."

Not long afterward, Solomon Burke recorded not one but three Earl Thomas songs on his *Homeland* album. The late Screamin' Jay Hawkins covered Thomas' "I Am the Cool," and Peter Green agreed with Etta James, recording his version of "I Sing the Blues."

With his most recent studio release, *Soul'd!* (Memphis International Records, 2003), Earl Thomas is a busy man these days. Playing shows up and down California, Thomas peddles his



Mr. Soul



Earl's father, Earl T



Earl T, Earl (center), and Tomcat Courtney playing live in the KSDS studio, SD City College.

parlor showcase



Earl Thomas

unique rock 'n' soul. He's learned to accept his role in a musical genre that doesn't catch the attention of the pop charts and in which there are a few great artists. Thomas is wise enough to separate them from his own musical endeavors. As he recently told Joel Selvin of the *San Francisco Chronicle*, "I've had reviewers say Earl Thomas is no Solomon Burke or Joe Tex. No, I'm not. I'm not trying to be. I'm trying to be Earl Thomas. I appreciate what all those other artists do. But what I've gained from listening to all those artists is that one has to

"... when I'm on stage I feel like I'm in my living room."

present oneself."

Critical to that presentation—inexorably linked to his music—is Thomas' voice; therein lies his greatest talent. It's a voice that drips with blues and tingles with soul. All the while, just under the surface, Thomas seems to have harnessed something powerful and maybe even dangerous—a Southern twister that threatens to make landfall at any moment. This edginess imbues his music with both passion and legitimacy, and it is unmistakably Earl Thomas.

It doesn't seem to matter whether he's singing the blues or

Sings the BLUES

belting out Southern soul, he's captivating audiences all over the state and he's doing it with the effortlessness of a consummate performer. All his time practicing as a young boy in tiny Pikeville, Tennessee is paying off in silver dollars. "When I finally got on stage for real," he admits, "I really felt at home, and now when I'm on stage I feel like I'm in my living room."

Thomas' penchant for handling an audience manifested itself quickly, once he began performing in San Diego. When he formed a delta blues band in the acoustic vein—Earl Thomas and the Blues Ambassadors—and began playing shows in affluent La Jolla, he knew all too well about the importance of presentation. "We wanted to look like we didn't need the money," he explains. It led to a statute within The Blues Ambassadors: always wear a suit and keep those dress shoes shined. Whether the folks in La

Jolla responded to their polished presentation, or more likely to the sounds of their delta blues, Earl Thomas and the Blues Ambassadors achieved regular successes at Prospect and Herschel.

At the heart of Earl Thomas' music, pulsing like a determined Hammond B-3, is the captivation of that Pikeville ten year old. It's about soul, and always has been. The fact that Thomas feels as comfortable on stage as anywhere else—more comfortable perhaps—does nothing to take away from the real focus: his singing, his music. If it were just about performing, he would have been sunk long ago. Thomas admits to a certain compulsion when it comes to his chosen profession. "The writer has to write," he says, "the painter has to paint, and I have to sing. It's been proven to me time and time again that this is what God wants me to do."

Apparently the success he's achieved so far is a sign of things to come. How many artists, after all, can afford to pursue their music full time? That is what Earl Thomas is able to do, living in downtown San Diego and immersing himself in music—the music of his people, the music of his youth, the music of his soul.

In San Diego he's certainly got his following. He'll be performing at La Jolla's Hard Rock Café throughout January every Thursday (January 4, 11, 18, 25) where he'll no doubt wow his audience with songs from his *Soul'd!* album, and probably put his own spin on some soul classics. He'll be riding a groove that's carried him from Pikeville, Tennessee, to Humboldt State University, to San Diego, and along the coast of California for

three decades now.

The good news is that his audience can catch a ride on that groove, Earl Thomas style. If they aren't afraid to dance with that Southern twister, to cozy up to Thomas' particular abandon, to get funky and free, they just might touch the magic with which Thomas has always felt a special proximity. It's a talent Thomas isn't afraid to credit to something more powerful than himself, something spiritual: "Musicians and artists are mediums, we connect people with the Divine."



How I Met a Blues Singer with a Positive Attitude

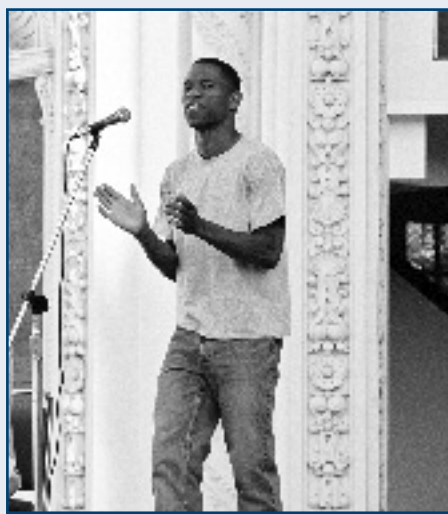
by Phil Harmonic

I first came to meet Earl Thomas under unusual circumstances, with touches of intrigue, respect, angst, and, finally, trust. About 10 years ago, my wife Liz (aka Tipsi Holiday) and I were renting a condo in University Heights that had a garage in the back, facing the alley. Across the alley were garages belonging to older homes on the street one block west of us.

One day as I walked out to the alley to empty the garbage, I noticed that a garage across the way stood wide open and completely empty. I went up to the back door of the house in front and knocked, relating to the resident that his garage doors were wide open. His eyes grew large and his mouth dropped open as he yelled, "the equipment!" He dashed through the long back yard to the alley, I behind him. We both stood speechless, peering into the empty old wooden garage. He was devastated at first and over the next 30 to 45 minutes, we went through who I was and how did I discover the empty garage, and a thousand other questions. By the end of our meeting, we had both gained a sense of each other. His mood became more positive and accepting, reasoning that this was just another *stumbling block* on his carefully navigated plan to be the *man* who sings the blues.



Earl with the Blues Ambassadors



Earl at Balboa Park



Earl Thomas and the Jezebelles, 2003 S.D. Music Awards.



Bluegrass CORNER

by Dwight Worden

This is shaping up to be an exciting winter with lots of great bluegrass for San Diegans. On Sunday, January 18 the San Diego Bluegrass Society and the Del Mar Foundation are presenting a concert



Todd Phillips

David Grier, two-time Winfield national mandolin champion **Matt Flinner**, and fiddler extraor-



Matt Flinner

dinair **Gabe Witcher** in a special concert at the Del Mar Powerhouse. Eric Fidler of the Associated

Press had this to say about Phillips, Grier, and Flinner:

"Each is a virtuoso capable of reeling off mesmerizing solos. ... Phillips, Grier, and Flinner create a special kind of magic when they play as a band. ... Exquisite."

And, I will add that **Gabe Witcher**, in my opinion as a fiddler, is one of the very top fiddlers playing today, whose tone, precision, and exciting phrasing will bring great excitement to these concerts. If you don't already have a ticket, I suggest you get one! There are two shows at the Del Mar Powerhouse, a wonderful community center on the beach in Del Mar. The first show is at 3 p.m. and the second is at 5:30 pm, with a wine and cheese reception in between for attendees of either show. Tickets are \$15 in advance or \$20 at the door. Seating is limited so don't wait! Call Betty Wheeler at 858/481-2609 to get your tickets.



On February 9, the La Paloma Theatre and SDBS will present **Rhonda Vincent and the Rage** in

concert. Rhonda Vincent is at the top of her game, and her game is good! She is the current IBMA female vocalist of the year (an award she has won in several prior years), in 2001 she was voted IBMA entertainer of the year, and this year she is up for a handful of grammy awards. Rhonda Vincent and the Rage puts on one heck of an exciting show. Live and in person she is even better than on recordings. Here is what the press has to say about this great group:

"Powerhouse vocals, expert mandolin. ...what we have here is perfection."

Billboard



"Bluegrass's reigning female vocalist..."

USA Today

"A glorious vocal range, which acknowledges the soul hidden in bluegrass. ..."

Chicago Sun-Times

"Pure and soul satisfying..."

Detroit Free Press

San Diego's own **Virtual Strangers** will open the show, which starts at 7:30 pm. Tickets are \$20 in advance and \$24 day of the show. Tickets are available at all SDBS events, at the House of Strings on Ray St. in North Park, at the La Paloma box office, and on line at www.lapalomatheater.com. This promises to be a great show. I hope to see you there!

Word has it that the East County Performing Arts Center will present **Ralph Stanley** and the **Lonesome River Band** in concert sometime in the next few months. This concert is not posted on their web page yet, so look for more info in this column next month as details become available.

After you attend these great concerts, you will no doubt be fired up and ready to play, so be sure to come to one or more of the regular **SDBS jams**. We meet every second Tuesday of the month at Fuddruckers in the Grossmont Center. Beginning at 7 p.m. we have open mic and bluegrass karaoke, where you can get up and play or sing a tune of your choice with back-up from SDBS' **Full Deck** band. A featured band plays from 8-9 p.m., and then more open mic from 9-10 p.m. There is also jamming outside to which everyone is welcome. Bring your instrument and join the fun; if you want to play the open mic or karaoke, call Gary Kennedy at 619/296-0455 to sign up, or, space permitting, sign up at the event.

Every third Tuesday sees SDBS at Fuddruckers in Chula Vista, with open mic, bluegrass karaoke, and sign up slots for bands. Contact Les Preston at 619/267-2020 to sign up, or space permitting, sign up at the event. Lots of jamming outside here too.

Don't forget to come to Shirley's Kitchen at 7868 El Cajon Blvd in La Mesa on the fourth Tuesday for more SDBS-sponsored jamming, open mic, band performances, and Shirley's great food at great prices. You'll like the music and the atmosphere at this family restaurant.

If you live in the North County, try the North San Diego County Bluegrass and Folk Club's jam at the Roundtable Pizza on Washington St. in Escondido every first Tuesday. You will see a featured band and a variety of other performances, with lots of jamming outside. And for those in coastal North County, all are welcome to stop by Banjo Bob Cox's jam every Thursday, 6-9 p.m. at the New York Pizza Place on Santa Fe in Encinitas for great group playing and lots of fun.

So, enjoy your winter. Get out and hear some great music, and hey, come on down to one of the jam events and find out how much fun it can be to play.

Radio Daze

STORIES CULLED FROM THIS DEEJAY'S 30+ YEARS IN THE BIZ

by Jim McInnes

The Rain, the Park, and Other Things

(coincidentally the name of the Cowsills' first single)

In 1999, the Modern Rhythm Band (see *San Diego Troubadour*, September 2003) landed a choice gig playing at the Millennium Bash in Balboa Park. My day job, as the mid-day deejay on a popular rock radio station, coupled with my being in a pretty good band, plus the fact that I could give free plugs for the event on my show, made it easy for us to get on the bill. I think that's known in broadcasting as "value added."

And what a sweet deal it was: a 45-minute set at the Organ Pavilion (it was just our 16th gig!), starting at 10:30 p.m. following a non-musical act (shades of *The Ed Sullivan Show*!) for \$2,000 in front of a potential crowd of 100,000, with time to pack up the gear and get home before midnight!

We had a sound check at 3 o'clock that afternoon. The wind was howling beneath dark, ominous clouds ... and it was ****ing cold! Sound checks are the most tedious and repetitious rituals known to musicians. They are also the most important! Without a sound check, even the greatest artist can sound horrible during a performance, because the sound man will have to raise and lower the levels of many microphones, trying to balance the sounds from many instruments. Then, the audience hears (or doesn't hear) fragments of what should be a cohesive whole!

When we did our sound check, the guy running the P.A. spoke to each band member individually, asking him to play as loud as he intend to get during the gig. When my turn came, I sucked *big time*! Because it was so cold, and because I had arthritis, my guitar playing during the sound check was limited to holding my left (fretting) hand in one position while my right (picking) hand tried to move in any direction. I was frozen with fear, thinking, "I'm gonna embarrass myself, the rest of the band, the people who hired us, and the radio station I work for (whose call letters I can no longer recall)!"

But it's not "all about Jim," as my wife likes to remind me.

Jack Pinney, our drummer, had a mean case of the flu that day, running a temperature of 102 degrees. Trooper that he is, Jack shrugged off the fact that he was deathly ill, vomited, and proclaimed, "The show must go (retch) on!"

Our guitar virtuoso, Don Story, had driven our "tour bus" to Balboa Park after the sound check, assuring the band of a place to tune up for the performance. After the rest of the guys went home to change clothes and ready themselves, Don called everyone to say that rain had begun pouring in the park and to remind us to prepare for possible electrocution.

When our turn to play came, we moved our gear as far back as possible, (beneath a three-foot wide lip overhanging the Organ Pavilion's band shell) hop-

ing to minimize any possible problems.

Meanwhile my wife Sandi, who was going to videotape portions of Modern Rhythm's historic set, was in another part of Balboa Park, schmoozing and videotaping the behind-the-scenes work of the crew from *WB News at Ten* (that's where she works).

When it was time to play, my wrists were okay, thanks to a heating pad and a couple of shots of Jack Daniels! As the band launched into its second song, "Trouble," the rain began. No, hold on ... it wasn't rain, it was a deluge! Somehow I wasn't getting wet, but, glancing to my right, bassist Johnny Gun was soaked and singing his lungs out. The same went for guitarists Don and Andy. Then I looked at Jack — splashes shooting up from his snare drum — as he grimaced at me with an expression somewhere between pain and death. The crowd had moved to the covered sides of the Organ Pavilion. It was eerie to finish a song and hear the applause from an unseen audience.

We plowed through our set, and with the last notes of the final song echoing throughout the park, the rain stopped ... of course!

I love irony.

As we broke down our equipment, I asked the stage manager for our paycheck. (It was 11:30 p.m. and I had been having some concerns about the [now laughable] Y2K Bug. I wanted to get home by midnight, watch the video of our set, and deal with any Y2K problems.) He said, "Wait just a minute" every one of the nine times I asked for our dough! We almost got into an altercation. I'm glad that didn't happen. I don't like fighting, I only like fun! So, 20 minutes after we finished our set, I got the check and we raced home, getting there just in time for nothing Y2K-related!

I asked Sandi how much of the show she had videotaped. She replied, "Not too much, because the battery went



Jim McInnes

dead."

"Let's watch what you got, anyway", said I, inserting the tape and pressing the play button. On came about nine minutes of Sandi asking questions and chatting with *WB News at Ten*'s Dave Carlin and his crew. Then blank space. "It's next", she said.

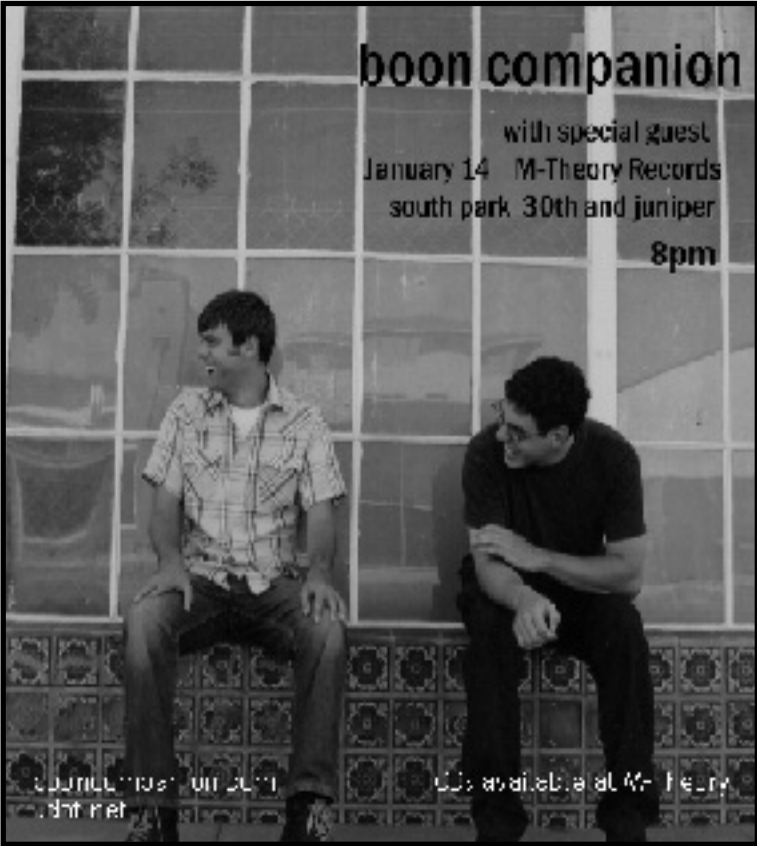
The screen flashed a video of me saying, "Thank you" to the crowd at the end of "T-Bone Boogie." "How 'bout a hand for Don Story, Andy Vereen, John...."

Silence.

No more video.

It was the greatest gig we've played to date. A historic occasion in beautiful Balboa Park. What do we have to show for it? No recording. No photographs. Just five seconds of the band after a song!

On the bright side, though, playing drums in the rain broke Jack's fever and he was fine the next day.





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Play Guitar Naked

Hosing Down

by José Sinatra

I've decided to come clean and confirm what many of you have suspected for so long. Now that the Beatles have at last regrouped, releasing a pathetic modern remake of an album they recorded 34 years ago, they might benefit from this public chastisement from one they once employed and loved. Others — readers such as yourself — will have nagging questions answered. And I will be able to give you a taste of the many revelations included in the second volume of my autobiography, *My Body, My Self*, to be published by Harper and Row this coming August.

Of course, it's already known that I have one of the most extensive collections of Beatle memorabilia on my street, if not the world. Treasures like the rare *Abbey Road* with a cover depicting Paul *barefoot*, or an early English pressing of *Meet the Beatles* where the word "meet" is incorrectly spelled as "with" are virtually uninsurable it would seem, yet for decades I've been paying substantial monthly premiums on these and other similar treasures if only to be able to sleep soundly whenever the mood arrives.

I suppose I have Yoko Ono to thank more than anyone. Few people know that as a little girl, Yoko personally convinced Emperor Hirohito to surrender and effectively end World War II. Or that in the fifties she became a celebrity agent in Tokyo, ushering into world-wide stardom artists as

varied as Godzilla, Mothra, and Rodan. Or that in 1967, she became the Beatles' manager after Brian Epstein "accidentally" died.

Yes, she hired me, a young teen, as personal and creative consultant to the Fab Four during the filming of *Magical Mystery Tour* (in fact, the legs and white "knickers down" flash is me). Her intelligence and libido kept me employed nearly three years.

Those *were* magical days. The lads and I used to refer to Yoko as the "sixth Beatle." She was a great boss. In January 1969 she secretly had me call the cops when the group started playing a concert on a rooftop, doing a group of songs that both Yoko and I truly hated — songs that would eventually be released as *Let It Be*.

Lennon hasn't done anything since 1980, Harrison hasn't been heard from in years, and McCartney and Starr seem nearly worthless without them. So they finally all get back together and remake that same old uninspired set of low-tier dirges in a project that seems to have been cursed, finally releasing it as *Let It Be . . . Naked*. Cursed? You be the judge: the voices haven't aged well at all. The foggy geezers forgot to include all those choirs and strings that had originally made many of the songs nearly listenable. Oh yeah, there's one new track — on a bonus CD. It's a pathetic, rambling attempt at no-rhyme rap that is rendered meaningless because *some idiot producer completely mixed out the beat track!* (Yoko and I laughed

Photo: Toots von Weston



The debonair Mr. Sinatra

ourselves silly listening to this one in the bath last month. Our noises and splashes were recorded and will be released on our own CD soon, titled *Starting Over . . . Again*). The very title, *Let It Be . . . Naked*, is substantially meaningless; the original artwork was pulled at the last second after someone pointed out that although the idea of the four nude icons all posing together as Michelangelo's David was "cool," McCartney looked a bit pudgy and Lennon, on closer inspection, a bit too . . . "happy," the last flaw rendering the product Wal-Mart-unfriendly. Oh sure, the album is somewhat "naked," I guess, just like a famed emperor who had no clothes. And it wasn't Hirohito.

For now, perhaps we should forget about the Beatles. At least there are still other artists in the world who aren't afraid to offer up their own genius and a public eager to bestow their heart-felt thanks. To all of the latter, the Hose can only continue to say, "You're welcome."



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Poway
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Friday • 9	Tristan Prettyman
Saturday • 10	José Sinatra & the Troy Danté Inferno
	The Hatchet Brothers
Friday • 16	Robin Henkel
Saturday • 17	Cindy Lee Berryhill & the Wigbillies
Friday • 23	Rock Trio w/ Joey Harris
Saturday • 24	Anya Marina

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the highway's song

San Diego Plays Host to 2004 Folk Alliance

by Cathy Radcliffe

Once a year, a large percentage of the folk music and dance community—and the cottage industry around it—converge at a hotel for what business people call a convention. Held in a different city (and region) each year, it's an event unlike any other. Where else can the folk community count on coming together every year to exchange ideas, information, and, of course, share music and dance? And where else can one hear literally hundreds of great music performances in the intimate confines of a hotel room?

The 16th Annual International Folk Alliance Conference will be held at San Diego's Town and Country Resort and Convention Center February 26-29. It has been 15 years since the organization, founded by Elaine and Clark Weissman, held their conference in Southern California. Folks from all over the world look forward to coming here.

WORKSHOPS AND MORE

This year's conference offers workshops; mentoring; and coaching sessions that provide powerful information, ideas, and skills to help further individual goals in the folk music business. Workshops include:

- Songwriting Ahead of the Curve I with Bob Franke
- Sound Recording Copyrights Workshop
- Publicity for Musician and Venues
- Goal-Setting
- An Introduction to the Diversity of Native American Music
- They Are Getting Younger All the Time: Cultivating a New Generation of Festival Goers
- How to Run Your Own Mail Order Business
- Touring/Performing in Europe
- How Dance Can Benefit Your Festival, Event, or Concert
- Yoga Between Two Beds: A Guide for Touring Musicians
- How to Release More than CDs: Introduction to the World of Books, DVDs, and Film

BOOKING AGENT TRAINING SCHOOL®

Coordinated by Jeri Goldstein, long-time agent and author, The Folk Alliance Booking Agent Training School® is designed to educate and inspire new agents to take their place within the entertainment industry and keep artists touring. As a result of our first two years, many new agents have joined the professional ranks, establishing their own agencies and helping artists tour successfully. This program is aimed at teaching budding agents how to create a business, develop a roster of artists, book a tour, route a tour, negotiate, write contracts, and market an agency as well as the artists.

ORAL HISTORY WITH SAM HINTON

Meet legendary folksinger, folklorist, aquarist, educator, and author Sam Hinton. Hinton, 86, is one of the most respected folksingers in the world and has recorded some 200 songs on 12 albums. Over the past six decades, Hinton has performed at school assemblies for over two million students across Southern California. Sam served on the board of directors of *Sing Out!* magazine and has written numerous articles for various science and folklore journals. In his 65-year career as a professional performer he has given thousands of concerts all over the U.S., in Canada, Mexico, and Europe. He has hosted his own radio and television programs, and has appeared at most of the major folk festivals.



Darol Anger & Mike Marshall



Terri Hendrix

SPECIAL EVENTS

THE 2004 LIFETIME ACHIEVEMENT AWARDS

Each year, Lifetime Achievement Award honorees are selected by a committee of electors in a process overseen by LAA chairman Mark Moss. These awards are given to individuals and organizations that have achieved definitive leadership in their field and, over the span of their lifetime, have indelibly contributed to the advancement of folk music and/or dance. An important consideration is also the degree to which their influence is multiplied through others to affect the field of folk music and/or dance far beyond their direct contribution. Previous honorees include Ralph Stanley, Hazel Dickens, Doc Watson, Utah Phillips, Woody Guthrie, and Pete Seeger.

As in previous years, one Folk Alliance Lifetime Achievement Award will be presented each night during the Folk Alliance Showcases.

2004 FOLK ALLIANCE SHOWCASES

This year more than 600 artists submitted applications for a chance to perform at the 2004 Folk Alliance Showcases. The line-up represents a broad, international spectrum of folk music's finest.

- *British Columbia* Marc Atkinson Trio
- *California* Axiom of Choice
- *California* Berkley Hart
- *California* Christina Ortega
- *California* Kitka Women's Vocal Ensemble
- *California* Mike Marshall & Darol Anger: The Duo
- *California* Talya Ferro
- *Colorado* Otis Taylor
- *Indiana* Tim Grimm
- *Ireland* Karan Casey Band
- *Manitoba* James Keelahan
- *Mexico* Sonaranda
- *North Carolina* Christine Kane
- *Ontario* The Arrogant Worms
- *Quebec* David Francey
- *Quebec* Les Charbonniers de L'Enfer
- *Scotland* Jim Malcom
- *Texas* Billy Joe Shaver
- *Texas* Terri Hendrix

ABOUT FOLK ALLIANCE

Folk Alliance is dedicated to promoting folk music and dance in all its forms — the



Otis Taylor



Christine Kane

organization that brings performers, media people, presenters, and enthusiasts together to exchange ideas, information, and, of course, share music and dance. Members include performers, agents, media, record companies, merchandisers, presenters, and other organizations and individuals actively promoting and fostering culturally diverse traditional and contemporary folk music, dance, storytelling, and related performing arts in North America.

When the annual conference comes back around each year, what stands out is the fact that the folk music and dance community can now count on coming together, face to face, every year. Before Folk Alliance was formed, this never happened. Now it has become the way the folk community does business.

For more information about the Folk Alliance and conference registration, check out their website at <http://www.folk.org/>.

Folk Alliance Conference Strategies: Know Yourself, Show Yourself

by Benjamin

The International Folk Alliance Conference (www.folk.org) is an amazing experience, with workshops that provide valuable insight into both the creative and business sides of the music scene. The music—more than 2,000 performances by hundreds of acts—will delight your ears. Opportunities for career advancement for the singer/songwriter are everywhere.

SHOWCASING

Use whatever connections and relationships you have to get into whatever showcases you can. A post to the Folk Alliance listserve (<http://www.folk.org/ListServes/FolkAllianceList.htm>) offering to swap slots should bring you several replies. Inviting well-known performers into your showcase will enhance its credibility.

POSTERING

Print full-color posters to promote your showcases. Your poster will have lots of competition, so make sure your name and face(s) jump out. Include your most impressive quotes and accomplishments. You probably won't know the showcase room numbers until you get to the conference, so bring Sharpies to write them in.

HANDOUTS

Print full-color postcard-sized handouts with your showcase and contact info on the front and your best quotes and accomplishments on the back. (Don't forget to include your picture!) I recommend pre-perforated, four-to-a-sheet postcard stock. These are most effective when personally handed out.

EXHIBITING

Exhibit tables are not that expensive and significantly increase your visibility. Your primary goal as an exhibitor is to get people who can book you to attend your showcases! Many venues will not book a performer they haven't seen live, so do whatever you can to entice them to hear you at the conference.

Your second goal is to distribute demos. Bookers and radio are top priority, but don't be stingy — a buzz can spread fast when enough people get excited about you. Also, many performers book venues, so you never know who may be a booker in disguise!

At your table, set up a couple of CD players, with headphones, continuously spinning your demo. Bring plenty of demos and several hundred one-sheets. To enhance your visibility, hang a six-foot vinyl banner featuring your name and website on the front of your table.

DEMOS

With vocal pitch correction and other digital wizardry now so ubiquitous, many venues no longer trust studio recordings when making booking decisions. Most bookers now prefer a well-recorded live demo that shows how you actually sound on stage. They also want to hear you interact with an audience, so include your intros (on separate tracks, ideally).

FOLLOW UP

Always get contact info when you give bookers a demo. Ask how long you should wait before following up and whether you should call or e-mail. Then do what they say!

SIDEBAR: KNOW WHERE YOU'RE GOING

Folk is a word that everyone seems to define differently. I call it emotionally authentic, mostly acoustic music that doesn't fit a mainstream radio format. This embraces hundreds of traditional, ethnic, and modern subgenres. **Authenticity.** Folk is the opposite of mainstream, corporate music in one especially wonderful way: rather than changing yourself to fit the current trend, your chances of success increase the more you fully embrace who you really are! Folk audiences tend to be small, intimate, and perceptive, and they want a unique and authentic musical experience. Identify what really excites you and put it out there whole-heartedly. Others share your point of view, and you will find your audience if you persist.

Patience. Overnight success does not exist in this market, even if you're God's gift to music. Let's face it, folk constitutes less than one percent of the American music market. Radio play and media exposure are great when you can get them, but you will only build a fan base through extensive touring and building a mailing list. There's a whole lot more journey than destination, so be sure you enjoy the traveling!

Keep learning.

www.bjbmusic.com/For%20Musicians.htm links you to a universe of great sites for performing songwriters. Jeri Goldstein's book *How to Be Your Own Booking Agent* is an indispensable resource for indie performers.

Persistence. Attend the international conference every year and the Folk Alliance conferences in regions you want to tour.

Excerpted from an article that originally appeared in Singer magazine (May/June 2003).

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Concert Planned to Help Fire Victims

Last October, in San Diego County's backwoods, a small fire touched off what was to become the largest wildfire in the state's history.

There is no one in San Diego who hasn't been affected in one way or another. In the fire's aftermath, many in the community came forward and led the call to help their friends and neighbors, resulting in a response from the community by way of food drives, clothing drives, and calls to construction folks to help in the re-building process. There appears to be no shortage of community spirit in San Diego; everyone wants to lend a hand. It is in that spirit of community that a group of local musicians has organized and have planned a benefit concert in Poway.

"I wanted to do something to give back to the community and this is the best way that I knew how," says local musician and concert organizer, Rex Castor. "My friends thought I was kidding at first, but then I started calling people and before you know it, I had a room, a great sound company, local business

support, and a lot of musician friends willing to play for free. I've been pleasantly surprised at everyone's generosity."

The concert is scheduled for Saturday, January 24, at Creekside School, 12362 Springhurst Dr., Poway (Sabre Springs), 7-10:30 p.m. Doors open at 6:30 p.m. A \$20 donation for adults and \$10 for kids under 14 is suggested. ALL proceeds go to the Rotary Club of Poway's Fire Relief Fund. Performers include such local favorites as Schmooze, the Rarities, D.R. Auten, KEV (aka Kevin Rones), Jim Earp, the Gandhi Method, Tom Boyer, and finally Modern Rhythm.

Castor goes on to say, "The scheduled musicians are all truly class acts. On any given night you can find them doing what they love doing in coffeehouses, churches, house concerts, and so on. They give their all whether it's for 10 people or 10,000. There should be a little something for everyone, and we may even have a few drop-in guests during the evening. A raffle has also been

planned, featuring items donated by the local business community, and there will be gift baskets, gift certificates, and even some power toothbrushes and teeth whitenings contributed by a dentist friend of mine. People out there who want to contribute but may not think their product or service appropriate. Well, this gives them a chance to donate something, with proceeds going directly to the Rotary Fund, so everyone benefits."

Those interested in donating items to the raffle or who have questions about the concert can e-mail canwehelp@cox.net or go to www.poway.com/concert.htm on the Web.

"All in all, it should be a really fun evening and I encourage everyone to come out and join us. See you there!"





Various Artists
Baby, That’s Rock ‘n’ Roll

by Lou Curtiss

With 27 tracks lasting 75 minutes, this is a fabulous collection of blues, jazz, country, and vocal groups, whose recordings contained the phrase “rock ‘n’ roll” long before Alan Freed invented the term. The set opens with Trixie Smith’s 1922 recording of “My Man Rocks Me with One Steady Roll” and ends with doo woppers Clarence Palmer and the Jive Bombers’ 1952 cover of the Dominoes’ “60 Minute Man” (“rock me, roll me all night long”). There are four more versions of “My Man Rocks Me,” including another version by Trixie Smith from 1939 and Tampa Red’s Hokum Jug Band version from 1929, with an outrageous vocal by Frankie “Half Pint” Jaxon. There’s also an unissued acetate of Merline Johnson doing “Rock and Rollin’ Daddy” in 1939, which is an early form of the blues favorite “Rock Me.” There are also songs from country singer Buddy Jones (“Rockin’ Rollin’ Mama”), The Boswell Sisters (“Rock & Roll”), Benny Goodman (“Rattle & Roll”), Wild Bill Moore (“We’re Gonna Rock”), Anita O’Day (“Rock and Roll Blues”), Jimmy Noone, Joe Turner, Erskine Hawkins, Hal Singer, Li’l Son Jackson, and a whole lot more. There have been similar collections in the past, but I’ve never seen one so wide reaching and well thought out.

Skip James
Rare and Unreleased



Philip Treas
Midnight Blue

by Rock Soledad

It’s amazing what a talented guy with an ear for production and a bit of engineering where-withal can do nowadays on his own home recording set up. La Jollan Philip Treas’ new CD, *Midnight Blue*, is totally a home-grown product, and a very good one at that. *Midnight Blue* is comprised of 18 original, quirky compositions that demand, yet defy, any exist-ing categorization. Treas accom-panies his fresh, unique, and altogether pleasant vocals on 6- and 12-string acoustic guitar while his melodies and tonal qualities frame his lyrics nicely. Treas plays a cat-and-mouse game, hinting at his influences while never allowing himself to be cornered. These songs are sometimes folksy, sometimes jazzy, and might even have a whiff of Caribbean breeze. Songs include tongue-in-cheek social commentary (“Life in a Trailer Park”), dark humor (“Dancing on My Bones”), and goofy play-fulness (“Peanut Butter Jelly Sandwich”). I thought I heard some Cat Stevens and maybe some Beatle influence from time to time. And could it be that I even heard some acoustic psy-chedelia strains à la Quicksilver Messenger Service? *Midnight Blue* comes across as a labor of love, and taken as a whole, it’s a little gem of a CD. It’s kind of eccentric, but eccen-tric in a good way. The music will definitely grow on you. Oh yes, I almost neglected to mention that the lovely, surreal-istic art work was also done by Treas. Talk about a multi-talent-ed guy. *Midnight Blue* is available through www.cdbaby.com.



by Lou Curtiss

It’s so great when you discover additional material by an artist long passed who is one of your favorites. This is certainly the case with this newly released CD of unissued sides from 1967 by one of the greatest of all the



Boon
Companion

by Phil Harmonic

Of the many genres of music, the area of alternative country has yet to be defined. I haven’t been exposed to many bands, other than Cowboy Nation and Bartender’s Bible, who fit into that category. One group on the rise is Boon Companion, whose new 16-song CD blends country and alternative rock into the fusion to help establish its authenticity. Derek Papa (vocals, guitars, banjo, lap steel, resonator, and harmonica) and Mark Panighetti (bass, guitars, lap steel, man-dolin, piano, organ, and backing vocals) use traditional instru-ments to create a fresh and unique sound. On the first track, “Mini Corks,” you feel the world closin’ in. The whine of the lap steel and the vocals cry together. The guitar (acoustic) joins in and properly goes slightly out of tune with its empathic answer. On “The Puddle and the Coat Forever,” the use of proper dis-onance adds elements to distin-guish this style. Overall, there are a few cryptic lyrics and jagged song forms or structures, but on the whole, it is recorded well and produces that needed essence that all of us music risk-takers are seeking — a feel that reaches inside and tweaks your heart and influences your brain or consciousness to broaden your perception and heighten your understanding. As in most cases, you must find out for yourself. Boon Companion will perform at M-Theory Records, 30th and Juniper St., South Park, on January 14, 8pm.



Dominic
Gaudious
All Hopped Up

by Frederick Leonard

For those who dig guitar assault, this is for you. This 10-track, fourth-release CD from Atlanta-based Dominic Gaudious is an ambrosia of acoustic aggressiveness. He’s all over the neck with an obvious demonstra-tion for flamboyance, for chops, for a lot going on. He wrote it, arranged and pro-duced it. All songs feature Dominic on acoustic/electric gui-tars, guitar synth, keyboards, bass guitar, didjeridoo, drums/percussion programming, and more — except where indicated. This music is replete with riffs, programmed rock beats, exotic beats, clay drums, Native American flutes, didjeridoos, and Kargyraa throat singing. Its fair to say he’s no folkie. The overall effect is Michael Hedges sort of — meets Gary Hoey sort of — meets Alan Parsons sort of. And, it has a soundtrack quality to it. The main thing to keep in mind is that this is a guitarist’s record. Its not so much about songwriting. Even though the compositions are cool, they aren’t necessarily compelling. And even though the dude has astonishing talent, I get the sense he’s still auditioning, via too many notes now and then, somehow, ever so slightly. “Looking Back” is the most noticeably confident of the jumpier stuff. Incredible work. But for me, the best moments are when he slows things down and lets things roll a little more slowly — on “It’ll Be OK,” “Looking Back,” and “Drive ‘til Dawn.” And I dig the throat singing on “Never Ending Battle.” He and his trippy-cool double-neck acoustic guitar are worth checking out at www.DominicGaudious.com



Gato
Papacitos
Portofino

by Frederick Leonard

I had to obtain a second copy in order to review this CD because my girlfriend liked it so much — she wouldn’t give it back to me. She just loves the sunny Spanish guitars. Its defi-nitely a “sunny” record. It makes her feel really good. It makes me feel good, too. First, it’s a beautiful and ambi-tious playlist that includes ren-di-tions of “Jessica” (Allmann Brothers) and the Gershwin clas-sic, “Summertime” (in 3/4, no doubt), both of which, by now, have achieved hallmark status. Interestingly, Johnny Cicolella and company deliver respectable revi-sions on both. With the slant of Sevilla all over “Jess” I have to say with all due respect to Mr. Betts that a Spanish attitude on his already gorgeous tune suits my preference. The “Summertime” take reminds me of the groups that play pick-up jazz in Manhattan’s Washington Square. “Beethoven” is a real treat; I could write an entire review on that one. Just listen to it. Moreover, the compositions rendered here by Cicolella him-self are smart, oftentimes bril-liant, well-executed, and always gorgeous. The knack for beauti-ful melodies seems a natural one, and he and his Gatos deliv-er one right after another. The production is modest, but on those terms very well done. Gatos Papacitos keep things interesting by way of arrange-ment over studio wizardry. It’s not super slick. It is well execut-ed and creative. These cats can play. And through the thick of all the chops, it sounds to me like they are having one helluva great time. Now that I’ve reviewed the CD, my girlfriend wants my copy. One for the car, you know...



JANUARY CALENDAR

thursday • 1

Old Town Jazz Band (Dixieland), Metaphor Cafe, Escondido, 7pm.

friday • 2

Sara Bancroft/Josiah/Tiana/J. Turtle, Twiggs, 8:30pm.
Rock Trio w/ Joey Harris, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Debra Dun/Snow on Roses, Lestats, 9pm.

saturday • 3

Nathan Welden/Suzy Reed, Golden Goose, 10001 Mine Ave., Lakeside, 7pm.
Avocado Moon, Metaphor Cafe, Escondido, 8pm.
Tristan Prettyman/Brian Karscig/Mundaka, Twiggs, 8:30pm.
34 Below, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Blue Rockit, Tio Leos, 9pm.
Kovo/Renata Youngblood, Lestats, 9pm.

sunday • 4

Marlow/Shey Stratton, Lestats, 9pm.
Sue Palmer w/ Blue Largo, Patricks, 4th & F Streets, 9pm.

tuesday • 6

Steve Pulvers, Metaphor Cafe, Escondido, 8pm.

thursday • 8

Sue Palmer/Candye Kane, Calypso Restaurant, Leucadia, 7:30-9:30pm.
Meghan La Roque/Josh Hall/Alex Esther/Late Night Waiting, Twiggs, 8:30pm.

friday • 9

The Band in Black (Johnny Cash tribute), Cask & Cleaver, 3757 S. Mission Rd., Fallbrook, 8pm. Info: 760/728-2818.
Adam Hurt/Dakota Dave Hull, Fellowship of San Dieguito, 1036 Solana Dr., Solana Beach, 7:30pm. Reservations & info: 858/755-9225.
Peter Sprague & Blurring the Edges,

Dizzys, 8pm.

Ips0 Facto, Metaphor Cafe, Escondido, 8pm.
Radio Free Earth, Hot Monkey Love Cafe, 5960 El Cajon Blvd., 8-9pm.
Renata Youngblood/Tyler Hilton/Laura Taylor/3 Simple Words/Howie Statland, Twiggs, 8:30pm.
Tristan Prettyman, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Billy Watson, Tio Leos, 5302 Napa St., 9pm.
Annie Dru CD Release, Lestats, 9pm.
Sue Palmer & Motel Swing Orchestra, Croce's Top Hat, 5th & F Sts., 9:30pm.

saturday • 10

Jeff Moats, Old Poway Park, 7pm. Info: 858/566-4040.
Annie Bethancourt, Metaphor Cafe, Escondido, 8pm.
Rosanna Lee/Steve Collins/Tyler Hilton/Corey Wilkins/Emerson Band, Twiggs, 8:30pm.
José Sinatra & Troy Danté Inferno/Hatchet Brothers, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Urban Tribal Dance Company, Lestats, 9pm.
Flying Putos, Tio Leos, 5302 Napa St., 9pm.

sunday • 11

Tom Brosseau/Gregory Page/Angela Correa/Ryan Blue/Roy Ruiz Clayton, Lestats, 9pm.

tuesday • 13

Tomorrows Son/Trophy Wife (CD release)/Shambles, Casbah, 9pm.

wednesday • 14

Dave Matthews w/ Brady Blade/Tony Hall/Ray Paczkowski/Tim Reynolds/Emmylou Harris, Cox Arena, SDSU campus, 7pm.
Eric Himan, Adams Ave. Studio of Arts, 2804 Adams Ave., 8pm. Info: 619/594-3593.
Boon Companion, M-Theory Records,

thursday • 15

Sue Palmer/Candye Kane, Calypso Restaurant, Leucadia, 7:30-9:30pm.
Meghan La Roque/The Femurs/Tim Mudd/Toria/Travis Norman, Twiggs, 8:30pm.
Magnuson Band, Honey Bee Hive. Call for info.

friday • 16

The Femurs/Lucy's Falling/Snow on Roses/Toria/Chris Carpenter, Twiggs, 8:30pm.
Robin Henkel, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Ray Condo & his Ricochets, Tio Leos, 5302 Napa St., 9pm.
Berkley Hart, Lestats, 9pm.

saturday • 17

Gaelic Storm, CA Ctr. for the Arts, Escondido. Info: 800/988-4253.
Allison Lonsdale (6-8pm)/Gregory Page (9-11pm), Lestats.
Peter Case, Normal Heights United Methodist Church, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.
Janet Rucci Band, Metaphor Cafe, Escondido, 8pm.
The Femurs/Jack the Original/Jesse/Jen Knight Band/Holiday & the Adventure Pop Collective, Twiggs, 8:30pm.
Blues All Stars w/ Sue Palmer/Deejha Marie/Len Rainey/Candy Kane, Humphreys, Shelter Island, 8:30pm.
Cindy Lee Berryhill & Wigbillies, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
The Joey Show w/ Joey Harris, Tio Leos, 5302 Napa St., 9pm.
Baja Blues Boys, Patricks Irish Pub, Poway, 9pm.
Earl Thomas CD Release, Hard Rock Cafe, La Jolla, 9:30pm.

sunday • 18

Todd Phillips/David Grier/Matt Flinner/Gabe Witcher, Del Mar Powerhouse Comm. Ctr., 1658 Coast Blvd., 3&5pm.
John McCutcheon, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30. Info: 858/566-4040.

Eleonor England/Blue 44, Lestats, 9pm.

wednesday • 21

Jay Farrar & Canyon, Belly Up Tavern, Solana Beach, 8pm.
Sage Gentle-Wing, Lestats, 8:30pm.

thursday • 22

Sue Palmer/Candye Kane, Calypso Restaurant, Leucadia, 7:30-9:30pm.
Gerard Nolan-Toby Ahrens Quartet, Twiggs, 8:30pm.

friday • 23

Judy Fjell/Deborah Liv Johnson, Christ Lutheran Church, 4761 Cass St., 7:30pm.
Peter Sprague & Pass the Drum, Dizzys, 8pm.
Leigh Taylor Band, Metaphor Cafe, Escondido, 8pm.
Jim Bianco/Tristan Prettyman/Annie Bethancourt/The Biddy Bums, Twiggs, 8:30pm.
Hank Williams III, Casbah, 8:30pm.
Rock Trio w/ Joey Harris, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Blazers, Tio Leos, 5302 Napa St., 9pm.
Robin Henkel, Lestats, 9pm.

saturday • 24

Vocal Workshop for Women, Christ Lutheran Church, 4761 Cass St., 10am-1pm. Info: 858/270-7922.
Radio Free Earth, Wynola Pizza Express, 4355 Hwy 78, Julian., 6-9pm.
Fire Victims Benefit w/ D.R. Auden/Schmooze/the Rarities/KEV/Jim Earp/the Gandhi Method/ Modern Rhythm/Tom Boyer, Creekside School, 12362 Springhurst, Poway, 7pm.
Chris Hillman & Herb Pedersen, Normal Heights United Methodist Church, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.
Light the Night, Metaphor Cafe, Escondido, 8pm.
Jim Bianco/The Inside/Mermaids Journey/Third Coast Jazz Band/Hugh Gaskins, Twiggs, 8:30pm.
Anya Marina, Java Joes Pub, 6344 El Cajon Blvd., 9pm.
Carol Ames, Tio Leos, 5302 Napa St., 9pm.
K-23 & Orchestra/Kevin Tinkle, Lestats, 9pm.

thursday • 29

Sue Palmer/Candye Kane, Calypso Restaurant, Leucadia, 7:30-9:30pm.
Meghan La Roque/Toria/Laura Taylor, Twiggs, 8:30pm.

friday • 30

Indie by Design w/ Danielle LoPresti, Dizzys, 7:30pm.
Broken Chains, Metaphor Cafe, Escondido, 8pm.
The Coyote Problem/Lauren DeRose/Alicia Champion/Kova, Twiggs, 8:30pm.
Blue Largo, Tio Leos, 5302 Napa St., 9pm.
K-23 & Orchestra/Jamie Jenkins, Lestats, 9pm.

saturday • 31

David & Rebecca Randall, Twiggs, 8:30pm.
Rockabilly Show, Lestats, 9pm.

WEEKLY

every sunday

Traditional Irish Music, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 3pm.
Irish Dance, 3pm/Michael McMahon, 7pm, Dublin Square, 554 Fifth Ave.
Celtic Ensemble, Twiggs, 4pm.
Cobblestone (Irish Music & Dance), The Field, 544 Fifth Ave., 5-6:30pm.
Jazz Roots w/ Lou Curtiss, 9-10:30pm, KSDS (88.3 FM).
The Bluegrass Special w/ Wayne Rice, 10-midnight, KSON (97.3 FM).

every monday

Open Mic Night, Rosie O'Grady's, Normal Heights, 7pm.
Open Mic Night, Lestats, 7:30pm.
Jenn Grinels (Irish music), Blarney Stone, Clairemont.

every tuesday

Open Mic Night, Casa Picante, 10757 Woodside Ave., Santee, 7:30-9:30pm.
Traditional Irish Music, Blarney Stone, Clairemont, 8:30pm.
Traditional Irish Music, The Ould Sod, Normal Heights, 8:30pm.

every wednesday

Open Mic Night, Metaphor Cafe, Escondido, 8pm.
Sue Palmer Supper Club w/ Deejha Marie & Sharon Shufelt, Caffè Calabria, 3933 30th St., 6-8pm.
Open Mic Night, Twiggs, 6:30pm.
Open Mic Night, Adams Ave. Studio of the Arts, 2804 Adams Ave, 8pm.
Skelpin, Dublin Square, 554 Fifth Ave., 8:30pm (also on Saturday night).
Brehon Law, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 9pm (also Wed. & Sat. nights).
Live Taping of San Diego's Finest TV Show, Lestats, 8:30pm.
Hatchet Brothers, The Ould Sod, 9pm.

every thursday

Rockabilly Thursdays w/ Hot Rod Lincoln, Tio Leos, 5302 Napa St., Call for info.
Celticana, Dublin's Town Square, Gaslamp, 9pm.
Open Mic Night, Just Java Cafe, 285 Third Ave., Chula Vista, 7-10pm.
Talent Showcase, Lestats, 9-11pm.

every saturday

Open Mic Night, Coffee Bean & Tea Leaf, 9015 Mira Mesa Blvd., 8pm.



the local seen



Photo: Paul Grupp

Annie Dru at Twiggs

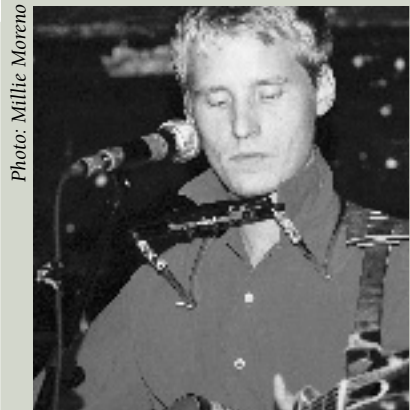


Photo: Millie Moreno

Tom Brosseau at the Casbah



Photo: Paul Grupp

Marcia Staub



Photo: Paul Grupp

Carol Ames



Photo: Paul Grupp

Julie Marie & Makeda



Photo: Paul Grupp

Katie Strand



Photo: Paul Grupp

Dave Colandra at Twiggs



Photo: Paul Grupp

Dora Hall



Photo: Millie Moreno

Joey Harris



Photo: Paul Grupp

21 Grams at Humphrey's Kids Benefit



Photo: Paul Grupp

Sage Gentle-Wing at Twiggs



Photo: Millie Moreno

John Doe at the Casbah



Photo: Paul Grupp

Tim Mudd at Twiggs



Photo: Paul Grupp

Judy Taylor



The California Rangers



Photo: Paul Grupp

Meghan LaRoque at Twiggs



Photo: Paul Grupp

Dave Howard



Danielle LoPresti



Photo: Doug Hitchin

Will Edwards Band at 101 Artists Colony

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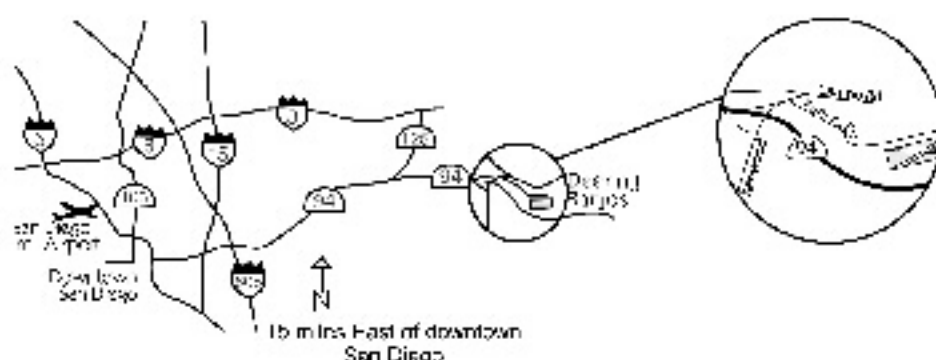
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