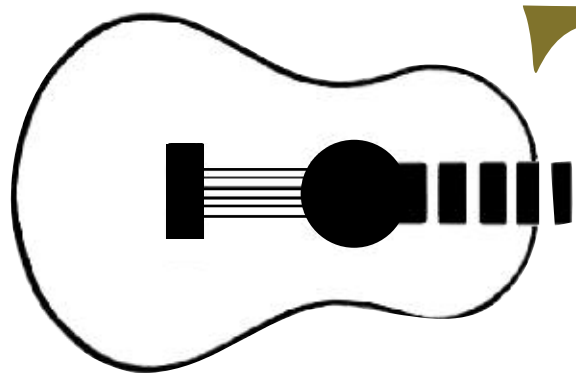


FREE



T SAN DIEGO TROUBADOUR

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



August 2005

www.sandiegotroubadour.com

Vol. 4, No. 11

what's inside

Welcome Mat.....3

Mission Statement
Contributors
Crossroads Cafe

Full Circle.....4

Stuart Duncan
Recordially, Lou Curtiss

Summergrass7

Ramblin'.....11

Bluegrass Corner
Zen of Recording
Hosing Down
Radio Daze

Of Note.....13

Nashville Bluegrass Band
Eric Uglum
The Brothers Barton
Virtual Strangers
Hit & Run Bluegrass

'Round About14

August Music Calendar

The Local Seen.....15

Photo Page





Get Your Kicks at Fest 26!



26th Annual San Diego Thanksgiving Dixieland Jazz Festival

Nov. 23-27, 2005

Town & Country Resort and Convention Center 500 Hotel Circle North (I-8 & SR-163) San Diego
www.dixielandjazzfestival.org

- Steamboat Stompers — Prague, Czech Republic (Josef & Bonnie Sedivec, sponsors)
 Golden Eagle Jazz Band — Pasadena, CA (Doug Parker, sponsor)
 Titanic Jazz Band — Burbank, CA (Darlene Brown, June Smith, sponsors)
 Buck Creek — Springfield, VA (Carol Neumann/Jazzsea Cruises and Bill & Thalia Evenson, sponsors)
 Uptown Lowdown — Seattle (Stanford Redisch and Alan & Joan Adams, sponsors)
 Mighty Aphrodite with Bria Skönberg and Claire McKenna — Vancouver, BC
 (Don & Bobbie Hodges, Sally McGeorge & Bob McKay, Cass Cacciatore, Mary Solsbak,
 Hal Smith, Godfrey & Lolli Stevens, sponsors)
 Cornet Chop Suey — St. Louis (John & Marian Barry, sponsors)
 Carl Sonny Leyland — New Cuyama, CA (Tom & Helen Karnes, sponsors)
 Yerba Buena Stompers — NY (Jay Johnson & Mary Helen Jones and Robert Eckstein, sponsors)
 Bill Allred's Classic Jazz Band — Orlando
 Dick Williams' JazzSea Jam
 Night Blooming Jazzmen — Claremont, CA
 Chicago Six — Vista, CA
 Reynolds Brothers Rhythm Rascals — Santa Ana, CA
 Gremoli — Long Beach, CA
 Hal's Angels — La Jolla, CA
 High Society Jazz Band — La Jolla, CA

FOR 2005 HOTEL RESERVATIONS, CONTACT THE TOWN & COUNTRY

500 Hotel Circle North, San Diego, CA 92108 • Phone: (Toll-Free) 1-800-772-8527 or (619) 291-7131
Room Rates: \$89, \$99 and \$109 (Ask for Jazz Festival Reservations)

Parking is limited at the Town & Country. However, jazz fans may park at any San Diego Trolley station lot and ride the trolley or bus to the Fashion Valley transit center, at the T&C. Roundtrip fare for seniors is \$2.00.

The nearest trolley stops are at Old Town and Qualcomm Stadium.

The Festival is funded in part by the City of San Diego
Commission for Arts and Culture.



BADGE REGISTRATION

AMERICA'S FINEST CITY DIXIELAND JAZZ SOCIETY
P.O. BOX 880387, SAN DIEGO, CALIFORNIA 92168-0387
Telephone: (619) 297-5277

email: jazzinfo@dixielandjazzfestival.org • website: www.dixielandjazzfestival.org

No. of 5-Day All Event Badges (Wed- Sun) _____ @ \$85 ea. Total \$ _____
 No. of 4-Day Badges (Thur - Sun) _____ @ \$80 ea. Total \$ _____
 No. of 3-Day Badges (Fri - Sun) _____ @ \$75 ea. Total \$ _____
 (Deduct \$10 from these prices when you stay at the Town & Country Hotel.
 You must reserve by 10/31/05 to receive discount)

Town & Country confirmation number: _____

I would like to join the Society. (Check one) Single \$15 Couple \$25

Amount of check or money order TOTAL \$ _____

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Email: _____

DAILY BADGE PRICES

Wed. \$15 • Thurs. or Sun. \$20 • Fri. or Sat. \$30 • Wind down \$15

Youth Badges (13-22): 5-Day \$30 • 4-Day \$25 • 3-Day \$20

Wed. \$5 • Thurs. or Sun. \$8 • Fri. or Sat. \$10

Children 12 and under are admitted free with an adult.

BE A FESTIVAL SPONSOR!

(The sponsorship cost less badge price of \$170 is tax deductible)

- **ROOM SPONSOR** - \$1,000 +
Receive two all-events badges, patrons' welcome party (Wednesday), admission to Musicians' Hospitality Room, name listed in program and on display board in room.
- **BAND SPONSOR** - \$500 - \$1,000
Receive two all-events badges, admission to Musicians' Hospitality Room, name listed in program.
- **MUSICIAN SPONSOR** - \$350 - \$500
Receive two all-events badges and have your name listed in the program.
I would like to sponsor a room band musician

AMOUNT: \$ _____

DAILY BADGES WILL BE AVAILABLE AT THE FESTIVAL



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

MISSION

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

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

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

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

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

©2005 San Diego Troubadour.

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

CONTRIBUTORS

FOUNDERS

Ellen and Lyle Duplessie
Liz Abbott
Kent Johnson

PUBLISHERS

Liz Abbott
Kent Johnson

EDITORIAL/GRAPHICS

Liz Abbott
Chuck Schiele

ADVERTISING

Liz Abbott
Kent Johnson

DISTRIBUTION

Lois Bach
Greg Gohde
Kevin Irvin
Mark Jackson
Jenna Duplessie Pabalate
Bill Richardson
Chuck Schiele
Indian Joe Stewart

PHOTOGRAPHY

Steve Covault

WEB MASTER

Will Edwards

WRITERS

Lou Curtiss
Jim McInnes
Raul Sandelin
Sven-Erik Seaholm
José Sinatra
Mike Tatar
Yvonne Tatar
Betty Wheeler
D. Dwight Worden

Cover Design: Chuck Schiele



ERRATA

NOT YOUR AVERAGE MUSIC STORY: Conversations on the Road to Salvation and Rock 'n' Roll with Michael Tiernan

In last month's article, the woman in the adjacent photo was identified incorrectly. That's not the pope's assistant there with Michael Tiernan. That's HIS MOM, Joanne Tiernan! The publisher regrets the error.

BuffaloBrosGuitars.Com
4901 El Camino Real, Carlsbad, CA 92008
(760) 434-4567 ~ Hours: Mon-Fri 9-6, Sat 10-5
Mastercard & Visa Accepted

New, Used, Vintage ~ All the Best Brands!

THOUSANDS OF GUITARS!

We do Expert Repairs ~ Fast & Affordable!

We have a huge selection of Acoustic & Electric Guitars, Bases, Banjos, Mandos, Resonators, Amps & More!

Home of the 100% Upgrade Policy!

Buy a new, used or vintage guitar from us and you can trade it in for what you paid toward an upgrade guitar!

See website for details!

Why buy elsewhere?

Let our friendly and knowledgeable staff help you find the instrument you are looking for!

Acoustic Expressions
www.acoustic-expressions.com

FEATURING
LARIVEE GUITARS
BREEDLOVE GUITARS
MICHAEL KELLY MANDOLINS
WEBER MANDOLINS
DEERING BANJOS
DULCIMERS, VIOLINS & MORE

WE ALSO OFFER
LESSONS AND REPAIRS

WORKSHOPS
Sunday, August 7, 2-4pm
JODY STECHER & BILL EVANS
TWO WORKSHOPS @ \$40 EACH
CLAW HAMMER BANJO AND
BLUEGRASS BANJO TECHNIQUES

SERVING ALL YOUR MUSICAL NEEDS

LIVE IN-STORE PERFORMANCES
SUNDAY, AUGUST 7, 7:30PM
Jody Stecher and Bill Evans

FRIDAY, AUGUST 12, 8PM
Robert Wetzel, Classical Guitarist

SATURDAY, AUGUST 20, 8PM
Jim Earp, The Mark Jackson Band, and Peggy Watson

FRIDAY, AUGUST 26, 8PM
High Grass Rollers

FREE CONCERT
MATINEE ON THE FOURTH SATURDAY OF THE MONTH
SATURDAY, AUGUST 27, 2-4PM

Hours: Monday thru Friday, 9am-7pm
Saturday, 10am-5pm

2852 University Ave. (at Utah Street) in North Park
619/280-9035



Stuart Duncan Comes Home to Summergrass

by Yvonne Tatar

Summergrass San Diego – Southern California's most exciting new bluegrass music festival returns for a third great year on August 26, 27, and 28 at the nostalgic Antique Gas & Steam Engine Museum in Vista. While always providing everything from world-class entertainment to noteworthy local talent, Summergrass is pulling out all the stops this year in bringing in the Grammy award-winning Nashville Bluegrass Band as festival headliners. This stellar band is uniquely fitting for Summergrass. Fiddler great Stuart Duncan is a local boy who grew up in the San Diego area before moving to Nashville and becoming one of the most well-respected musicians in bluegrass today.

Duncan's powerful influence and widely acclaimed musical prowess is succinctly captured by Fiddler Magazine

Stuart Duncan, the most influential and virtuosic bluegrass fiddler alive, has crystallized a style, rendering it transparent, deep, and faceted with such brilliance that he has spawned a legion of imitators. As a young fiddler, his abilities impressed the bluegrass world, but his subsequent incorporation of all the great fiddlers' styles into a personal meta-style is only surpassed by his clarity of phrasing, dynamics, groove, and intonation.

— Fiddler Magazine, Fall 2002

Reminiscing about his early years in San Diego, Duncan remembers his musical beginnings in North County. His father was a Marine, the family lived in Vista, and he began playing music at age seven.

Being self-taught, Duncan received very little training on the fiddle as a child. "There was a classical teacher in Vista that I went to for a couple of weeks. At one point, she called my mom and said, 'You know, Stuart just doesn't have the discipline to continue with violin lessons. He almost refuses

to play the part with me. He wants to play the harmony lines.' Apparently, I was already a bluegrass tenor player at a very early age. I couldn't stop playing the harmonies," he recalls.

A year later Duncan found himself in a band. "There was a band based out of Vista and Oceanside and, since all of our fathers were Marines at Camp Pendleton, it was called the Pendleton Pickers. I was eight years old and the ages in the band ran from eight to 15 years."

Duncan's parents were local musicians who also volunteered for the local folk club in Escondido. As a youngster, he frequently saw many great groups perform for the club, such as the Dillardards and fiddle legend Byron Berline.

"Byron was the biggest influence on me in those early years. I kind of followed him around. He was my beginning inspiration. After that, it was all the bluegrass legends, traditional and contemporary. Thanks to my father, I also had a large record collection to delve into. Jazz, Django-era swing, Dixieland, and Irish were all in the mix. Everything from Doc Boggs to Frank Zappa."

Duncan played in various other local bands as time went on. "I teamed up with Alison Brown from La Jolla and we were a young teen banjo and fiddle duo. Now she's in Nashville like I am. She and her husband head up Compass Records."

Other bands included the High Window Boys with Walden Dahl and Gold Rush with John Hickman. "Alison played the dobro in Gold Rush and I played fiddle and mandolin. Later on, I also did two East Coast tours with Lost Highway."



Stuart Duncan

Having gained respect in both the bluegrass and country genres, Duncan has been the winner of the International Bluegrass Music Association's Fiddler of the Year for seven consecutive years, awarded the 1999 Academy of Country Music Fiddle Player of the Year, and has been included in Music Row magazine's Top Ten All Stars three times. "After the seventh IBMA award for Fiddler of the Year, I was retired to the Hall of Shame, along with Jerry Douglas," Duncan jokes. (Like himself, Douglas received IBMA's Player of the Year award, on dobro, for many years.)

Besides playing with the Nashville Bluegrass Band, Duncan is busy working on a few other projects. He has just finished participating in a CD produced by jazz saxophone maestro Bill Evans that also included Jerry Douglas, Bela Fleck, Vic Wooten, Vinny Calutti, Sam Bush, Mark Egan, Pat Bergeson, and John Scofield. "Bill wrote a lot of the arrangements. This was a major effort and a departure for me to learn the music. The CD should be out soon."

He is also busy working on his second solo project. "It's been 12 years since my first one. I'm not done yet but it's taking shape and will have a couple of tunes I've written. It's a Rounder release." No stranger to songwriting, he wrote three tunes on his first solo effort: "Thai Clips," "The Passing," and "G Forces."

He has recently finished a tune for the Appalachian Pickers Society, which is releasing a CD on the Windham Hill label. "I wrote a tune for the clawhammer banjo and the fiddle named 'Overbellow Reel.' Dennis Crouch and Mike Compton played on it with me."

Describing his musical style, Duncan elaborates, "I'm a mixture of both traditional and progressive. I like jazz that's really outside except when it gets so far outside that I forget what the melody is. I always like to be reminded of the melody so I try to keep that in mind in my playing. That part of my playing is traditional. I'm also influenced by a world of different styles. When I think of traditional, I'm speaking [of the time] before bluegrass — back to Eck Robertson, Clayton McMitchon, and Clark Kensing — those great players, before the 'Orange Blossom Special' and before the fiddle was a show instrument."

"I'm also just as influenced by Kenny Baker playing with Bill Monroe in the 1970s, too. Darol Anger calls me the 'Bluegrass Traffic Director.' When I play, he'll say, 'Okay, now here comes Scotty Stoneman. Ooops, here's Benny Martin for a little while. Okay now, Kenny [Baker], you can come on in.'"

Duncan comments on his other current efforts. "I'm proud to have recorded a couple of tunes on Alison Brown's new CD, Stolen Moments on her Compass Records label. Also on the CD are Mary Chapin Carpenter and John

Doyle, the great left-handed Irish guitarist, along with many other great musicians. I believe it is available now."

"I've been doing a monthly show with the Hot Club of Nashville at the Station Inn. It has a revolving cast of guitarists but the core guys are Richard Smith from England on guitar and Charlie Chadwick on bass. John Jorgenson (another former Southern Californian) and Pat Bergeson are there a lot, too. We occasionally have swing mandolin players hop up on stage. It's exciting and on my road to knowing more about music in general. I'm just seizing the opportunity to sharpen my claws."

"I'm growing, learning new ways. The more I'm learning, the simpler I'm playing some things that used to be hard. That's where the real growth is. When you figure out a simple way to do something that's more musically effective than what you have done before."

Duncan also has some advice for young players starting in the music business today. He advises them to have a back up plan to fall back on if times get rough. "I knew I could always go back home if things got really bad. I also think learning music theory when you're younger is a good thing. It may help you land a better paying job sooner rather than later."

Duncan is married with three children: Joshua, age 14; Jonathan, age 10; and Darcy, age 7. He proudly reveals that "Josh is the math genius and future engineer in the family. Jonathan is active in the Nashville Opera, having already participated in three operas in full costume, complete with speaking parts in French and Italian. He's still walking around the house whistling the parts a month later. And Darcy is taking piano lessons and doing real well."

With Duncan's demanding career schedule and the needs of the family, his understanding wife Dieta keeps things running smoothly on the home front. Jokingly, Stuart explains that, "She sees so many other wives of musicians in the same boat, she figures that's the way it's supposed to be. But, seriously, she's a big part of making it all work."

Stuart occasionally finds his way to Southern California for business and family. "I get out there to do sessions with Lyle Lovett or to do The Tonight Show, things like that. I also have family out there. My uncle lives in Laguna Beach and my grandfather is out there, too."

Mark your calendar for August 26-28 and come on out to Vista to see Stuart Duncan play at Summergrass. Experience his talent live as he plays with the Nashville Bluegrass Band (Saturday and Sunday) and a special fiddle extravaganza performance on Sunday. Don't miss it!



Duncan with Allison Krauss

Lestat's

COFFEE HOUSE

Open 24 hours 7 days a week

Our Venue is an "Eclectic Music Mix"

We have entertainment every night of the week.

Every Mon. • Open Mic.
Hosted by Isaac 7:30 p.m. - 11 p.m.

Every Tues. • Comedy Night
Hosted by Semitella 9 p.m. - 1 p.m.

Every Third Thursday

The Acoustic Underground™
KEV hosts top acoustic talent.

UNDER THE BIG NEON NORMAL HEIGHTS SIGN.

3343 Adams Ave. 619-282-0437

www.lestats.com

OPEN 24 HOURS

AUGUST EVENTS

SHOWS START AT 9 P.M.

03 Wed • Amber Rubarth
04 Thurs • Pete Thurston Night
05 Fri • Amelia Browning CD Release
06 Sat • Citizen Band, Diane Waters
07 Sun • John Mark, Mozella
10 Wed • Jack the Original, Just Jon
11 Thurs • Steve Kellogg & The Sixers, Curtis Peoples
12 Fri • Trevor Davis, Saba
13 Sat • Anya Marina, Olderman Hands
14 Sun • Gregory Page
17 Wed • Patti Logston, Mary Dolan
18 Thurs • Acoustic Underground
Featuring Tom Griesgraber on Chapman Stick plus Seth Horan former bass player vocalist from RCA's Vertical Horizon
19 Fri • Robin Henkel and Friends
20 Sat • Greg Laswell, Molly Johnson
21 Sun • Evan Bethany, Jen Grinel, Annaliese
24 Wed • Speech Writers, Thomas Lee, Jennifer Lee
25 Thurs • Rock for Aids: Gregory Page, Greg Laswell, Trevor Davis, Emerson, Jon Kruger, Derek Evans
26 Fri • Chasing Paper CD release, Debra Don
27 Sat • The Evergreens, The Numskuls
28 Sun • Robbie Sheaffer, Amber Rubarth
31 Wed • Bongo Blues Show: Billy Watson, Ben Hernandez, Nathan James, Robin Henkel



Recordially, Lou Curtiss

This month's column is about records — how they're recorded, who recorded them, and some bits and pieces about collecting and reasons people collect what they do.

First, it's about speeds and the way they vary on the disc records. In the early days of 78s, most players (the wind ups) would gear records up to play at 78rpm although many of the early discs during the acoustic era (when records were recorded

Jimmie Rodgers

into an acoustic horn rather than with an electric pick up) were recorded at speeds varying from 71-81 revolutions per minute. The Edison Diamond discs were all recorded at 80rpm and advertised as such.

The famous Bristol sessions — where the Carter Family and Jimmie Rodgers were discovered — have never been issued at the correct speed. The portable equipment that was used recorded all those folks in Bristol at 76.5rpm. That's why Sara Carter's voice sounds so much higher than on the group's following recording sessions. The original recording of Eck Robertson's "Sally Gooden" (easily the greatest solo fiddle recording ever and it was the first) was also recorded at 76.5rpm. Not nearly enough attention has been paid to record speed on reissues and only in very recent years has any attention been paid to the problem at all.

It isn't only a problem rooted in the early 78 era. Merle Travis once told me a story about the time he and Cliffie Stone recorded some guitar instrumentals in the late 1940s for a Capitol transcription series. Cliffie thought it'd be a good joke on Merle if he recorded them at a slower speed (probably about 76rpm) and they'd come out faster than Merle could pick them when he'd make personal appearances. Merle said, "I showed him, though. I just learned to pick them that fast." Just listen to Merle's *Walking the Strings* LP (or the equivalent CD) and note the key that tunes like "Cannonball Rag," "Pig Meat Strut," or the title tune are played in. You can tell right away by the oddball key the tunes are in that the speed at which they were recorded is a bit off. You definitely need to check those record speeds if you're looking to reissue stuff.

Speaking of reissuing stuff, Rounder Records has launched the Rounder Archive Series and the official Rounder Archive Website. With this series, Rounder offers a means to purchase many long-unavailable titles from its 4,000

plus-title catalog, a roots music treasure trove, as well as select new releases. Out-of-print catalog items and new releases are available in two forms: as downloadable digital files and as limited edition CDs that can be purchased on line.

Complete liner notes, photos, and original album art, comprising dozens of pages on some releases, will be available as Adobe® PDF files, which can be downloaded at no charge at www.rounderarchive.com and which are also included on each disc.

This gives all of you a chance to hear some of the long-playing, short-selling recordings that my friend Mark Wilson and I worked on during the late 1970s and early 1980s. There's a lot of good music here that has been overlooked by too many people, including . . .

ROUNDER 0108: Van Holyoak *Tioga Jim (Ranchhouse Songs and Recitations)* This Arizona cowboy and song collector appeared at some of the S.D. Folk

Festivals during the late 1970s.

ROUNDER 0141: *Just Something My Uncle Told Me* (subtitled "Blaggard Folk songs from the Southern United States") A collection of old bawdy songs sung by such old-time artists as Glenn Ohrlin, Smokey Rogers, Jim Garland, Nimrod Workman, and Thomas Shaw.

ROUNDER 0158: Glenn Ohrlin *The Wild Buckaroo* Fine cowboy songs by this veteran songster from Mountain View, Arkansas, who also appeared at many folk festivals.

ROUNDER 1026: *Poor Man, Rich Man: American Country Songs of Protest* Recorded between 1923 and 1936, these songs of social commentary include ones written by Blind Alfred Reed, Gene Autry, the Dixon Brothers, Harry McClintock, Wilmer Watts and the Lonely Eagles, Uncle Dave Macon, and the Monroe Brothers. This one kind of got landed on by some conservative critics and wasn't in print long, although I always thought the musicians' motivations on this recording were to air their social viewpoints and should be viewed as such. It's a darned good record.

ROUNDER 2018 *Sam Chatmon's Advice* San Diego's adopted Mississippi bluesman spent time in our city from the mid-1960s into the early 1980s. From a family of musical brothers that included Bo Carter, Lonnie Chatmon, and half-brother Carlie Patton, Sam made his

first records in the late 1920s. If you don't have this one and like southern Mississippi blues, this is for you.

ROUNDER 1009: Harry McClintock *Hallelujah! I'm a Bum* Also known as "Haywire Mac," "Radio Mac," or simply "Mac," Harry had a lively a career as a writer, hobo, seaman, shepherd, painter, actor, cowboy, poet, and recording artist. These are the recordings he made for Victor Records between 1928 and 1931 and include his classic bum songs and cowboy songs, including his best-known song, "The Big Rock Candy Mountain."

ROUNDER SS-0145: *Traditional Music on Rounder: A Sampler* Mark Wilson put together out takes of various people from Rounder LPs he produced, including Bessie Jones, Nimrod Workman, Buddy thomas, Fields Ward, Alva Green, Olabelle Reed, Sarah Gunning, and Almeda Riddle.

Following are the two Roy Acuff reissues that I put together for Rounder.

ROUNDER SPECIAL SERIES SS-24: Roy Acuff 1936-1939 *Steamboat Whistle Blues* This recording, for which I won an NARAS Grammy, features Roy's early band with Clell

Summey's dobro, Dynamite Hatcher, and Red Jones (the Crazy Tennesseans).

ROUNDER SPECIAL SERIES SS-24: Roy Acuff 1939-1941 *Fly Birdie Fly* These were the first recordings of Roy and Beecher "Bashful Brother Oswald" Kirby, Jess Easterday,

Lonnie Pap Wilson, and Rachael Veach (the Smokey Mountain Boys).

Mark and I also worked on an album by Missouri Fiddler Art Galbraith. I don't have a copy of it and don't even have the disc number. Art came out to a San Diego Folk Festival and we recorded him in Mark's La

Jolla living room. It'll be nice to get a copy of it again. All I have to do is click on to www.rounderarchive.com. This is a wonderful collection of vintage old time and traditional music as well as blues, bluegrass, revival folk of all kinds, cajun, and even some rock 'n' roll. Now, if we could get major labels (not that Rounder isn't a major label) like RCA Victor, Columbia, MCA, and others to put on line what they'll never reissue — particularly stuff from the 78 era — what a grand world this would be, except that it would probably put me and other collectors' shops like



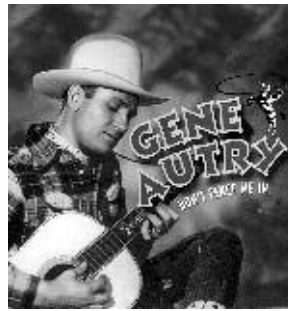
Roy Acuff



The Monroe Brothers



Sarah Gunning



Gene Autry



The Carter Family



Lou Curtiss

records. I use his selling songs from 1890-1954 and the artist who recorded them.

For those who like blues from 1943-1970, I suggest the Mike Leadbitter and Neil Slavens book, published by Record Information Services. It's a hard one to find. In fact, if you find volume two, pick up a copy for me too.

For the person who collects ethnic music from other countries issued in the

U.S., Dick Spottswood's *Ethnic Music on Records* (nine volumes) from the University of Illinois Press. This one is expensive but it's a must have if these kinds of music are your thing.

As far as the price guides go, I use them as guides only, not Bibles. For the 78 era I refer to L.R. Dock's *American Premium Record Guide* published by Books Americana to give me an idea of a 78's worth. I use most of the other guides issued by a variety of publishers as a listing of what's what, not what's worth what. Values of records are constantly changing and what a record's worth to someone today may not be the same next week. Like all hobbies or pastimes, record collecting is a whole lot more pleasurable with the right tools. People who put together discographies and price guides are the unsung heroes of record collectors everywhere.

Recordially,
Lou Curtiss



Folk Arts Rare Records
Est. 1967

Vintage Vinyl Recordings:
LPs, 45s, Rare 78s and ETs

Custom Taping From the
Lou Curtiss Sound Library

JAZZ ROOTS
KSDS-FM 88.3
Sunday 8-10pm
www.jazz88online.org

Over 90,000 hours and 90 years of vintage sound recordings

Jazz • R&B • Blues • Folk • Country • Vaudeville • Old Radio • Movie Tracks • Shows • Big Bands • Etc.

2881 Adams Avenue 282-7833 Open 7 Days

A Hot-Rod Shop for Guitar

elRayo
Guitarworks™

619-280-1937

3043 Adams Avenue
San Diego, CA

- Fender
 - Dimarzio
 - Seymour Duncan
 - EMG
 - Lindy Fralin
 - Bartolini
 - Tom Anderson
 - Fishman
 - Rio Grande
 - L.R. Baggs
 - Schatten Design
 - Norstrand
 - Fernandes
 - Mighty Mite
 - Shaller
 - Wilkinson
 - Johnson
 - G&L
 - Grover
 - Gotoh
 - Hipshot
 - Q-parts
 - Sperzal
 - TonePros
- And More!!**

LESSONS

Tony Muhammad - Bass

Dan Papaila - Guitar

John Katchur - Guitar

Chris Shannon - Guitar

Anna Troy - Guitar

Enrollment Limited

Call Now!

Repairs

WWW.ELRAYOGUITARWORKS.COM



CROSSROADS CAFE AND COFFEE HOUSE

A Great Little Neighborhood Hangout

Third in a series covering San Diego's best acoustic music venues

by Raul Sandelin

Certainly, the name of this new grog bog summons the ghost of Robert Johnson (Okay, okay...and Eric Clapton if you insist) along with some discarded coricidine bottles and envelopes of John the Conqueror root. But the name also hints at the cultural conundrum in which El Cajon finds itself now standing while hitching a ride into its own musical future. Rock 'n' roll logic would say that the more humble the beginnings, the more meteoric the rock 'n' roll fantasy. Clarksdale, Tupelo, Liverpool, Rockaway Beach, Hibbing. The more barefoot or blue collar the origins, the more melodramatic the rise to fame, which is a good thing in a society that loves its melodrama.

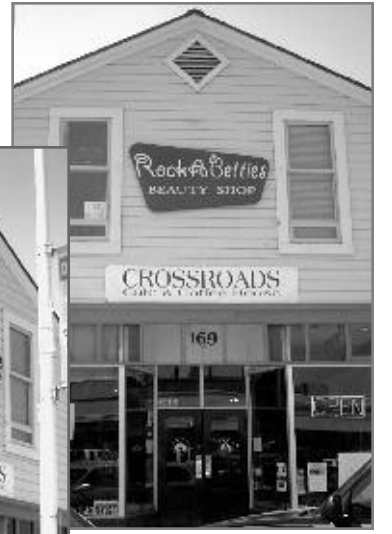
But, El Cajon, despite being a treasure trove of wrong-side-of-the-track talent done good, has always been shunned even by those who could benefit from some humble beginnings on their resumes. Frank Zappa referred to it as a cowboy town and got out right quick. As a result, the rumored "Cow Pie Princess Concerto in F U minor" never made it onto vinyl nor into the reviewing parlor of Tipper Gore. Lester Bangs always lamented how he had to escape the cultural void that was El Cajon. Given that Bangs went on to write about such haute couture morsels as the innards of CBGB's and the outings of early Black Sabbath, it's hard to imagine that the dysfunctional, El Cajon upbringing that denied him lessons on how to hold opera glasses somehow detracted from his later ability to follow Sid Vicious into the john for an interview. So, despite El Cajon being a quintessential ground-zero for the writing of an American musical tragedy, its name is shunned as a place too provincial and outcast even for the provincials and outcasts.

This is why the Crossroads Café and Coffeehouse means more today than a memoirist E-ticket back to the "land where the blues began," to borrow from Alan Lomax. It is a much needed cultural force that is pulling those barefooted (most people have two feet, don't they?), blue collar types out into the open to write the next American musical rags-to-riches stories even if it takes a \$4 half-Caf, quarter-Chai, with Steamed Milk squeezed from cows who grazed near Finnish Saunas to do it (FINE PRINT: Last item still to be considered for beverage menu).

THE VENUE Crossroads is located in one of the oldest standing buildings in El Cajon. The glass storefront recalls another time and place, perhaps an old dime store or soda fountain or mercantile exchange or feed store not unlike one a century ago in Clarksdale, Mississippi. The room is long and roomy with an assortment of movable chairs and tables. Though this isn't a space originally built with acoustics in mind, the building's wooden frame is sound-friendly,

allowing the old blues 45s to seep out of the P.A. system and fill up the room warmly without mud, echo, or decay. Paintings, many with musical themes and some for sale, hang on the walls as do a variety of instruments. One of the owners can play them all and encourages patrons to take them down as their musical whims dictate. An upright piano equally waits at the ready in case someone wants to take up an old rag or try some impromptu barrelhouse. For those not so musically inclined,

dive bars excepted. With no real local hot spot, it is difficult to develop a local following. So, most musicians simply migrate toward the Beaches with an eye on that ultimate prize: L.A. In a day and age in which "live entertainment" means two or more people crowding around the same Nintendo Game Boy, it's great to see a place where musicians and aficionados can simply hang out by day, then play at night. When I was there, a guy just walked in and started working out some originals on the



Open Mic at the Crossroads

for the jam sessions later in the evening. With no formal admission prices, Crossroads relies on its food and beverages to keep the doors open. Breakfast is served from 6am. And, there is also a lunch menu with a nice assortment of salads, burgers, sandwiches, and sides. (A dinner menu of Cajun and Creole dishes has been planned to debut in the near future.)


Everything is reasonable and served casually. Yet, someone has really fine-tuned this menu above standard roadhouse fare. Nothing costs more than \$7 and that includes a fantastic Cobb Salad and a Montecristo to die for. Needless to say, the bottomless thermos of coffee keep the customers and the cash register buzzing all day.

El Cajon may be po' but it's proud. That's a good thing, right? After all, the blues wasn't born along the Rodeo Drive Delta. So, downtown El Cajon is still a mix of old and new. Thrift stores, discount furniture outlets, and bail bondsmen on one side. New, trendy eateries on the other. The East County Performing Arts Center (ECPAC) is just up the block. And, a Summer Car Show and Concert Series fill the streets on Wednesdays and Fridays.

This summer's events at Crossroads include a Sunday night blues jam, open mics on Tuesdays

and Thursdays, and live bands every Friday and Sunday. There is street parking only, which is free and not hard to find if you're willing to walk around the block.

As its friendly environs indicate, this is a family affair. Lenny and Carol, the owners, are fulfilling their lifelong dream of running a business that combines music and food. Their daughter Carly is the one you'll usually find in the front of the house, keeping your coffee hot, or cold if you prefer, and wiping the blues away with her friendly smile and engaging conversation.

Facts and Figures

Where: 169 E. Main Street, El Cajon (half a block east of Magnolia)

When: Sunday-Thursday, 6am-10pm; Friday-Saturday, 6am-midnight. Most music starts between 7-8:30pm

Music: Blues, classic rock, acoustic and electric open mic

Capacity: Approximately 150 with indoor and outdoor stages and seating

Level: Local, but always open to new possibilities

Prices: Most events are free. Food (breakfast and lunch), \$3-\$7. Coffee and beverages, \$2-\$4. No alcohol.

Information: www.crossroadscafeandcoffeehouse.com, 619/749-0623.

Troubadour rating: Excellent neighborhood venue, especially for closeted musicians who want to step out and polish their chops in a supportive, casual atmosphere. Great for CD release parties or a quick bite before or after a show at ECPAC.

there is Internet access. Or, the spacious front windows provide enough light to read or simply enjoy one of San Diego County's last vignettes of small-town Main Street.

One of the things that keeps El Cajon's legacy at bay has been its lack of localized musical venues,

loaner guitar on stage. And, speaking of stages, there is one inside and another on the patio for that summer evening inspiration.

Encouraged by the neighborhood feel, patrons come and go without ceremony. Some seem to come and go several times a day. Others linger to read or talk or wait

Wood-Fired Pizzas & Entrees
Patio Dining
Meeting & Party Room
Local Arts

"OPEN 7 DAYS"



(760) 765-1004
11:30 am - 8:00 pm Weekdays
Open until 9:00 pm Friday & Saturday
4355 Highway 78/79
(3 miles north of Julian)

LIVE MUSIC WEEKENDS

Classic Bows Violin Shop



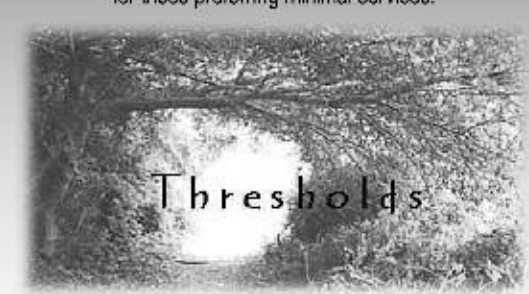
Violins, Violas, Cellos,
Bows, Strings
Full Line of Accessories

Musical Gift Boutique
T-shirts, cards, caps,
tote bags, jewelry, mugs,
journals, decorative,
neckties, & much more!

2721 Adams Ave.
San Diego, CA 92116
619 282 2010

A Natural Alternative to Current Funeral Practices

Thresholds is a kinder, gentler, socially responsible, and non-institutional funeral establishment. We provide full service natural deathcare (excluding embalming), specializing in in-home funerals and church and graveside services. Direct cremation and burial options are available for those preferring minimal services.



Thresholds

Thresholds Home and Family-Directed Funerals
SERVING THE SAN DIEGO MUSIC COMMUNITY

Phone: 619/390-1411 • Fax: 619/334-2783
homefunerals@cox.net • www.thresholds.us

Barbara Kernan, R.N., BSN, FDR 2330
Eric Putt, MBA, FDR 2173

Empowering families and friends to reclaim the sanctity of death.



BLUEGRASS MUSIC FESTIVAL

SUMMERGRASS SAN DIEGO

FRIDAY THRU SUNDAY, AUGUST 26-28
at the Antique Gas and Steam Engine Museum, Vista

Welcome

The San Diego Bluegrass Society, the San Diego North County Bluegrass and Folk Club, and the Antique Gas and Steam Engine Museum welcome you to the third annual Summergrass San Diego! We're glad you're joining us for a great weekend of world-class bluegrass music and lots of family fun.

Vista will be welcoming home Stuart Duncan, the bluegrass world's premier fiddler, appearing with the Grammy-winning Nashville Bluegrass Band as festival headliners. And to further celebrate the incredible talent Vista has launched on to the national scene, Sara Watkins and Sean Watkins of Nickel Creek will be special guests as Sunday's Fiddle Extravaganza takes center stage.

Fragment, bluegrass phenoms from the Czech and Slovak Republics, will be back following their smashing California debut at Summergrass 2004, and Southern California's internationally acclaimed Lost Highway makes its first Summergrass appearance. For more information about our outstanding lineup, turn the page!

Once you've been inspired by all of this music, you're going to want to win one of the fine instruments we'll be giving away in our Instrument Raffles, courtesy of these generous sponsors: Gibson, Deering Banjos, Taylor Guitars, and Tricopolis Records.

You'll enjoy checking out the great selection of products offered for sale by our vendors, which includes musical instruments and accessories, handcrafted products, and a wide variety of other quality goods. Our performing artists will also be selling their CDs at the Artists' Mercantile booth.

In addition to the Bluegrass Camp for Kids, we've expanded the number of kids activities, including two Home Depot "Build It" sessions as well as music-themed workshops (see page 10).

Special thanks to all our sponsors (see below) and to the many hardworking volunteers who are the heart and soul of this special weekend.

Sandy Beesley
Festival Co-Chair

Corky Shelton
President, San Diego North County
Bluegrass & Folk Club

Dwight Worden
Festival Co-Chair & President,
San Diego Bluegrass Society

Tom Garrison
President, Antique Gas & Steam
Engine Museum

Featuring

NASHVILLE BLUEGRASS BAND
FIDDLE EXTRAVAGANZA
with Stuart Duncan, Gabe Witcher, and
special guests Sara Watkins and Sean
Watkins of Nickel Creek

FRAGMENT
LOST HIGHWAY
HIT & RUN BLUEGRASS
BROTHERS BARTON AND
OVERDRIVE



117° West • Virtual Strangers

North Forty • Full Deck (gospel set)

PLUS

Instrument Raffles!
Workshops and Kids' Activities
Great Food and Vendors!



Advanced Communications
Systems
Clairemont Rentals
Emma's Gut Bucket Band
Garcia's Palms
Vic Wintriss
Dwight Worden





Fragment



and

When we're in a mood to brag, we're apt to point out that Summergrass presented Fragment in its first-ever California appearance. This phenomenal band from the Czech and Slovak Republics, winner of the 2004 European Bluegrass Music Association band competition, returns to Summergrass with a sound that will totally capture your heart. The band features Jana Dolakova's angelic vocals, outstanding instrumentation on dobro by Henrich Novak, Tomas Jurena on guitar, Milan Marek on mandolin, and Ricard Cifersky on banjo, playing a compelling repertoire of both classic and contemporary bluegrass songs.

NASHVILLE BLUEGRASS



the most celebrated sounds in the bluegrass world to the Summergrass stage.

117 West

Powered by the driving banjo and keen tenor singing of Kenny Wertz, formerly of Country Gazette, the Flying Burrito Brothers and the Scottsville Squirrel Barkers, 117 West is a powerful new addition to the San Diego bluegrass scene. The depth of their combined musical experience lets them mix it up to great effect, with jazz, country, and pop influences flavoring their traditional bluegrass sound. Dan Broder's lead vocals are a big highlight, along with his strong lead guitar work. And Becky Green (bass and vocals) along with Darren Weiss (mandolin) are top-notch musicians as well. Don't miss them!



Jr.; all solidly anchored by the bass playing of Bebe Ash.

Lost Highway

Perhaps bluegrass music wasn't invented in Southern California, but we offer Lost Highway as proof of the finest, internationally acclaimed bluegrass call Southern California home. Lost Highway features trademark sound defined by the smooth, soulful of Ken O'rick, Eric Uglum, and Dick Brown; powerful expressive lead guitar and mandolin by Uglum; playing a rock-solid banjo and O'rick on rhythm and highly accomplished fiddling in the style of Martin and Bobby Hicks by San Diego native M

Virtual Strangers



just-released CD, the Strangers' first, in the Artist's Mercantile.

These San Diego homegrown favorites have performed throughout California, playing "traditional bluegrass of today." Mike Tatar leads the band with his solid banjo playing and lead vocals, anchored by Vonnie Tatar's bass. Kit Birkett has a great flatpicking style that is all his own, and John Cherry contributes fine mandolin playing. The icing on the cake is Mike Tatar Jr.'s great fiddle work. Check out their

Fiddle Extravaganza



Stuart Duncan

It's going to be one for the history books: three of the finest fiddlers ever to emerge from Southern California take to the stage on Sunday. Stuart Duncan, called "the most influential virtuosic bluegrass fiddler alive" by Fiddle Magazine; Gabe Witcher, currently on tour with Loggins and Messina and a member of the Douglas Band, the Laurel Canyon Ramblers, the Witcher Brothers and special guest Sara Watkins of Nickel Creek.

They'll be joined by guitarist extraordinaire Sean Watkins of Nickel Creek for an anticipated wild combination of musical magic, mayhem, and mystery.

North Forty



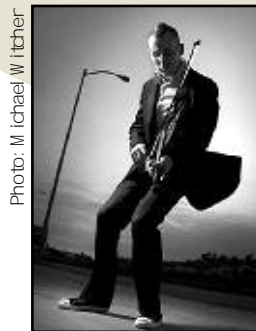
Catch the old-timey feel of this fine San Diego band when they kick off Summergrass 2005 on Friday afternoon. Then join Les and Lou Ann on Friday and Saturday in the workshop area for a Get Acquainted Jam and on Sunday for a Farewell Jam. Members of North Forty include Les Preston on guitar, mandolin, and lead vocals; Marke Foxworthy on banjo, dobro, and vocals; Beth Mosko on fiddle and vocals; and Lou Ann Preston on bass and vocals.

Ann on Friday and Saturday in the workshop area for a Get Acquainted Jam and on Sunday for a Farewell Jam. Members of North Forty include Les Preston on guitar, mandolin, and lead vocals; Marke Foxworthy on banjo, dobro, and vocals; Beth Mosko on fiddle and vocals; and Lou Ann Preston on bass and vocals.

Full Deck



Sunday morning will get off to a great start with a special gospel set by Full Deck, the San Diego Bluegrass Society's "house band," led by John Deckard. Gospel music has played a prominent role in traditional bluegrass music. You won't want to miss hearing some old favorites and perhaps some that are new to you in this set, which will include some great a capella songs.



Gabe Witcher



Sean Watkins



Sara Watkins



SS BAND

Summergrass is delighted to bring home one of Vista's great treasures – seven-time International Bluegrass Fiddler of the Year Stuart Duncan – with the critically acclaimed Nashville Bluegrass Band as our festival headliners for 2005. NBB's brilliant instrumentation and pure vocals have earned them Grammy nominations for their last five recordings (with Grammy Awards for Unleashed and Waitin' for the Hard Times to Go) and International Bluegrass Music Association awards for Best Vocal Group and Entertainer of the Year. NBB features Mike Compton on mandolin, Alan O'Bryant on banjo, Pat Enright on guitar, Andy Todd on bass, and Stuart Duncan on fiddle, with knock-out vocals and songwriting all around. With their high-profile participation in the O' Brother Where Art Thou? and Down from the Mountain projects, and their unique style of bluegrass melded with influences from blues and African-American gospel traditions, they'll be bringing one of

BROTHERS BARTON & OVERDRIVE



This amazing band offers next-generation bluegrass and great brother harmonies – all in definite overdrive! They're fresh from their big win of the 2005 National Bluegrass Playoffs at the Huck Finn Jubilee, which secured them a coveted showcase berth at IBMA in October. Brother harmonies hold a treasured place in the bluegrass repertoire, and in case you need reminding why, brothers Paul and Loren are going to show you just how powerful that tradition is. Add the high energy of banjoist Jim Lamkins (also of the Lamkins Family band) and bassist Heather Grady to the mix, plus the incredible fiddling of 13-year-old Christian Ward, and you've got something pretty explosive! In addition to their stage appearances, this band will serve as faculty for the three-day Bluegrass Camp for Kids (see page 10 for details).

ay

them
that some
groups
atures a
l vocals
verfully
Brown
guitar;
Benny
ike Tatar

Hit & Run Bluegrass



vva

when
from
Sunday:
al and
r with
e Jerry
rs, and
ara

This young Colorado band has racked up some impressive awards in its short history, winning the 2005 SPBGM A International Band Championship, the 2003 Telluride Band Contest, and the 2002 Rockygrass Band Contest. They've been invited to showcase at the International Bluegrass Music Association's World of Bluegrass in October, a sure sign that they've arrived on the bluegrass scene. Their winning combination includes youthful energy, polished vocals, hot picking (including some exceptional guitar flat-picking by Rebecca Hoggan), and a sound that seems simultaneously contemporary and traditional. Hoggan is joined by Erin Coats (bass and vocals), John Frazier (mandolin and vocals), and Aaron Youngberg (banjo). At Summergrass, they'll be joined by special guest Michael Witcher, whose world-class dobro playing needs no introduction to Southern California audiences. Hit & Run's latest CD will hit the streets just a month before Summergrass and is sure to be a hot seller at our Artists' Mercantile.

friday

saturday

sunday

SUMMERGRASS FESTIVAL SCHEDULE

(Subject to Change)

Ticket Booth opens two hours before the first show.

MAINSTAGE

- 3 - 3:50 pm North Forty
- 4 - 4:50 pm Brothers Barton and Overdrive
- 5 - 6 pm 117° West
- 6 - 7 pm Dinner Break/AGSEM exhibits and demonstrations
- 7 - 7:50 pm Virtual Strangers
- 8 - 8:50 pm Brothers Barton and Overdrive
- 9 - 9:50 pm Fragment

MAINSTAGE

- 10 - 10:50am Virtual Strangers
- 11 - 11:50am Fragment
- Noon - 1pm Lunch Break/AGSEM exhibits and demonstrations
- 1 - 1:50pm Nashville Bluegrass Band
- 2 - 2:50pm Hit and Run Bluegrass
- 3 - 3:50pm Lost Highway
- 4 - 4:50pm Brothers Barton and Overdrive
- 5 - 5:50pm Hit and Run Bluegrass
- 6 - 7pm Dinner Break/AGSEM exhibits and demonstrations
- 7 - 7:50pm Fragment
- 8 - 8:50pm Lost Highway
- 9 - 9:50pm Nashville Bluegrass Band

MAINSTAGE

- 9 - 9:50am Full Deck (gospel set)
- 10 - 10:50am 117° West
- 11 - 11:50 am Nashville Bluegrass Band
- 12:15 - 12:45pm Bluegrass Camp for Kids on Stage
- 1 - 1:50pm Fiddle Extravaganza, featuring Stuart Duncan, Gabe Witcher, Sara Watkins, and Sean Watkins
- 2 - 2:50pm Hit and Run Bluegrass
- 3 - 3:50pm Brothers Barton and Overdrive
- 4 - 4:50pm Fragment
- 5 - 5:50pm Hit and Run Bluegrass

WORKSHOPS & KIDS' ACTIVITIES

Workshops and kids' activities will be held in the workshop area in front of the Farm House, as shown on the map, unless otherwise indicated.

- 6:15-7 pm Get Acquainted Jam with Les and Lou Ann Preston

WORKSHOPS & KIDS' ACTIVITIES

- 10:30am - noon Home Depot Kids' Activity – Woodworking Project (Home Depot area)
- 10:30 - 11:20am EZ Jam — If you can play three chords, you can jam!
- 11:30am - 12:20pm Strumsticks — for kids of all ages! Fun for all beginners.
- 1 - 3pm Home Depot Kids' Activity – Woodworking Project (Home Depot area)
- 1:30 - 2:20pm Guitar Workshop with Eric Uglum and Tomas Jurena
- 2:30 - 3:20pm Mandolin Workshop with Mike Compton and Milan Marek
- 3:30 - 4:20pm Banjo Workshop
- 4:30 - 5:20pm Fiddle Workshop
- 5:30 - 6:20pm Strumsticks — for kids of all ages! Fun for all beginners.
- 6:30 - 7:15pm Get Acquainted Jam with Les and Lou Ann Preston

WORKSHOPS & KIDS' ACTIVITIES

- 10:30 - 11:20am The Roots of American Music with Sandii Castleberry and Ron Daigh (for families and kids of all ages)
- 11:30am - 12:20pm Dobro Workshop with Henrich Novak and Michael Witcher
- 12:30 - 1:20pm Bass Workshop
- 1:30-2:20pm Spoons with Aunt Sandii and Uncle Ron — a hands-on activity for kids of all ages. (Home Depot area)
- 2:30 - 3:20pm EZ Jam — If you can play three chords, you can jam!
- 3:20pm Instruments Raffle Drawing
- 3:30 - 4:20pm Farewell Jam with Les and Lou Ann Preston



SPECIAL HAPPENINGS FOR KIDS

Summergrass is featuring some talented young musicians on stage, including the Brothers Barton and O'verdrive (with 13-year-old Christian Ward playing an awesome fiddle), Hit & Run Bluegrass, and Thomas Jurena, an incredible young guitarist who plays with Fragment. In addition, the Antique Gas and Steam Engine Museum offers lots of interesting exhibits and cool old stuff to explore. Following are some of the scheduled highlights of particular interest to kids.

FRIDAY

6:30pm **Get Acquainted Jam** – All ages. Kids welcome!

SATURDAY

- 10:30am -noon **Home Depot "Build It" Activity**
- 10:30am **EZ Jam** – All ages. Kids welcome!
- 11:30am **Strumsticks** – Fun for kids of all ages!
- 1-3pm **Home Depot "Build It" Activity**
- 5:30pm **Strumsticks** – Fun for kids of all ages!
- 6:30pm **Get Acquainted Jam** – All ages. Kids welcome!

SUNDAY

- 10:30am **The Roots of American Music with Sandii Castleberry and Ron Daigh** – For families and kids of all ages!
- 12:15pm **Kids' Bluegrass Camp Performance on Stage**
- 1pm **Fiddle Extravaganza, featuring Stuart Duncan and Gabe Witcher, with special guests Sara Watkins and Sean Watkins of Nickel Creek**
- 1:30pm **Spoons with Aunt Sandii and Uncle Ron** – A hands-on activity for kids of all ages! Make a set of spoons to take home, and learn how to play them.
- 2:30pm **EZ Jam** – All ages. Kids welcome!
- 3:30pm **Farewell Jam** – All ages. Kids welcome!

Kids' and Families' Workshops with Sandii and Ron:

Seasoned performers Sandii Castleberry and Ron Daigh will take you on a musical journey back in time on Sunday with some of America's most beloved songs and their instruments (10:30am). They will also facilitate a hands-on workshop building and learning to play spoons (1:30pm).



Strumsticks: Great for kids of all ages and adults alike, strum sticks are a fun and easy way to make music. Enjoy the experience as Margaret Broberg shows you how to play some familiar songs. Strum sticks will be provided for use during the workshop on a first-come, first-served basis.

EZ Jam: Join in the fun and learn how to jam at this workshop with John Lebrum and Doug Johnson, featuring popular jam tunes in the key of G. If you can chord G, C, and D, grab your instrument and join in! John and Doug will take you through each song several times, starting off slow and bringing it up to speed, while teaching jam etiquette along the way.

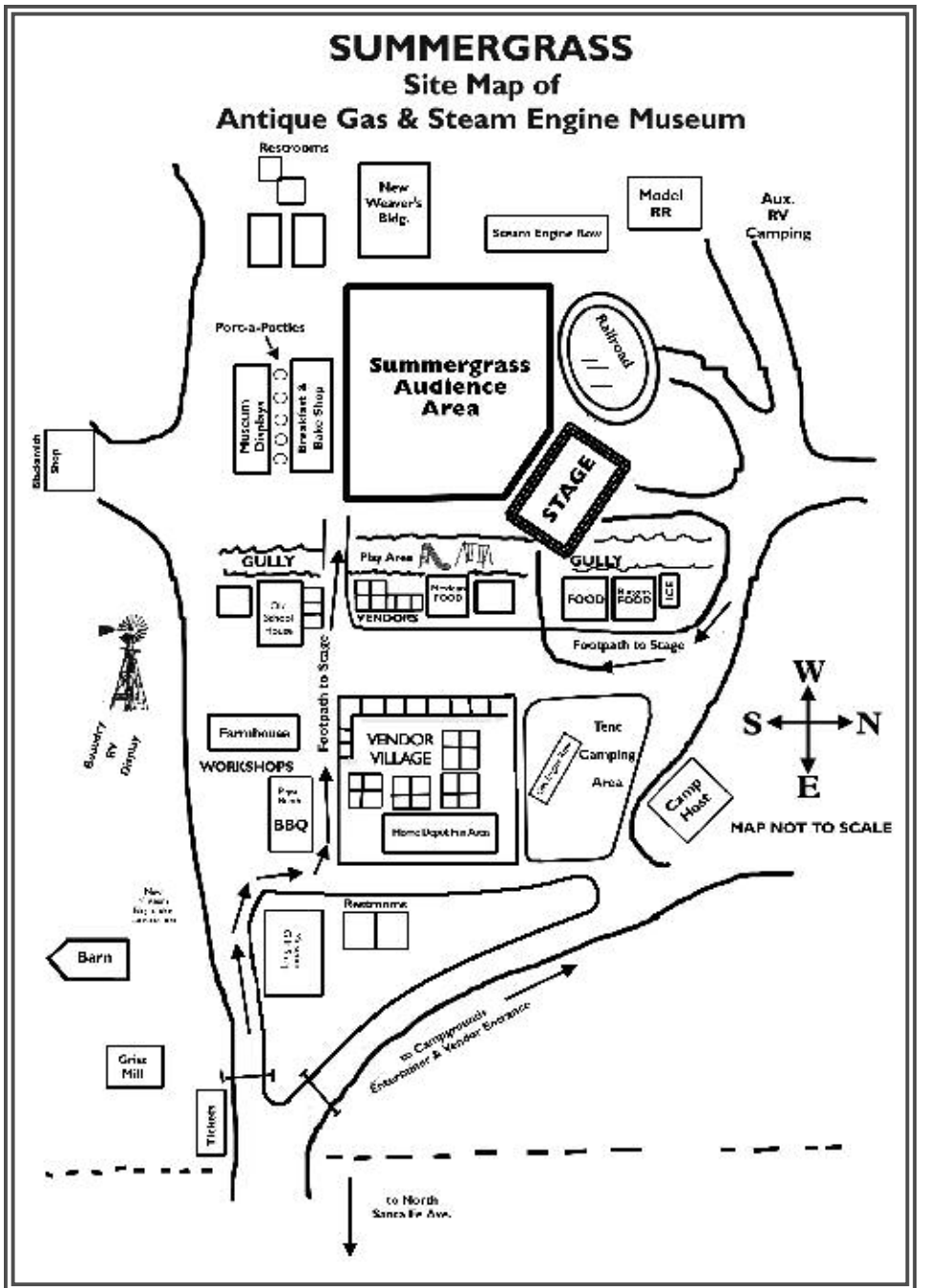
Get Acquainted Jam: Don't be shy! Join Les and Lou Ann Preston for a fun jam, and meet people you can jam with all weekend.

Bluegrass Camp for Kids

This camp offers kids ages 6-16 a chance to jump into bluegrass in a big way. Brothers Barton and O'verdrive will serve as the main instructors for the camp, which runs approximately three hours each day of the festival. The camp features instrument instruction on fiddle, guitar, banjo, bass, and mandolin; group practice; and an opportunity to perform on the festival stage on Sunday.

Pre-registration is required. Go to www.summergrass.net for more information and for a registration form. Scholarships are available to kids who need them.

A special thanks to D'Addario Strings, Emma's Gutbucket Band, Vic W intriss, and Dwight W orden, who are among our generous Kids' Camp sponsors.



MMM . . . Food . . .

Bring your appetites to Summergrass! The Antique Gas & Steam Engine Museum will be providing a wide variety of tasty food for purchase during the festival. All food sales benefit the Museum. Look for Mexican food at South of the Border; tri-tip at the BBQ Pit, burgers and hot dogs at Jack's Snack Shack, the Bake Shop for a great breakfast on Saturday and Sunday, plus pies, ice cream, and other goodies for your sweet tooth, and more! See map for food locations.



Need Directions?

Getting to the Summergrass Bluegrass Music Festival is easy!

The **Antique Gas and Steam Engine Museum (AGSEM)** at **2040 N. Santa Fe Ave., Vista, CA 92083** is located in San Diego's North County between I-5 and I-15, and between CA-76 and CA-78.

From the north, on I-5: Exit I-5 onto CA-76 East. At approximately 7 miles, turn right onto N. Santa Fe Ave. At 2.2 miles, turn right to enter AGSEM on Museum Way (at the signal).

From the north, on I-15: Exit I-15 onto CA-76 West toward Oceanside. At approximately 10 1/2 miles, turn left onto N. Santa Fe Ave. At 2.2 miles, turn right to enter AGSEM on Museum Way (at the signal).

From the south, on I-5: Exit I-5 onto CA-78 East. Exit at Melrose Dr. and turn left. Go to dead end and turn right on N. Santa Fe Ave. At 1 mile, turn right to enter AGSEM on Museum Way (at signal).

From the south, on I-15: Exit I-15 onto CA-78 West. Exit CA-78 onto Escondido Ave. in Vista and turn right. Turn left onto S. Santa Fe Ave. (third stoplight). Go about four miles and turn left at Museum Way (at signal) to enter AGSEM.

SAVE THE DATE!

Plan to join us
August 25-27,
2006
for next year's
SUMMERGRASS!



434 North Coast Highway 101
Encinitas, CA 92024
Toll free from anywhere 888-LOUS REC
760-753-1382

THE DOUBLE EAGLE

3331 Adams Ave.
San Diego, Ca 92116

ED DOUGLAS
(619) 521-2327

GUITARS, BANJOS, MANDOLINS,
UKULELES, STRINGS, AND THINGS



Bluegrass CORNER

by Dwight Worden

SUMMERGRASS

In case you haven't noticed, the annual Summergrass Bluegrass Festival is the primary focus of this month's issue. Although we hope you always read the *San Diego Troubadour* from cover to cover, this Summergrass issue is a must read for bluegrass lovers. If you haven't already done so, go back and read the Summergrass Program (pp. 7-10), which includes a run down on the band lineup, workshops, the Kids' Music Camp, and all the other activities that make up the three fun-filled days of bluegrass music at Summergrass. You won't want to miss the fascinating article about Stuart Duncan and his headlining band, the Nashville Bluegrass Band and learn about how this local San Diego boy made good and is now generally recognized as the bluegrass world's top fiddler (see page 4).

Following are some inside tidbits about Summergrass that you may not know.

- Summergrass is a joint venture, produced by the North San Diego County Bluegrass and Folk Club, Inc. and the San Diego Bluegrass Society, Inc., both non-profit corporations. All profits from the event are plowed back into Summergrass and the non-profit activities of these organizations to support and promote bluegrass music.
- Summergrass' total budget for 2005 is about \$40,000, \$25,000 of which is spent to hire A-list bands. The rest goes for everything from insurance, stage lighting, and sound equipment to supplies. There are no paid staff working for Summergrass. The NCBFC and the SDBS run the entire operation with the help of a volunteer board of directors (including yours truly who serves as president of the SDBS and co-chair of Summergrass 2005 along with Sandy Beesley of the NCBFC).
- There are about 80 volunteers who donate their time to SDBS and the NCBFC, and another 100+ who donate their time to the Antique Gas and Steam Engine Museum to make Summergrass a success. The SDBS and NCBFC volunteers perform such tasks as staffing the box office, providing security, laying out and monitoring the camping areas, hiring and working with vendors, along with a variety of other tasks. They earn free admission for their services but are otherwise not paid. The value of serv-

ices contributed by these volunteers is many thousands of dollars. In addition, volunteers from the Antique Gas and Steam Engine Museum (AGSEM) handle all the food service and staff the various museum exhibits and the giftshop. In addition, AGSEM provides a great venue for the festival and camping.

- The bands that play at Summergrass are selected by "committee of the whole," which means that final decisions on band selection are made by the Boards of Directors of the SDBS and NCBFC. Some Summergrass representatives attend the International Bluegrass Music Association trade show each fall to hear and "shop" for bands, and many bands send us promotional materials for consideration. The process includes:
 1. setting an overall entertainment budget in the fall
 2. searching for bands— either solicited by the Summergrass Entertainment Committee or by bands' submitting press kits on their own
 3. blind listening of CDs submitted by various bands
 4. selection of headliners
 5. selection of other national, regional, and local bands, which can hopefully be completed by the end of December and all within budget— not an easy task!
- Summergrass always seeks to hire at least one top national headliner (this year it is the multiple Grammy-winning Nashville Bluegrass Band) and always reserves slots for prominent local bands (this year's Summergrass includes 117° West North Forty, the Virtual Strangers, and Full Deck). Summergrass seeks to present a mixture of old favorites and talented new bands. Bands interested in being considered next year's Summergrass can go to the Summergrass website (www.summergrass.net), click on "Summergrass 2006," and follow the instructions on submitting the necessary information.
- To keep the process open and fair, any Summergrass board member who plays in a band or who has a family member in a band that is being considered abstains from participating in that part of the voting.
- Each year we wish there was more money to hire additional bands, but we are proud of the great lineups we have had and are especially proud of the outstanding lineup this year.
- Summergrass has a wonderful cast of supporting sponsors, including Gibson Original Acoustic Instruments, Taylor Guitars, Deering Banjos, and Tricopolis Records, each of which has donated an instrument for the Summergrass Raffle. Other sponsors include D'Addario, Home Depot, Beaudry RV, the *San Diego Troubadour*, and Advanced Communications Systems. We couldn't do it without their help!
- If you'd like to get involved with Summergrass next year (yes, planning has already started!), visit our webpage at www.summergrass.net and send an email to our volunteer coordinator at volunteer@summergrass.net or to me and Sandy Beesley, festival co-chairs at festivalchair@summergrass.net. We would love to have you!



The Zen of Recording

by Sven-Erik Seaholm

GO TEAM, GO!

We've all heard the adage, "There is no 'I' in 'Team'." A friend of mine once paraphrased a story to me wherein upon hearing the coach of the Chicago Bulls pass this bit of wisdom along, Michael Jordan replied, "No Coach, but there is one in 'Win'."

The dichotomy of group effort and individual achievement is inherent in any situation that involves more than one person attempting to accomplish the same goal, be it a basketball team, a business, or a band.

The lions of Africa are an illuminating example. They are among the world's most powerful predators and are capable of reaching speeds of up to 30 mph when chasing down their prey. But being large and brawny also has its disadvantages, in that these pursuits cannot be sustained for more than a hundred yards or so before the lion tires. For this reason, a pride of lions will call upon cooperative strategies when hunting. They often fan out along a broad front or semicircle, or even line up on either side of their prey. They slowly creep up and, once within striking distance, bound in among the startled animals.

It's also worth noting that lions love to roll around in elephant crap. Apparently they've figured out that if you're trying to stay close to your target, it's better to smell like a grass-eating elephant than a blood-thirsty lion. Makes sense, but why certain bands' members have apparently adopted this behavior remains unclear. Before this analogous train of digressing thoughts becomes completely derailed, let me just point out that despite all these tactics, lion hunts are still only successful less than half of the time.

Confused? Good. If the preceding words seem strange, yet hold an oddly familiar ring, you're probably in a band.

It's there from the outset. Look through musicians' classifieds and you'll undoubtedly see "must be team player" or "must have commitment" (although

I've dealt with a few over the years who had to have interpreted that as "must be committed"). The implied message would be that every band (or team) needs to consist of people who are all trying to push or pull in the same general direction. This compatibility of objective is just as important as personal issues, which is why accordion players rarely show up to auditions for metal bands, even though they have not been expressly discouraged from doing so.



Some differences in aim are less obvious. While it's prudent to define the goals and roles, they're quite often approached from opposite poles. (You like that? Yeah baby, you know you do.) What I mean to say is that just as everyone who plays music does so for their own personal reasons, you can only expect their contributions to stray so far from their origins.

For instance, it's not a good idea for a guy who just wants to jam to be in a band that is 100 percent dedicated to getting signed to a major label, regardless of what an awesome soloist he is.



Sven-Erik Seaholm

Conversely, Hollywood Boulevard is strewn with the detritus of justly forgotten bands who were all on the same page with their business plan but whose music, in the parlance of the industry, sucked.

Some bands are conceived as completely democratic, and others are autocratic either by design or default. Sometimes they start as one and become the other. While each paradigm has its particular strengths, so too do they all have weaknesses. This is where compromise and sacrifice generally enter in.

This is not to infer that I have all the answers on this, which is one reason this column is called The Zen of Recording. Sometimes this stuff is just an out and out riddle, and I've got my own personal issues to deal with on the subject.

Within the band construct or even in the studio, I've generally tried to assess my strengths and weaknesses honestly and early, so as to avoid conflicts and confusion with regard to my contributions at crucial junctures in the collective creative process. For instance, I am quite adept at artistically reacting to things. A good example would be where a guitarist is trying several different riffs out, looking for something that strikes his or her proverbial fancy. In this state, musicians quite often wouldn't even be able to remember anything they've just played, but I do. Sometimes, that little spatter of paint splashes off the often blank canvas at the right side of my brain and paints the whole freakin' Sistine Chapel in there. Suddenly I'm on the scent like one of those lions, and I'm probably just about as difficult to pull off the hunt. The bottom line is that while my tangents are hopefully fun to read here, they're not always timely or even appropriate when put into the context of a band situation.

While I feel it's my personal responsibility to consistently strive for the betterment of self and craft, there are some cases where one just has to be honest with themselves and others and speak the words of that great philosopher Popeye: "I yam what I yam."

It's been my observation that bands developed with an understanding and empathy for each other's strengths, weaknesses, and desires often operate most efficiently and productively for the longest periods of time.

Looking to the animal kingdom once more, it's often helpful to remember the story of the frog and the scorpion:

The scorpion asks the frog if he can ride on his back across the river. The frog says, "No way. You'll sting me." The scorpion replies that he wouldn't do that, because he'd obviously be killed as well. After considering it for a moment, the frog reluctantly agrees. So there they are halfway across, when the scorpion suddenly hauls off and stings the frog. As they both sink to their deaths, the frog cries "Why would you do this, when you knew you'd die too?" The scorpion calmly says "Dude, seriously...what did you think would happen? I'm a scorpion."

Sven-Erik Seaholm is an independent producer owns and operates Kitsch and Sync Production (www.kaspro.com) He is currently recording with his band The Wild Truth (www.thewildtruth.com, who will be appearing at the Casbah on September 2.

MOZE Guitars
619 698 1185

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

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

Located in the La Mesa Village!
mozeguitars.com

THE SAN DIEGO FOLK HERITAGE PRESENTS

HELOISE LOVE
SATURDAY, AUGUST 27
7:30pm. Admission: \$15 (members: \$12)
San Dieguito United Methodist Church
170 Calle Magdalena, Encinitas

TO RESERVE A SPACE AND FOR FURTHER INFORMATION:
www.sdfolkheritage.com
858/566-4040



Hosing Down

by José Sinatra

Sometimes the fun times are nothing but elusive dreams
Floating in our own tears, drowning in screams.
Can't ever hold onto something when there's nothing there
Life's had a bikini wax; it's all bare.
Physical need
What a vicious mouth to feed!
Trying to end the hunger, growing colder
Wishing to be younger, getting older
Don't know what I'd do if you weren't my bitch.*

Ah, I feel another hit coming on. When I finished those lyrics and slapped them on someone else's music, I felt as if I'd done my good deed for the day. Raw passion and painful yearning redeemed by love. Not a new idea by any measure, but lookin' pretty frisky all spiffed up for the Aughts, anxious to do a lap dance on receptive eardrums.

The song's first public performance with the Troy Danté Inferno went splendidly (I used a cheat sheet) and was enthusiastically received. Our second try a week later invoked a lot of appreciative laughter (along with Skid Roper's delightful "Stuck in Hell's Basement with You") and I think it's a keeper.

But one time . . .

She was stunning and gloriously complimentary, until she said, "That line about 'my bitch' sucks. My girlfriends think so too. Take it out, it's demeaning."

Which, I guess, is more than a River in Definition.

"I'll certainly consider it," I lied, shedding an internal tear or two for the unborn litter I had envisioned implanting in her womb.

I've long been accused by the unenlightened of writing lyrics that are . . . oh, what's that weird word . . . oh, yeah: massagnistic. I think.

Nothing could be further from my current version of the truth.

I have never even been to a massage parlor. Our band refuses to license our music to massage parlors or any other establishment that treats men like horny bipeds willing to pay money for intimate gratification.

We always want equality, don't

we? Pray God we'll achieve it soon. But now? To quote the modern euphemism for a guilty plea, I don't think so.

A woman who's got it together takes over as C.E.O. at an ailing corporation and turns it completely around; people call her "strong." A man burns down a few houses and a couple of forests; people call him a pyromaniac.

We've got to get along, people, before this name-calling begins trying to define us.

I tend to agree with those who claim that we're all imperfect, to some degree. We all have harbored skeletons in our closets. Or, like me, real human beings instead of skeletons, but only with their consent. I'm not saying I'm immune. As a matter of fact, for the longest time (somewhat like an eternity to average folk) my own chief claim-to-fame was having spent nine months existing as essentially a comatose vegetable in the body of my own mother, before birth. There: I've said it Now I'll continue, fresh.

If I've grossed you out I apologize. But please stay with me while I put this woman-bashing myth to rest, insofar as it concerns the Hose. Yeah, Ah m'or nail this one good.

The charge: Hose, isn't it a fact that in some of your songs, you refer to women as "whores"?

What? Excuse me, I don't think so. Women? Never! One single woman? Well, maybe . . . but.

Because one woman in one (okay, three or four) song happens to believe totally . . . I mean 100, 150 percent . . . in the great American capitalistic system, becoming, in effect, the C.E.O. of her own body . . . which nobody should be able to control except herself (or in conjunction with myself) . . . some people insist on calling her and her kind the "Whore." In doing so, they completely overlook her sense of entrepreneurship, her courage, her strength. In short, dear people, this "whore" has got a brain, as well as a bod (something increasingly rare in most chicks today, sadly).

Or how about this fragilely valid



Photo: Brinke Stevens
The scintillating Mr. Sinatra

attempt at an excuse:

If you think we're putting down all women, who of course aren't really usually animals but humans, that means we'd be trying to put down men as well, since a lot of times they're humans as well. We certainly are when we're on stage. Why would we want to put ourselves down? A human divided against itself, laterally or horizontally, is yucky and gross. Pictures of the Black Dahlia make me nauseous, as a matter of fact.

No, I entirely dig humans of all shades, shapes, and sexes . . . platonically, honorably, reverentially. And females really tend to make me horny sometimes.

Formy final, spurious evidence that I do not and will never think of a woman like some piece of meat I beg you to consider my following statement as sworn testimony; I actually have a notarized affidavit somewhere but can't locate it at the moment.

I have never, ever, as it concerns women, chewed up, swallowed, or digested even a piece of one.

Meat, I have. I recognize the difference.

I hope someone can be brave enough to see this for what it is: proof of my respect for the fairer, finer sex.

Or at least my restraint

* Copyrat 2005 The Hose. Lyrics reprinted by permission after lengthy arbitration with the bitch.



RADIO DAZE

by Jim McInnes

FUN WITH CELL PHONES

Many people call me at 103.7 The Planet without even realizing it. Sometimes they accidentally trigger their cell phone's one-touch dialer, something they'd programmed in an effort to win concert tickets and stuff. So, smartass deejay that I am, when I get a call like that, when I say, "Hello? Hello?" and I can hear people conversing, unaware that I am listening, I simply put them on hold...and 30 to 45 minutes on hold isn't uncommon!

Duh!

In January I received a call during my show from a woman who was looking over her husband's cell phone bill (Is there no privacy??). She asked me, "What number is this?" I told her it was 103.7 The Planet radio request line. She said that there was a \$30 call to us on her hubby's cell bill. "No kidding?" I replied. "Imagine that!" Then she asked, "What was he talking about?" "How the hell would I know what he was talking about?" I responded. "It wasn't my week to keep track of him!" But she went on and on, "Why would he spend so much time on this number?" as she was probably trying to get me to confess that it was really a phone-sex service! Finally I suggested that she ask him what the call was about. Poor guy. They're probably divorced by now.

When Betty, wife of Modern Rhythm's bass player, Johnny Gun, checked her messages at work recently, she was startled to hear a voice on the machine saying (and I'm paraphrasing), "I am a member of a terrorist organization. I know where you live and I know your daily routine. My comrades and I can destroy you at any time and you will never see it coming." Stunned, she called the police to report a terror threat.



Jim McInnes

During the preceding 15 minutes, her husband had been repeatedly calling her on his cell phone from the parking lot at her place of employment. He kept getting a busy signal. He was listening to KPBS radio as he sat in his car. When Betty came to the car she was ashen and upset, telling John they couldn't go to lunch because the police were on their way. Naturally, Johnny wanted to hear the message.

As he listened to the playback, he commented, "Shite, he sounds just like a guy I heard being interviewed just a few minutes ago on PBS!"

Duh!
What Johnny didn't realize is that during one of his attempts to call Betty, he had actually connected to her answering machine.

Expecting another busy signal and not really paying attention, his cell phone had transmitted the PBS interview to Betty's answering machine, setting off her panicked terror alert to the cops! Embarrassed, she had to call the police and admit that it was all a silly mistake.

Hahahahahahahahahahaha!!!!
That's all I have time for this month. I gotta charge up my cell phone's batteries.

P.S. - Many of you didn't "get" last month's column, "Ultimate Name Drop List, Part One." There are two things you should know:

A.) It was inspired by a friend of my wife and I who constantly peppers conversations with names of celebrities she has met and/or slept with, and; 2.) I am the laziest man on Earth. In fact, when I won the "Laziest Man on Earth" competition in 1997, I asked that the judges place the \$233 winner's check in my shirt pocket. I was wearing the shirt at the time.



Guitar Instruction at El Rayo Guitarworks

for beginning and intermediate learners



Learn from an experienced musician!

- 15 years musical background
- local and national performer
- variety of styles, including rock, blues, folk, pop
- songwriting experience
- good with children
- fun and energetic

Anna Troy
619 243-4481



EVERY SUNDAY
blues jam/open mic
EVERY TUESDAY
acoustic/electric open mic
EVERY THURSDAY
wood 'n' lips open mic

169 E. Main St., El Cajon • 619/749-0623
Sun.-Thurs. 6am-10pm • Fri. & Sat. 6am-midnight
crossroadscafeandcoffeehouse.com

MUSIC FOR AUGUST

- FRIDAY, AUGUST 5
greg campbell, patty hall 7-10pm
- SATURDAY, AUGUST 6
mick overman 8-11pm
- WEDNESDAY, AUGUST 10
mesa blue 7:30pm
- FRIDAY, AUGUST 12
head first 8-11pm
- SATURDAY, AUGUST 13
tom baird, nathan 8pm
- FRIDAY, AUGUST 19
greg campbell, jim earp 7:30-10pm
- SATURDAY, AUGUST 20
kev cd release/naughty song night 7-10pm
- WEDNESDAY, AUGUST 24
mesa blue 7:30pm
- FRIDAY, AUGUST 26
benchmark 8-11pm
- SATURDAY, AUGUST 27
tom cahoon folk acoustic

CLARKE HOUSE CONCERTS

David Grier

Sunday, August 21, 8pm
\$15 in advance only

Three-time winner, IBMA Guitar Player of the Year

Honored as one of Acoustic Guitar magazine's 15 Artists of the Decade



OLD TIMEY, ROOTS, AND GOSPEL DUET

K.C. Groves (of Uncle Earl) & David Long (mandolin virtuoso)



Thursday, August 25, 8pm
\$10 in advance
\$12 at the door

SPACE RESERVATIONS

619/291-4954

mcspon@gmail.com

http://4126MonroeAvenue.org



Nashville Bluegrass Band Twenty Year Blues

by Mike Tatar

My first real exposure to bluegrass happened one Sunday while I was painting a hallway back in the mid-'80s and trying to find some good music to listen to. A local college station, which had a five-hour bluegrass show, was playing the "New Tennessee Waltz" by the Nashville Bluegrass Band and it caught my ear. I was hooked! The vocals of Pat Enright, and Alan O'Bryant — what a combination! Fast forward 20+ years later and Enright and O'Bryant are still singing together. This band set a bluegrass standard back then that many aspire to but few attain.

Twenty Year Blues, their latest release, continues that tradition for the band. This CD is a well-executed album, both vocally and instrumentally. The core of the band — O'Bryant on banjo, lead and harmony vocals; Enright on guitar, lead and harmony vocals; and Stuart Duncan, a San Diegan, on fiddle and harmony vocals; is still the same. Returning members Mike Compton on mandolin and vocals, and, for this album, Dennis Crouch on bass, are both accomplished on their respective instruments.

"Garfield's Blackberry Blossom," not to be confused with another tune of a similar name, is a well-done tune that sets the mood for the entire CD. With Enright singing lead, "Travelin' Railroad Man Blues" has a Jimmy Rogers' feel and an upbeat sound. "That's All Right" has Compton singing lead with Enright on tenor. Although the core blend is a little different, the total sound is all Nashville Bluegrass Band. O'Bryant covers the next song, "Old Riverman," with his usual style and grace.

"Hush," an a capella song, had me looking at the liner notes. The Nashville Bluegrass Band was there, but I didn't recognize Compton singing lead because it reminded me of the Fairfield Four. This song really shows off the vocal prowess of NBB, and there aren't many bands whose members can all sing. So, vocally, this album never gets stale.

All 13 cuts on the album are good, great Nashville Bluegrass Band style. This is a real honest to goodness album with stellar musicianship when needed, outstanding, soulful vocals, and an all around great sound.



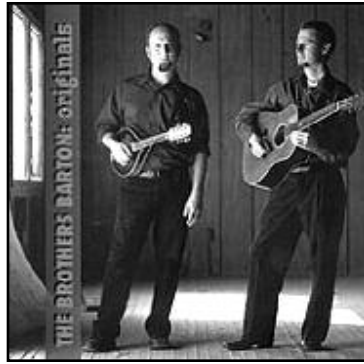
Eric Uglum Shenandoah Wind

by Dwight Worden

Shenandoah Wind is one fine CD by one great musician, Eric Uglum. From the opening title cut, "Shenandoah Wind," to the final track of Eric's haunting solo guitar finger-picked version of "Battle Cry of Freedom," this is top-notch stuff by Eric with the help of some true bluegrass greats of our time. Allison Krauss lends her voice to the title cut "Shenandoah Wind." Rob Ickes of Blue Highway and multi-time "dobro player of the year" winner plays on four cuts. Stuart Duncan of the Nashville Bluegrass Band and seven-time "fiddle player of the year" delivers exquisite fiddle on all cuts except for Eric's solo guitar closing piece. Ron Block of Allison Krauss and Union Station sings and plays guitar or banjo on most cuts, and Chris Stuart of Chris Stuart and Backcountry contributes two of his original songs ("Shenandoah Wind" and "Farewell for a Little While") and lends his fluid voice to three cuts. Eric's stepson, Christian Ward, plays fiddle on "Jamie Raeburn," with Janet Beazley of Chris Stuart and Backcountry playing tinwhistles on the same tune. Irl Hees holds down the bass on all cuts except for Eric's final guitar solo, and Roger Gillespie provides discrete and tasteful percussion on three cuts.

What makes *Shenandoah Wind* stand out is the depth of Eric's talent. Notwithstanding the stellar supporting cast, this CD is about Eric and what a great musician and singer he is in his own right. His voice is hauntingly clear and melodious, and he sings lead as well as you will ever hear it done. Eric's guitar playing, both rhythm and lead is exceptional, and his mandolin playing is outstanding.

Shenandoah Wind, his first solo CD, confirms what insiders have long known: the man can do it all. If you think Eric is tucked in the back and carried by the supporting cast of greats, think again. He is at the center of each cut, expressing his musicianship and subtle sense of taste in a way that makes this a CD you will never tire of. To top it off, Eric co-produced the CD, participated in the mixing, and did the final mastering in his own studio. The only mystery is why such talent is not better known. Perhaps this CD will begin to change that. *Shenandoah Wind* is a definite must have for any bluegrass or acoustic music fan. I highly recommend it.



The Brothers Barton Originals

by Mike Tatar

Having been involved with the bluegrass music scene for as long as I have affords me the pleasure of meeting a great number of people. Having a family who shares my love of the music helps, too. I met the Barton brothers in the late '80s at the Father's Day Bluegrass Festival in Grass Valley where we jammed together along with other young musicians there. Back then it was easy to see their passion and proficiency.

The Brothers Barton: Originals, the title of their first album, features Loren mostly on guitar and Paul playing mostly mandolin. I say mostly because they both play other instruments. Guest musicians include Ron Stewart on banjo and fiddle on selected tracks, former Bluegrass Boy Richard Greene on fiddle, Mark Schatz on bass, and Joseph Sampson on low whistle on "Hot Club of Oildale." They have written all the material on this effort and, in my humble opinion, the album is well done.

The first cut, "The Good Old Times," captures the imagery and feel of songs written in bluegrass country back East. Perhaps with a little California feel, the song is nonetheless nicely executed with a ballad-type sound. "Red Diamondville" is a peppy instrumental that showcases both boys' talent for picking. "California Rain" is about leaving Oklahoma and coming out to the Bakersfield area where these guys grew up. The CD ends with "Sarah's Waltz," a tender selection written by Paul for his wife, Sarah.

There are many different musical flavors on this CD — definitely some bluegrass as in "There's a Road Out There Waiting" among others. However "Steppin' Stones" is a tune reminiscent of Dawg music, which was invented by David Grisman. Then there's "Hot Club of Oildale," which has a distinct Django Reinhardt sound suggested by the title.

A lot of blue notes here were inspired by Grisman and Tony Rice, not quite note for note, but rearranged to give the Barton Brothers their own identity.

While some of the vocals get a little lost in the picking at times, this CD is good listening. So, if you're interested in what these young men are up to, *The Brothers Barton: Originals* is a fine effort with its mixture of different styles and arrangements.



The Virtual Strangers Stepping Out

by Dwight Worden

The Virtual Strangers, one of San Diego's top bluegrass bands for many years, has just released their first CD titled *Stepping Out*. Comprised of 13 cuts, including two instrumentals ("Shenandoah Breakdown" and "Up on the Blue Ridge"), *Stepping Out* will please their many San Diego area fans, as they have done a bang up job of recording and presenting their music.

Led by the strong lead vocals and driving banjo of Mike Tatar Sr., the CD's emphasis is on straight ahead, hard driving bluegrass with covers of some great tunes of the past as well as covers of more modern classics like "Lonesome Pine" and "Big Spike Hammer," which have minor chord progressions and added complexities characteristic of many of the great modern tunes. Mike's wife Yvonne Tatar sings harmony vocals and anchors on bass, while Kit Birkett plays a strong rhythm guitar with his trademark double-picked leads and solos. Jon Cherry contributes sweet mandolin and harmony vocals, and sings lead on "I Just Think I'll Go Away." Mike Tatar Sr. also plays some dobro on two cuts, and Kit Birkett steps out to sing lead on the classic "Hot Corn, Cold Corn." A special added bonus is "Sweet Emma," a Virtual Strangers original tune, a tribute to San Diego's Queen of Bluegrass, Emma Radcliffe, which tells her story through music and well crafted lyrics.

If you have spent any time in the San Diego bluegrass scene, chances are you have heard the Virtual Strangers. If you liked what you heard, you will definitely like this CD. Even if you haven't heard them but like bluegrass of the hard driving, toe-tapping variety, you will enjoy this fine first effort by one of San Diego's premier bluegrass bands. Be sure to see them at Summergrass.



Hit & Run Bluegrass Without Maps or Charts

by Betty Wheeler

The title of Hit & Run Bluegrass' second CD hints at music that finds itself in uncharted territory, a description just as apt for the band itself, because of its uncommonly diverse musical influences, backgrounds, and trajectory.

This music is solidly in the bluegrass camp — and it's extraordinarily accomplished music, given the youth of the band members (Wyoming native Erin Coats, for instance, is in her early 20s, but she's been playing bass since she was nine). Enriching their authentic bluegrass sound, however, is an unusually wide range of musical influences and stops along the way, including jazz guitar and voice studies at Berklee School of Music, plus a B.A. in music and comparative literature (Virginia native Rebecca Hoggan), intensive mentoring by Grammy-winning bassist Gene Libbee; and, with this new release, the contributions of North Carolina bluegrass treasures Kenny and Amanda Smith as producers.

Arriving just one year after their first release (an unfaded beauty called *Beauty Fades*) this CD touches all the bases we've come to expect from this band in its short history — a hardcore groove and hot picking (including Hoggan's outstanding guitar flatpicking), spot-on vocals, traditional tunes, four first-rate originals, and tributes to some unexpected sources (Kitty Wells' "I've Kissed You My Last Time," and Bonnie Raitt's "Any Day Woman"). Also notable are the girl-duet vocals on "Single Girl, Married Girl."

Without Maps or Charts demonstrates that Hit & Run's work in the studio is as compelling as their live stage presence, which won them the Telluride Band Contest (2003), the Rockygrass Band Contest (2002), and earlier this year the SPBGMA International Band Championship in Nashville. You'll want to be front-and-center for their Summergrass appearances, with special guest Michael Witcher on dobro, and then I'm betting you'll join the long line that will be forming at the Artists' Mercantile for this CD.

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

Apex Music

Since 1952

Steven H. Olsher
President

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

www.Apex4me.com



Phil Harmonic Sez:

"Resolve to keep happy,
and your joy shall form
an invincible host against
difficulty."

— Helen Keller



AUGUST CALENDAR

monday • 1

Mac Cohn/Suzanne Vega, Humphrey's, Shelter Island, 6:30pm.

tuesday • 2

Hank Williams Jr., Embarcadero Marina Park South, 7:30pm.
Abrams Brothers, NCBFC Mtg., Round Table Pizza, 1161 E. Washington St., Escondido, 7pm.

wednesday • 3

B.B. King Blues Festival w/ B.B. King/Kenny Wayne Shepherd/Joe Bonamassa, Humphrey's, Shelter Island, 6:30pm.
Jackie Greene, Belly Up, 6:30pm.
East/West Quintet, Dizzy's, 8pm.
Amber Rubarth, Lestat's, 9pm.

thursday • 4

Cindy Lee Berryhill & the Wigbillies, Dizzy's, 8pm.
Pete Thurston, Lestat's, 9pm.

friday • 5

Fabulous Ultratones, Trolley Barn Park, Adams Ave. at Alabama St., 6pm.
Steve Lucky & the Rhumba Bums, TGIF Jazz in the Parks, Calavera Hills Park, Carlsbad Village Dr. Glasgow St., 6pm.
Lonestar, Humphrey's, Shelter Island, 6:30pm.
Greg Campbell/Patty Hall, Crossroads Cafe, 169 E. Main, El Cajon, 7pm.
Primasi, Pannikin Del Mar, Flower Hill Mall, 8pm.
Nathan James/Ben Hernandez, Dizzy's, 8pm.
Amelia Browning CD Release, Lestat's, 9pm.

saturday • 6

Living Water Carnival & Bluegrass Festival, Santee United Methodist Church, 8964 Magnolia, 2:20pm.
Kenny Edwards, Wynola Pizza Express, 4355 Hwy 78/79, Julian, 6pm.
Blues Party, Downtown Cafe, 182 E. Main, El Cajon, 6:30pm.
Geoff Muldaur, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Mick Overman, Crossroads Cafe, 169 E. Main, El Cajon, 7pm.
Sue Palmer, L'Auberge, 1540 Camino Del Mar, 8pm.
Gilbert Castellanos Quartet, Dizzy's, 8:30pm.
Citizen Band/Diane Waters, Lestat's, 9pm.

sunday • 7

Bill Evans/Jody Stecher, Banjo Workshops (2pm) & Concert (7:30pm), Acoustic Expressions, 2852 University Ave., North Park.
Tom Griesgraber/Jerry Marotta/Eric Wollo, Dizzy's, 8pm.
John Mark/Mozella, Lestat's, 9pm.

monday • 8

International Folk Music Camp (thru Aug. 8), Folk Dance Ctr., 4569 30th St., 3pm. Info: 619/992-9831.
Blue Monday Pro Jam, Humphrey's Backstage Lounge, Shelter Island, 7pm.
New West Guitar Quartet, Dizzy's, 8pm.

tuesday • 9

Chet & the Committee, Patricks II, 428 F St., 9pm.

wednesday • 10

Jim Earp, O.B. Farmer's Market, 7pm.
Mesa Blue, Crossroads Cafe, 169 E. Main, El Cajon, 7:30pm.
Ian Tyson, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.
Laurie Lewis/Tom Rozum, Fallbrook Americana Music Series, 331 E. Elder, Fallbrook, 7:30pm. Info: 760/723-2563.
The Temptations, Humphrey's, Shelter Island, 8pm.
Jack the Original/Just Jon, Lestat's, 9pm.

thursday • 11

John Hiatt/Shawn Colvin, Humphrey's, Shelter Island, 7:30pm.
Stephen Kellog & the Sixers/Curtis Peoples, Lestat's, 9pm.

friday • 12

7th Day Buskers, Trolley Barn Park, Adams Ave. at Alabama St., 6pm.
Bill Magee Blues Band, TGIF Jazz in the Parks, Calavera Hills Park, Carlsbad Village Dr. & Glasgow St., 6pm.
Laurie Lewis/Tom Rozum, St. Peter's Episcopal Church, 334 14th St., Del Mar, 7:30pm.
Head First, Crossroads Cafe, 169 E. Main, El Cajon, 8pm.
Robert Wetzel, Acoustic Expressions, 2852 University Ave., North Park, 7pm.
Jim Earp, Pannikin Del Mar, Flower Hill Mall, 8pm.
Trevor Davis/Saba, Lestat's, 9pm.

saturday • 13

The Brombies, Wynola Pizza Express, 4355 Hwy 78/79, Julian, 6pm.
Doyle Dykes, Acoustic Music S.D., 4650 Mansfield St., 7pm. 619/303-8176.
Judy Taylor & Wild Oats, Fallbrook Americana Music Series, 331 E. Elder, Fallbrook, 7:30pm. Info: 760/723-2563.
Tom Baird/Nathan, Crossroads Cafe, 169 E. Main, El Cajon, 8pm.
Guitar Extravaganza w/ Peter Puppig/William Wilson/Eric Foster/Justin Froese, Carlsbad Village Theater, 2822 State St., 8pm. Info: 760/943-0755.
Anya Marina/Olderhand Hands, Lestat's, 9pm.

sunday • 14

City Fest, Robinson & Fifth Ave., Hillcrest, 10am-7pm.
John Kaizan Neptune w/ Gunnar Biggs/Reiko Obata/Masayo Norikura, Dizzy's, 8pm.
Cecilio & Kapono, Humphrey's, Shelter Island, 7:30pm.
Gregory Page, Lestat's, 9pm.

monday • 15

Cowboy Junkies/Dar Williams, Humphrey's, Shelter Island, 7:30pm.

tuesday • 16

Bobby McFerrin & Chick Correa, Humphrey's, Shelter Island, 7:30pm.

wednesday • 17

Judy Collins/Richie Havens, Humphrey's, Shelter Island, 7:30pm.
Louisiana Red, Acoustic Music S.D., 4650 Mansfield St., 7pm. 619/303-8176.
Mary Dolan/Patti Logston, Lestat's, 9pm.

thursday • 18

Gipsy Kings, Viejas Casino, Alpine, 8pm.
Acoustic Underground w/ Tom Griesgraber/Seth Horan, Lestat's, 9pm.

friday • 19

Sue Palmer, Trolley Barn Park, Adams Ave. at Alabama St., 6pm.
Big Time Operator, TGIF Jazz in the Parks, Calavera Hills Park, Carlsbad Village Dr. & Glasgow St., 6pm.
Greg Campbell/Jim Earp, Crossroads Cafe, 169 E. Main, El Cajon, 7:30pm.
Calima Duo, Pannikin Del Mar, Flower Hill Mall, 8pm.
Band in Black, Cask & Cleaver, 3757 S. Mission Rd., Fallbrook, 8pm.
Randy Rigby/Ed Edwards CD Release, Dizzy's, 8pm.
Gipsy Kings, Viejas Casino, Alpine, 8pm.
Robin Henkel CD Release, Lestat's, 9pm.

saturday • 20

Tom Petty & the Heartbreakers/Black Crowes, Coors Amphitheater, Chula Vista, 7:30pm.
Jonny Lang, Viejas Casino, Alpine, 8pm.
New Lost Melody Boys, Bird Park, 28th St. & Thorn, 5:30pm.
Howling Coyotes, Wynola Pizza Express, 4355 Hwy 78/79, Julian, 6pm.

Baja Blues Boys/Billy Watson, Ramona Oaks Park, 25341 Ramona Oaks Rd., 6pm.
Mark Jackson Band/Jim Earp/Peggy Watson, Acoustic Expressions, 2852 University Ave., North Park, 7pm.
Kevin CD Release, Crossroads Cafe, 169 E. Main, El Cajon, 7pm.
Peter Case, Acoustic Music S.D., 4650 Mansfield St., 7pm. 619/303-8176.
Powerhouse Quintet, Dizzy's, 8:30pm.
Greg Laswell/Molly Johnson, Lestat's, 9pm.

sunday • 21

Rufus Wainwright/Ben Folds/Ben Lee, Copley Symphony Hall, 1245 7th Ave., 7pm.
Al Green, Palomar Starlight Theater, Pala, 7:30pm.
Hal's Angels, Elks Lodge, 1400 E. Washington Ave., El Cajon, 1pm.
Sue Palmer & her Motel Swing Orchestra, Coronado Music Festival, 6pm.
David Grier, Clarke House Concert, 8pm. Info: 619/291-4954.
Evan Bethany/Jenn Grinels/Annaliese, Lestat's, 9pm.

monday • 22

Al Jarreau/Rippingtons, Humphrey's, Shelter Island, 7pm.

tuesday • 23

Stanley Clarke/Bela Fleck/Jean-Luc Ponty, Humphrey's, Shelter Island, 8pm.

wednesday • 24

Mesa Blue, Crossroads Cafe, 169 E. Main, El Cajon, 7:30pm.
Speechwriters/Thomas Lee/Jennifer Lee, Lestat's, 9pm.

thursday • 25

K.C. Groves/David Long, Clarke House Concert, 8pm. Info: 619/291-4954.
Rock for Aids w/ Gregory Page/Greg Laswell/Trevor Davis/Emerson/Jon Kruger/Derek Evans, Lestat's, 9pm.

friday • 26

Summ ergrass (see pp. 7-10), 3-10pm.
Kem it Ruggins, TGIF Jazz in the Parks, Calavera Hills Park, Carlsbad Village Dr. & Glasgow St., 6pm.
Smokey Robinson, Palomar Starlight Theater, Pala, 7:30pm.
Big Bad Voodoo Daddy, Humphrey's, Shelter Island, 8pm.
Benchmark, Crossroads Cafe, 169 E. Main, El Cajon, 8pm.
High Grass Rollers, Acoustic Expressions, 2852 University Ave., North Park, 7pm.
Blue Largo, Pannikin Del Mar, Flower Hill Mall, 8pm.
Chasing Paper CD Release/Dehra Dun, Lestat's, 9pm.

W E E K L Y

every sUNDAY

7th Day Buskers, Farmers Market, DMV parking lot, Hillcrest, 10am.
Connie Allen, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.
Celtic Ensemble, Twiggs, 4pm.
Traditional Irish Music & Dance, The Field, 544 5th Ave., 5:30pm.
Blues Jam, Crossroads Cafe, 169 E. Main St., El Cajon, 7:30pm.
Jazz Roots w/ Lou Curtiss, 8-10pm, KSDS (88.3 FM).
The Bluegrass Special w/ Wayne Rice, 10-midnight, KSON (97.3 FM).

every MONDAY

Tango Dancing, Tio Leo's, 5302 Napa St., 8pm.
Open Mic Night, Lestat's, 7:30pm.

every TUESDAY

M-Theory New Music Happy Hour, Whistle Stop, South Park, 5-7pm.
Acoustic/Electric Open Mic, Crossroads Cafe, 169 E. Main St., El Cajon, 7pm.
Blues Jam, Blind Melons, 710 Garnet, 7pm.
Zydeco Tuesdays, Tio Leo's, 5302 Napa, 7pm.
Open Mic Night, Cosmos Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.
Irish Music Jam, The Ould Sod, 7pm.
Comedy Night w/ Mark Serritella, Lestat's, 9pm.

saturday • 27

Summ ergrass (see pp. 7-10), 10am-10pm.
Key, Wynola Pizza Express, 4355 Hwy 78/79, Julian, 6pm.
Simeon Flick, Borders Books, 159 Fletcher Pkwy, El Cajon, 7pm.
John Wesley Harding, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.
Heloise Love, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. 858/566-4040.
Tom Cahoon, Crossroads Cafe, 169 E. Main, El Cajon, 8pm.
Flamenco/Gypsy Trio, California Ctr. for the Arts, 340 N. Escondido Blvd., 8pm.
The Evergreens/Numskuls, Lestat's, 9pm.
Baja Blues Boys, Patrick's Irish Pub, 13314 Poway Rd., 9pm.
Elvis/Elvis Music of Elvis Presley & Elvis Costello, Winston's, 1921 Bacon St., 9pm.

sunday • 28

Summ ergrass (see pp. 7-10), 9am-6pm.
Flamenco/Gypsy Trio, California Ctr. for the Arts, 340 N. Escondido Blvd., 4pm.
David Olney, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.
Robbie Schaefer/Amber Rubarth, Lestat's, 9pm.

monday • 29

Johnny Clegg Band/Taj Mahal, Humphrey's, Shelter Island, 7pm.

every WEDNESDAY

Ocean Beach Farmer's Market, Newport Ave., 4-7pm.
High Society JazzBand, Tio Leo's, 5302 Napa St., 7pm.
Open Mic Night, Twiggs, 8:30pm.

every THURSDAY

Open Blues Jam, Downtown Cafe, 182 E. Main, El Cajon, 6pm.
Acoustic Cafe Open Mic/Open Jam, Milano's Pizza, 6830 La Jolla Blvd., 7-10pm.
Sue Palmer, Martini's, 3940 4th Ave., 7pm.
Wood 'n' Lips Open Mic, Crossroads Cafe, 169 E. Main St., El Cajon, 7-10pm.
Eamonn Carroll, The Field, 544 5th Ave., 6pm.
Swing Thursdays, Tio Leo's, 5302 Napa St., 9pm.

every FRIDAY

California Rangers, McCabe's, Oceanside, 4:30-9pm.
Open Mic Night, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

every SATURDAY

Connie Allen, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.
Amelia Browning Jazz Trio, Turquoise Cafe-Bar Europa, 873 Turquoise St., 8:30pm.
Hot Fudge Sundae Open Mic, O'Connell's, 1310 Morena Blvd., 9pm.
Christian/Gospel Open Mic, El Cajon. Info: J.D., 619/246-7060.

DON'T MISS
ROBIN HENKEL
and his CD Release of
BAD BONGOS
original blues-based funk with jazz saxophones
August 19 @ Lestat's, 9pm
Look for a feature story on Robin, who will be the Troubadour cover boy later this year.

Chet & the Committee, Patricks II, 428 F St., 9pm.

tuesday • 16

Acoustic Alliance w/ Tim Walikis/Ren Daversa/Mike Spurgat/Mike Officer/Shant/Renata Youngblood/Kai Brown/Andrea Reschke/Christiane Lucas/Scarth Locke, 3105 Ocean Front Walk, Mission Beach, 7pm.

wednesday • 31

Bongo Blues w/ Billy Watson/Ben Hernandez/Nathan James/Robin Henkel, Lestat's, 9pm.



Valley Music
Guitars • Amplifiers
Sheet Music • Sound Systems
Stringed Instruments
Band Instruments
Sales • Service • Rentals
530 E. Main Street
El Cajon, CA 92020
(619) 444-3161

THE REPAIR ZONE
PARTS & SERVICE
REPAIRS & MODIFICATIONS FOR ALL FRETTED INSTRUMENTS
FRED MAROTTA
GUITAR TECHNICIAN
8125 RONSON ROAD SUITE B SAN DIEGO, CA 92111
858-565-7984
therepairzone@sbcglobal.net

Simeon Flick
August Solo Shows:
8/27/05 Borders Books, El Cajon
Grand Re-Opening Event
Available for Freelance Music Instruction (Guitar), Weddings, etc. (Classical Guitar), and Writing (Articles, CD Reviews, Bios, etc.)
(619) 857-6417
www.simeonflick.com



Photo: Steve Covault
Alan Iglesias of Crossfire at Julian Blues Bash



Photo: Steve Covault
Christopher Dale at his CD Release

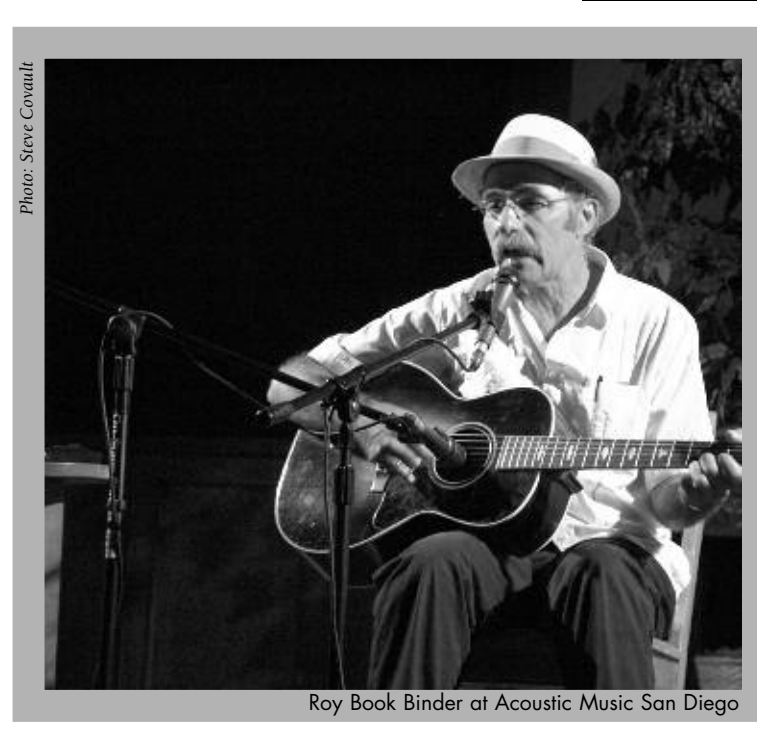


Photo: Steve Covault
Roy Book Binder at Acoustic Music San Diego



Photo: Steve Covault
Jeff Berkley at Christopher Dale CD Release



Photo: Tim Woods
Bari & Anna Zwirn @ Crossroads Open Mic



Photo: Steve Covault
Billy Thompson at Blues Bash in Julian



Photo: Tim Woods
Greg Gross @ Crossroads Open Mic



Photo: Tim Woods
Alan James @ Crossroads Open Mic



Photo: Steve Covault
Kornflower and Key

HIGH GRASS ROLLERS

FRIDAY, AUGUST 26, 8 P.M.
AT
ACOUSTIC EXPRESSIONS
2852 UNIVERSITY AVE.

COMING IN SEPTEMBER
HIGH GRASS ROLLERS CD RELEASE

BOOKING INFORMATION: STAN LOYETT 619/275-5317

www.highgrassrollers.com



Photo: Tim Woods
Stephen Smith (l.) w/ Les & Lou Ann Preston

LISTEN LOCAL

ACOUSTIC ALLIANCE 8
CANES - AUG. 30 - \$5
7 PM DOOR 21+

12 ARTISTS
STORYTELLER FORMAT

TIM WALKIS - BEN DAVIESA - MIKE SPURGEAT
MIKE OFFICER - SHAWNT - RENATA YOUNGBLOOD
KAI BROWN - ANDREA RLSCHKL
CHRISTIANE LUCAS - SCARLETT LOCKE
AND MOFFI!

www.ListenLocalSD.com



Photo: Tim Woods
Bob Cool @ Crossroads Open Mic



SUMMERGRASS SAN DIEGO

BLUEGRASS FESTIVAL

San Diego North County Bluegrass & Folk Club



"I have a vision, of a nation in which people gather with guitar, banjo, fiddle, and other instruments, where parents play music with children, husbands with wives, and friends with friends."

— David Harp, Instant Blues Harmonica

WE HAVE A GREAT TIME PRESENTING

- Free Live Music Nights:** First Tuesday of the month, 7-9:30pm, Round Table Pizza, Escondido.
- Campouts:** Jamming, music workshops, a potluck, learn new tunes, visit new and old friends (usually in April and July)
- Festivals:** From 1999-2002 we produced the Julian Bluegrass Festival for Julian Lions Club charities. In 2003 NCBFC and SDBS jointly created something completely new: the first Summergrass San Diego Festival. We're delighted to do it again!
- News:** Bimonthly new letter, The Bluegrass and Folk Broadcast, with extensive acoustic music event listings and articles and The President's Half-Time Report for "in-between" updates.

The San Diego North County Bluegrass & Folk Club is a non-profit club dedicated to presenting, playing, and preserving bluegrass and folk music. Club members include musicians of all skill levels, from beginners to pros, and those who just like to listen. It's a great group of fun, friendly folks.

For more information, call 760/724-1785 or 760/726-8380, or visit www.northcountybluegrass.org

Great people. We couldn't do any of it without our volunteers! To our members, SDBS, and the Antique Gas & Steam Engine Museum, thanks to all of you for your hard work!

We invite you to join the fun with NCBFC: Family membership is only \$15 per year! Visit the club's booth at Summergrass to join or to pick up a sample newsletter. Come by and say hi. We'd love to meet you!

QUESTIONS?

See the program inside on pages 7-10, surf to www.summergrass.net, or call 858/679-4854 for recorded information.

AUGUST 26-28



ADVANCE TICKETS



are available online at www.summergrass.net or at the following locations:

(Please phone for current store hours and latest ticket availability)

Acoustic Expressions
2852 University Avenue
San Diego, CA (North Park)
619/280-9035

Buffalo Brothers Guitars
4901 El Camino Real
Carlsbad, CA 92009
760/434-4567

Valley Music Store
530 East Main Street
El Cajon, CA 92020
619/444-3161

Antique Gas & Steam Engine Museum Gift Shop
2040 N. Santa Fe Avenue
Vista, CA 92083
760/941-1791 (VISA, M.C., AE)

Scotty's Guitar Shop
348 E. Grand Avenue
Escondido, CA 92025
760/489-9251



SUMMERGRASS TICKETS	GATE PRICE	ADVANCE PRICE
<i>Children age 10 and younger are FREE with adult admission!</i>		
3-Day/Fri. thru Sun.	\$42	\$36
Friday	\$12	\$10
Saturday	\$16	\$14
Sunday	\$14	\$12

Ticket booth opens two hours before the show begins each day. Parking (non-campers): \$2 per vehicle. Bring lawn chairs, sunscreen, and hats. Festival is outdoors, rain or shine.

SORRY, NO PETS ALLOWED IN FESTIVAL AREA OR DAY PARKING LOT
Pets permitted on leash in campground only.

COME JOIN THE FUN AT THE

San Diego Bluegrass Society

We sponsor three regular bluegrass events every month around San Diego County, plus special concerts featuring nationally recognized bluegrass bands.

OUR THREE REGULAR MONTHLY EVENTS

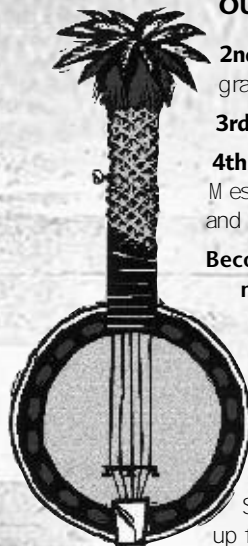
2nd Tuesday: Fuddruckers, La Mesa, 7-10 pm. Open mic, bluegrass karaoke, and outdoor jamming.

3rd Tuesday: Fuddruckers, Chula Vista, 7-10 pm. Open mic.

4th Tuesday: Cheezy Pizza (formerly Godfather's), Clairemont Mesa, 6-9 pm. A featured band, plus open mic, bluegrass karaoke, and outdoor jamming.

Become a member! For just \$20 per household annual membership fee, you help support the San Diego Bluegrass Society and receive:

- inTune newsletter
- Tweener
- the latest information on concerts, festivals, and especially Summergrass!



Stop by our Summergrass booth, in the vendor area, and pick up free copies of our newsletters and a membership form. Or call our information line: 858/679-4854. By becoming a member, you receive all the inside information on bluegrass happenings in the Southern California area.



THE SAN DIEGO BLUEGRASS SOCIETY SINCERELY HOPES YOU ENJOY THIS YEAR'S SUMMERGRASS AND WILL JOIN OUR ORGANIZATION. HAVE A GREAT TIME!

SUMMERGRASS

ADVANCE TICKET ORDER FORM

Order now and save! Advance ticket prices are \$2/day off regular price (\$6 off for a 3-day ticket). Advance ticket orders by mail MUST be received by August 8! Children ages 10 and under are FREE with adult admission.

No. of Advance 3-day Tickets _____ @ \$36 each

No. of Advance Friday Tickets _____ @ \$10 each

No. of Advance Saturday Tickets _____ @ \$14 each

No. of Advance Sunday Tickets _____ @ \$12 each

Camping (per space) _____ @ \$33 each

Electric Power Reservation _____ @ \$75 each

Total Enclosed: \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone () _____

Email _____

(for Summergrass use only)

CAMPING INFORMATION

Camping is available ONLY with a ticket purchase, and preferred camping will be assigned on arrival to those who have made advance purchases. (Camping is also available at the gate.) On-site dry camping spaces are \$33 each and can be used for any portion of the period between Wednesday, August 24 at 4pm through Monday, August 29 at noon. Optional electric power for Thursday evening through Sunday at 6pm is available by reservation for an additional \$75 per campsite. Please include payment for camping and electricity on the ticket order form, adjacent.

FOR EACH CAMPSITE, PLEASE PROVIDE THE FOLLOWING:

RV length (without tow vehicle): _____

RV type (pop-up, travel trailer, motorhome, fifth wheel, bus): _____

Check here If tent camping _____ If handicapped _____

VEHICLE LICENSE STATE AND NUMBER (FOR RV AND VEHICLE):

Passenger vehicle: _____

RV: _____

Mail this form, your check made payable to Summergrass, and a business-size self-addressed stamped envelope to:

Summergrass San Diego c/o Judy Hass, 9930 Dichondra Court, San Diego, CA 92131-1806