

T SAN DIEGO TROUBADOUR

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



April 2006

www.sandiegotroubadour.com

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OFFICIAL PROGRAM

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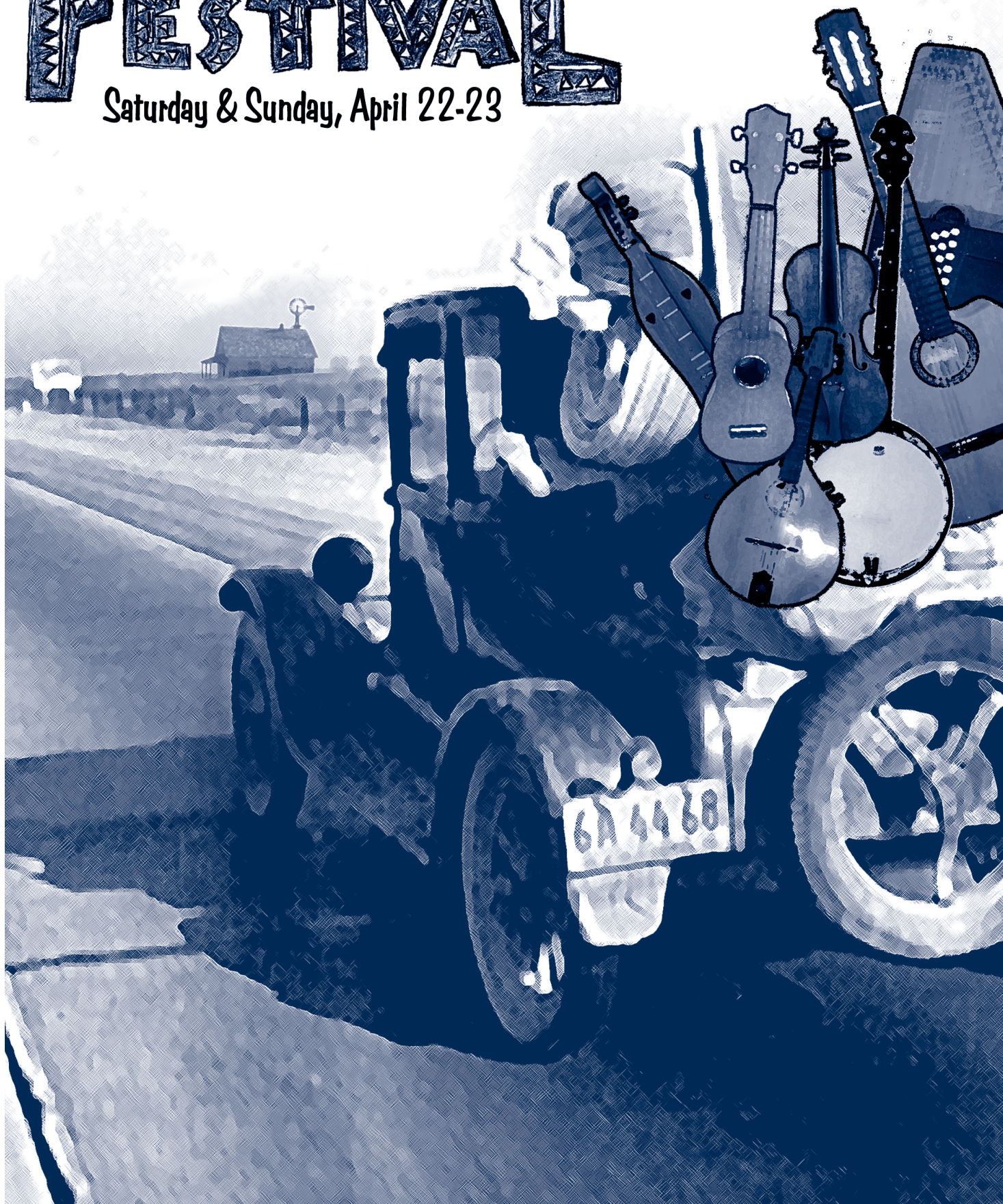
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ADAMS AVENUE ROOTS & FOLK FESTIVAL

Saturday & Sunday, April 22-23

delmer holland & the blue creek ramblers • carol ponder
• anne feeney • carolyn hester • kathy larisch & carol
mccomb • ross altman • tomcat courtney • los fabulocos •
robin henkel • hot club of san diego • gregory page • 7th day
buskers • cindy lee berryhill • curt bouterse • wayne brandon & clark
powell • los californios • jocelyn celaya • roy ruiz clayton • patty
hall • martin henry • lora lee • monroe avenue string band • neverly
brothers • new lost melody boys • angela patua • portuguese
mandolin duo • tanya rose & the buffalo chip kickers • san
diego cajun playboys • san diego mandolin orchestra
ensemble • siamsa gael ceili • anna troy • mimi wright



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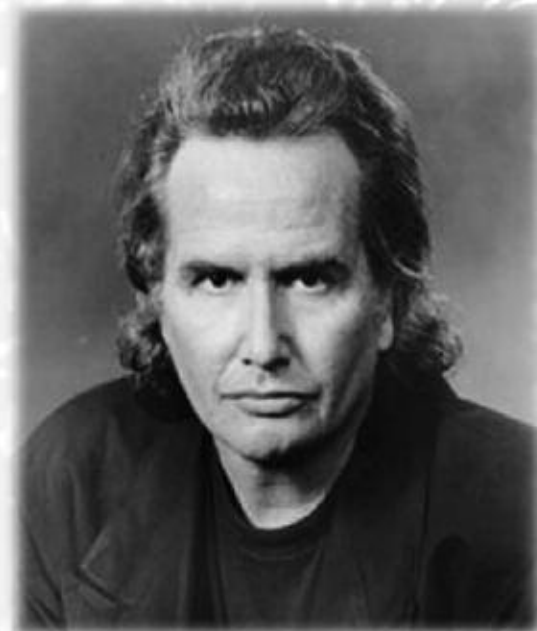
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7:30 p.m. (\$20)



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

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

Welcome

to the 33rd Annual Roots and Folk Festival! This is one of the Adams Avenue Business Association's signature events, which highlights the businesses on Adams Avenue and celebrates the diverse cultural roots of the residents and merchants in the Normal Heights neighborhood of San Diego.

Through hosting events such as this we can share our community with you. While you are here, please notice the quaint shops and historic beauty that we are so proud of. We hope that during your visit to the Roots Festival, you are enticed to return to sample our merchant offerings — from fine foods to ethnic heritage crafts, our community of enterprises has everything to offer. We expect that you'll come back to our small historic business district to shop, dine, and enjoy a cup of coffee with a rare book while you're getting your auto patched up and your hair coiffed! Yes, it all happens on Adams Avenue!

Special events, such as the Roots Festival, and all of AABA's activities are carried out by the Board of Directors and staff with the support of various outside partners such as the Business Improvement District Council CEO, Scott Kessler, and Third District City Councilmember Toni Atkins. We also appreciate Fourth Supervisory District County Supervisor Ron Roberts as a long time supporter of our festivals and the small business community, particularly through his leadership in the City County Reinvestment Task Force.

Without the support of the community this event would not be possible. It is with pride and honor that AABA recognizes all of those who have been an integral part of planning and organizing this year's Roots Festival. We gratefully acknowledge our sponsors and all of the local, regional, and national artists who are participating; we thank our music curator and festival godfather Lou Curtiss (owner of Folk Arts Rare Records) and San Diego State University Professor Joel Henderson, who helped arrange the booking of Anne Feeney among other performers.

We are very appreciative of Liz Abbott and Kent Johnson, publishers of the San Diego Troubadour, who have graciously offered a portion of this music publication to serve as the official Roots Festival program.

Special thanks goes to Lois Bach (AABA board member), Judy Moore (AABA staff); Chris Heany (owner of Kadan, 4696 30th Street); Roots Festival stage managers Dana Shocaroff and Caesar Churchwell; Annie Ross (volunteer extraordinaire); community volunteers Christina Kish, Charles Boling, Linda Hanover, Mark and Marilyn Merrill, and Chris Burns. We are very grateful for all of the numerous volunteers not mentioned above who assist in various organizing and execution capacities whose participation makes the success of this event seem so effortless.

On behalf of the Adams Avenue merchants, thank you for attending, and enjoy the music, food, and activities throughout the Roots Festival weekend. Remember to visit us again for shopping and dining along Adams Avenue's historic business district.

Jim Schneider
Festival Coordinator and Executive Director,
Adams Avenue Business Association

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Illustration by Row Ruiz Clayton

It matters not how long a star shines. What is remembered is the brightness of its light.

We miss you, Marco!



Lalo Guerrero: An Icon of Chicano Music

by Mike Alvarez

This year's Adams Avenue Roots and Folk Festival honors Eduardo "Lalo" Guerrero, an alumnus of the 1997 festival, by portraying a youthful image of him on the Roots Festival poster. The late Latino composer and performer, acknowledged by many as the Father of Chicano Music, enjoyed a long and colorful career that lasted more than 60 years.

His first group, a quartet called Los Carlistas, was notable for representing Arizona at the 1939 New York World's Fair. Soon thereafter, he moved to Southern California to further his musical pursuits. During the 1940s he recorded and performed as a soloist as well as with the Trio Imperial. He also made uncredited appearances in a number of movies, including *Boots and Saddles* with Gene Autry and *His Kind of Woman*, starring Robert Mitchum and Jane Russell. In the decade that followed, he formed an orchestra that toured the Southwest. His audience at Hollywood's La Bamba club included some of the biggest stars of the day. His national hit, "Pancho Lopez," enabled him to buy his own club during the 1960s. Dubbed Lalo's, it provided a venue where his orchestra could perform on a regular basis. The club was sold in 1972 when Guerrero moved to Palm Springs.

Guerrero incorporated many musical forms into his songs. Even the most cursory perusal of his catalog reveals his mastery not only of Latin styles but also of American music such as jump, swing, boogie-woogie, and blues. Some of his songs have a traditional mariachi sound while others were written and arranged with the sound of a big band orchestra firmly in mind. Often, the two worlds would merge in a vibrant fusion of sounds. One Mexican musician quipped that Lalo was "the first Chicano to cross back!"

True to his dual heritage as an American of Mexican descent, Guerrero wrote lyrics in both Spanish and English, sometimes switching back and forth between the two within the same song. Many of his songs chronicled the Chicano experience, garnering praise from Cesar Chavez, with whom he worked for farm workers' rights. He also displayed a sharp wit with such song parodies as "Pancho Lopez," a Latin-themed re-working of "The Ballad of Davy Crockett," "Pancho Claus," "Elvis Perez," "Tacos for Two" (set to the tune of "Cocktails For Two"), and "There's No Tortillas" (to the tune of "O Sole Mio"). They can be found on



Lalo Guerrero in 1948

the CD *The Funny Side of Lalo Guerrero*.

Throughout his career Guerrero enjoyed a respectable amount of recognition and accolades. His earliest Pachuco compositions provided the soundtrack to Luis Valdez' 1970s stage musical turned film *Zoot Suit*. In 1980 the Smithsonian Institution declared him to be a National Folk Treasure and in 1992, he received the National Heritage Award from the NEA. In 1997 President Bill Clinton awarded him with the Presidential Medal of the Arts.

His final CD in 1999, *Vamos a Bailar Otra Vez*, features a big band that includes members of the Brian Setzer Orchestra. This release contains new versions of his greatest songs, including "Vamos a Bailar," "Marihuana Boogie," "Nunca Jamas," and "Barrio Viejo." Guerrero continued to perform well into his 80s. In November of 2004, he gave his final performance in his hometown of Tucson with Mariachi Cobre a mere five months before passing away at the age of 88.

Lalo Guerrero's legacy of music and accomplishments will influence generations to come and in order to ensure this, his sons Mark and Dan have donated his archives to the California Ethnic Multicultural Archives (CEMA) at UC Santa Barbara.



Guerrero, second from right, with Los Carlistas in 1936.



Photo: Bill Richardson

Lou Curtiss

33RD ANNUAL ADAMS AVENUE ROOTS FESTIVAL

I want to apologize to a number of fine roots musicians, both local and from around the country, who are not on the list of performers this year. This is not because I didn't want them to be, but rather because the final decision about who got hired was taken out of my hands and, in my opinion, some of those who were asked to play are simply not roots musicians. So there will be no Hank Bradley, Frannie Leopold, and Cathie Whitesides (Balkan Cafe Orchestra); no Kenny Hall; no Mary McCaslin; no John Bosley, Walt Richards, and Paula Strong; no Joe Hickerson, Carol Elizabeth Jones, and Laurel Bliss; and no Golden Hill Ramblers. Now, part of the reason for this is budgets. We don't have the money that we had in the past, and efforts to bring outside money in to support this festival have been less than successful to date.

The answer, however, isn't to water down the reputation of this festival by booking artists whose music falls outside the scope of what it is trying to be — or at least what I have tried to make it these last 40 years. If you want to experience more authentic roots music at this festival, I encourage you to contact the Adams Avenue Business Association and get involved during the planning stages.

We did succeed in booking a few good roots artists this year, and I encourage you to attend and whoop up audiences for Delmer Holland and the Blue Creek Ramblers, Kathy Larisch and Carol McComb, Carol Ponder, Carolyn Hester, and our local traditional and old timey groups like Curt Bouterse, the New Lost Melody Boys, Robin Henkel, Tomcat Courtney, Tanya Rose and the Buffalo Chip Kickers, Gregory Page,

Recordially, Lou Curtiss

Wayne Brandon and Clark Powell, Siamsa Gael Ceili, Martin Henry, Los Alacranes, and the Monroe Avenue String Band.

This is a special anniversary for me. I started working on festivals in 1967 when we put on the first one, and this one makes number 33. I've also worked on 13 of the Adams Avenue Street Fairs and four blues festivals (1973, 1979, 1980, 1994). So, that makes this one number 50. In a way, I was hoping that as an anniversary for me, we could have booked musicians who I consider more authentic roots artists. Instead, I had to write letters and tell my good friends and fine musicians that we couldn't afford to bring them down this year. I hope that next year I won't have to do that again.

I'd like to see more roots music-oriented people who are willing to get involved in the initial Roots Festival committee meetings, particularly those of you who live in the Adams Avenue neighborhood. I feel that I still have a lot to contribute, though, and I still think that this music is in need of support. I won't let it die because there's no one giving people the opportunity to hear it. I've lived close to the poverty level for 40 years because of my involvement with this music (I should say these musics) and at least 90 percent of that music has been worth hearing and worth presenting. I've seldom taken any money for doing what I

do except for the publicity it's given my business. What I have taken from this work is knowledge about the various kinds of roots music, knowledge that I can give back in various ways to help further support of the music. Plus, it's been a hell of a lot of fun, and I don't regret any of that.

Another way you can get involved is to join Wayne Brandon, Clark Powell, and myself in the work we are doing as part of the San Diego Folklife Project. Along with the goal of establishing a folklife museum in San Diego (perhaps in Balboa Park), it is an effort to raise money so that we can hire the roots musicians we've never been able to afford to play at the Adams Avenue Roots Festival. Drop by their booth at the Roots Festival and talk to them about it. Or drop by Folk Arts Rare Records and talk to me.

Recordially,

Lou Curtiss

P.S. Dr. Charles Wolfe, a generous contributor and information resource for many of these festivals over the past 30 years or so, writer of vital books and liner notes for CD reissues too numerous to count, passed away a few weeks ago. Even though he was seriously ill, he took the time to make recommendations for this year's festival. Thanks, Charlie. The old-time music community will miss you.

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the adams avenue business association presents the 33rd annual

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PERFORMING ARTISTS



Traditional Old Time String Band

Delmer Holland and the Blue Creek Ramblers

This group has an authentic sound that was born more than 50 years ago when Delmer and Leland Holland grew up playing music on neighboring farms bordered by Blue Creek near Waverly, Tennessee. As teens, the first cousins often played with the great old time fiddler and Grand Ole Opry entertainer Arthur Smith.

Today string bassist William Moore, and 2004 state of Tennessee old time banjo champion 19-year-old Rebekah Weiler complete the band. The Blue Creek Ramblers have won old time string band championships in both Kentucky and Tennessee. Noted authority Dr. Charles Wolfe called them "one of the last surviving authentic Tennessee string bands that call up echoes of barn dances and sorghum stir offs. They play with such a drive and spirit on tunes rarely heard today that if Uncle Dave Macon could have heard them, he would have shouted 'hot dog' and grabbed his banjo to join in." Their CD, *Keeping the Tradition Alive*, will be available at their Roots Festival performances.

Saturday: 2pm, Hawley Stage; 4pm, Park Stage; 6pm, Song Swap, Church Social Hall



Traditional and Original Folk Music

Kathy Larisch and Carol McComb

Kathy and Carol helped organize and played at the first two Roots Festivals in 1967-1968, then known as the San Diego Folk Festival. At that time they had a best-selling recording on the Elektra label and, being from the San Diego area, they were in constant demand throughout the state to open for such acts as the New Lost City Ramblers and Bill Monroe. They had played at the Newport Folk Festival in 1965 and seemed to be on their way to a solid career together as a duo. However, things got disarrayed and by the end of the 1960s, Kathy decided to pursue a master of arts degree in the San Francisco area. Carol has continued to be an active performer and recording artist to the present day.

Although these two, who started singing together while they were high school students in Vista, continued to sing together informally, it's only recently that they have begun to perform together again. Their unique blending of autoharp and guitar on old ballads, Carter family songs, and original tunes were unique in the 1960s and they still are today.

Saturday: 3pm, Church Sanctuary/
Sunday: noon, Park Stage



A Cappella Mountain Ballads

Carol Ponder

Appalachian born and bred, Carol Ponder is a talented musician, actress, and educator who is known for singing in the old unaccompanied mountain style. Although a cappella balladry is at the heart of her music, she also accompanies herself on guitar, autoharp, and spoons. Ponder is interested not only in preserving traditions but also in keeping them relevant in the 21st century, so when she is performing or recording, she sings a blend of old and new songs. Mostly Ponder hopes to invite others to explore their own heritage and inspire them to embrace music and singing as their human birthright.

During the 1980s, Ponder discovered the profession of "teaching artist," a professional artist who also works in education settings. Since then she has worked with teachers in hundreds of classrooms to create rich, engaging, arts-integrated study through music and theater.

Ponder has performed at the Berea, Kentucky Traditional Music Festival and in Washington D.C. plus a variety of other festivals throughout the South. This is her first time performing at the Adams Avenue Roots and Folk Festival.

Saturday: 4 pm, Song Swap, Church Social Hall; 6pm, Church Sanctuary/
Sunday: 3pm, Church Sanctuary



Songs for Social Justice and Human Rights

Anne Feeney

Based in Pittsburgh, Pennsylvania, Anne Feeney is the granddaughter of an intrepid mine workers' organizer, who also used music to carry the message of solidarity to working people. After two decades of community activism and regional performances at rallies, Feeney took her message on the road. Since 1991 she has traveled to the frontlines in 40 states, Canada, Mexico, Ireland, and Sweden.

Her anthem "Have You Been to Jail for Justice?" is being performed by Peter, Paul and Mary. Dubbed the "minister of culture" to the movements for economic and social justice and human rights, Feeney is "the best labor singer in North America," according to Utah Phillips. The way she says it is this: "If you're on strike, or in an organizing drive, or doing community organizing for women's rights, the environment, human rights, anti-poverty or anti-racist work, I want to be there."

Sunday: 1pm, Park Stage; 4pm, Song Swap, Church Social Hall



Southwestern-flavored Originals and Favorite Folk Songs

Carolyn Hester

Carolyn Hester is an original—one of the small but determined gang of ragtag, early 1960s folk singers who cruised the coffee shops and campuses from Harvard Yard to Bleeker Street, convinced that their music could help change the world.

The political and musical offspring of Pete Seeger, Woody Guthrie and the Weavers, performers such as Hester, Bob Dylan, Joan Baez, Tom Paxton, and Richard Fariña (to name a few) were among the vanguard of the new music of the 1960s, the first surging energy of a wave that would eventually engulf a generation of American youth.

To this day, Hester remains a dynamic force with a repertoire of Southwestern-flavored originals and long-standing favorites. In addition to her own recordings, she has lent her vocals to Nancy Griffith's award-winning CD *Other Voices/Other Rooms* and has performed at various folk festivals across the country and overseas.

Saturday: 1pm, Park Stage/Sunday: 3pm, Park Stage; 4pm, Song Swap, Church Social Hall

Simeon Flick

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Protest Songs

Ross Altman



A self-described "singer-songfighter," Ross Altman keeps up with the times with topical songs that reflect the great traditions of the genre popularized by Woody Guthrie, Pete Seeger, Phil Ochs, and Tom Paxton. Altman has been a regular at the Adams Avenue Roots Festival as well as other Southern Californian folk venues for years.

Sunday: 2pm, Park Stage; 4pm, Song Swap, Church Social Hall

Anti-Folk Music

Cindy Lee Berryhill



Cindy Lee Berryhill is an acoustic singer-songwriter, a grassroots cult heroine, and a wise-cracking lyricist, all rolled into one, said the *Union-Tribune's* Chris Nixon. As unconventional and inspired as any performer in America, she spearheaded the influential anti-folk movement in New York City in the late 1980s and has released albums on labels big (Rhino/Capitol) and small (Griffith Park Records). She will be joined by percussionist extraordinaire Randy Hoffman and bassist vocalist Marcia Claire.

Saturday: 3pm, Beer Garden; 7pm, Hawley Stage/Sunday: 2pm, Song Swap, Church Social Hall

Appalachian Folk Songs

Curt Bouterse



Curt Bouterse has been a staple at the Roots Festivals every year since the first festival was held in 1967. Old time Appalachian folk-songs with fret

less banjo, hammered dulcimer, autoharp, plucked dulcimer, and Vietnamese mouth harp (upon which he plays Southern mountain dance tunes) are his specialties.

Saturday: noon, Park Stage; 4pm, Song Swap, Church Social Hall/Sunday: 11am, Park Stage

Roy Acuff Songs

Wayne Brandon and Clark Powell

Wayne Brandon, the western world's biggest Roy Acuff fan, sings Acuff songs about as well as anyone except for Acuff himself. Clark Powell, who plays guitar and five-string banjo, also lends his Bashful Brother Oswald-sounding dobro steel guitar to give this duo its unique flavor.

Saturday: 3pm, Song Swap, Church Social Hall; 7pm, Park Stage/Sunday: 4pm, Church Sanctuary

Traditional Dance Music and Parlor Songs from the Early Days of California

Los Californios

(Vyki Mende Gray, Janet Martini, Peter Dubois, David Swarons)



For more than a decade, San Diego-based Los Californios have been researching and interpreting the music of

Spanish and Mexican California, focusing on the nineteenth century and the days when California was part of Spain and then Mexico. This sweet, melodic music was played for dancing and singing at festive gatherings hosted by the Spanish and Mexican settlers or *Californios*, who ran cattle on huge ranchos during their heyday in the 1830s and 1840s. Working from primary sources, including Californio testimonials, travellers' accounts, and the early sound recordings of Spanish-speaking Californians made by Charles Fletcher Lummis almost a century ago, the group endeavors to recreate the sound of serenade and fandango from the days before California became a state.

Saturday: 6pm, Hawley Stage/Sunday: 3pm, Hawley Stage

Radical Guitarist and Vocalist

Jocelyn Celaya



Although she is only 22 years old, Jocelyn Celaya has traveled the world performing music that encompasses many styles. Originally from

Piedmont, Oklahoma, and currently residing in San Diego, Celaya first picked up her father's guitar at the age of 14 and began teaching herself to play. Her family was strapped financially so Celaya played publicly to earn money to help out. Her performing was so well received that she was soon able to afford lessons with acclaimed guitarist Edgar Cruz. She also studied flamenco, finger picking, and classical guitar, as well as authentic Gregorian chants. At 15 she was performing in Oklahoma coffee houses. Her first solo album, *Mosaic Jungle*, was recorded in 2001 and features classical compositions and flamenco as well as original songs. Celaya's audience has included the Queen of England's royal entourage. This past January she was one of the youngest guitarists to be awarded and honored as a Lifetime Honoree Member of the Association of Finger Style Guitarists.

Saturday: 3pm, Hawley Stage; 6pm, Park Stage

Singer-Songwriter with a Country Influence

Roy Ruiz Clayton



Roy Ruiz Clayton is a multi-talented potter, artist, musician, and songwriter. As a performer at many of the

Roots Festivals, he has also provided illustrations for the Roots Festival posters over the years. Clayton is one of those guys who writes songs with lyrics that

are compelling.

Saturday: 11am, Hawley Stage; 7pm, Song Swap, Church Social Hall/Sunday: 1pm, Hawley Stage

Texas Bluesman

Tomcat Courtney



Tomcat Courtney, who hails from Waco, Texas, broke into blues music as a tap dancer in a T-Bone Walker show back in the '40s.

Courtney has been responsible for giving many young San Diego musicians a chance to play in his bands. His style of Texas blues, with influences ranging from Lightnin' Hopkins to Muddy Waters and B.B. King to his original mentor T-Bone, continues to bring down the house.

Sunday: 4pm & 5pm, Beer Garden

Mexican Roots Music

Los Fabulocos



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Sunday: 2pm & 3pm, Beer Garden

Original and Grassroots Folk Songs

Patty Hall



Patty Hall began her musical career as a teenager when she won tickets to the 1963 Berkeley Folk Festival from radio station KPFA. That experience changed

everything, prompting Hall to teach herself to play the banjo, guitar, and autoharp. She soon began writing and performing her own songs and eventually enrolled in the folklore graduate program at UCLA. After earning her degree, she moved to Nashville to work at the Country Music Hall of Fame, where she taught banjo workshops, hosted women's song-writing seminars, produced historical country music recordings, and continued writing and performing.

Merging her musical interests with her scholarly pursuits, Hall's music blends it all together in a fusion of old-timey tunes, funky girl blues, upbeat kids' songs, and topical ballads, spiked with a little commentary and lots of good humor.

Saturday: 11am, Beer Garden; 7pm, Song Swap, Church Social Hall/ Sunday: 4pm, Park Stage

Delta Blues

Robin Henkel



Robin Henkel's music ranges from primitive, Mississippi Delta blues and the urban Chicago sound to Texas-style western swing and

beyond. An amazing blues slide guitarist, Robin has been playing music since the 1960s, both as a solo act and as a contributing band member. With the Robin Henkel Band, he uses a variety of back-up musicians whom he custom picks to fit

continued on page 10.

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TIMES	PARK STAGE	CHURCH SANCTUARY	CHURCH SOCIAL HALL	BEER GARDEN	HAWLEY STAGE
11-11:45 am	New Lost Melody Boys			Patty Hall	Roy Ruiz Clayton
noon-12:45 pm	Curt Bouterse			S.D. Mandolin Orchestra Ensemble	Lora Lee (Hardanger fiddle)
1-1:45 pm	Carolyn Hester			Angela Patuá	Portuguese Mandolin Duo
2-2:45 pm	Tanya Rose & the Buffalo Chip Kickers	Siamsa Gael Ceili	Mimi Wright	Portuguese Mandolin Duo	Delmer Holland & the Blue Creek Ramblers
3-3:45 pm	Monroe Avenue String Band	Kathy Larisch & Carol McComb	SONG SWAP 7th Day Buskers Wayne Brandon & Clark Powell	Cindy Lee Berryhill	Jocelyn Celaya
4-4:45 pm	Delmer Holland & the Blue Creek Ramblers	Martin Henry	SONG SWAP Curt Bouterse Mimi Wright Carol Ponder	7th Day Buskers	S.D. Mandolin Orchestra Ensemble
5-5:45 pm	Robin Henkel	Siamsa Gael Ceili	SONG SWAP Gregory Page Tanya Rose Martin Henry	Neverly Brothers	Anna Troy
6-6:45 pm	Jocelyn Celaya	Carol Ponder	SONG SWAP Blue Creek Ramblers New Lost Melody Boys Monroe Ave. String Band	Hot Club of San Diego	Los Californios
7-7:45 pm	Wayne Brandon & Clark Powell	Gregory Page	SONG SWAP Patty Hall Robin Henkel Roy Ruiz Clayton	Hot Club of San Diego	Cindy Lee Berryhill
8-8:45 pm				Monroe Avenue String Band	

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SUNDAY, APRIL 23

TIMES	PARK STAGE	CHURCH SANCTUARY	CHURCH SOCIAL HALL	BEER GARDEN	HAWLEY STAGE
11-11:45 am	Curt Bouterse			Robin Henkel	Lora Lee (Hardanger fiddle)
noon-12:45 pm	Kathy Larisch & Carol McComb			San Diego Cajun Playboys	Anna Troy
1-1:45 pm	Anne Feeney			San Diego Cajun Playboys	Roy Ruiz Clayton
2-2:45 pm	Ross Altman		SONG SWAP Cindy Lee Berryhill Anna Troy Angela Patuá	Los Fabulocos	Tanya Rose & the Buffalo Chip Kickers
3-3:45 pm	Carolyn Hester	Carol Ponder	Happy Herman (Gregory Page)	Los Fabulocos	Los Californios
4-4:45 pm	Patty Hall	Wayne Brandon & Clark Powell	SONG SWAP Anne Feeney Carolyn Hester Ross Altman	Tomcat Courtney	New Lost Melody Boys
5-5:45 pm				Tomcat Courtney	

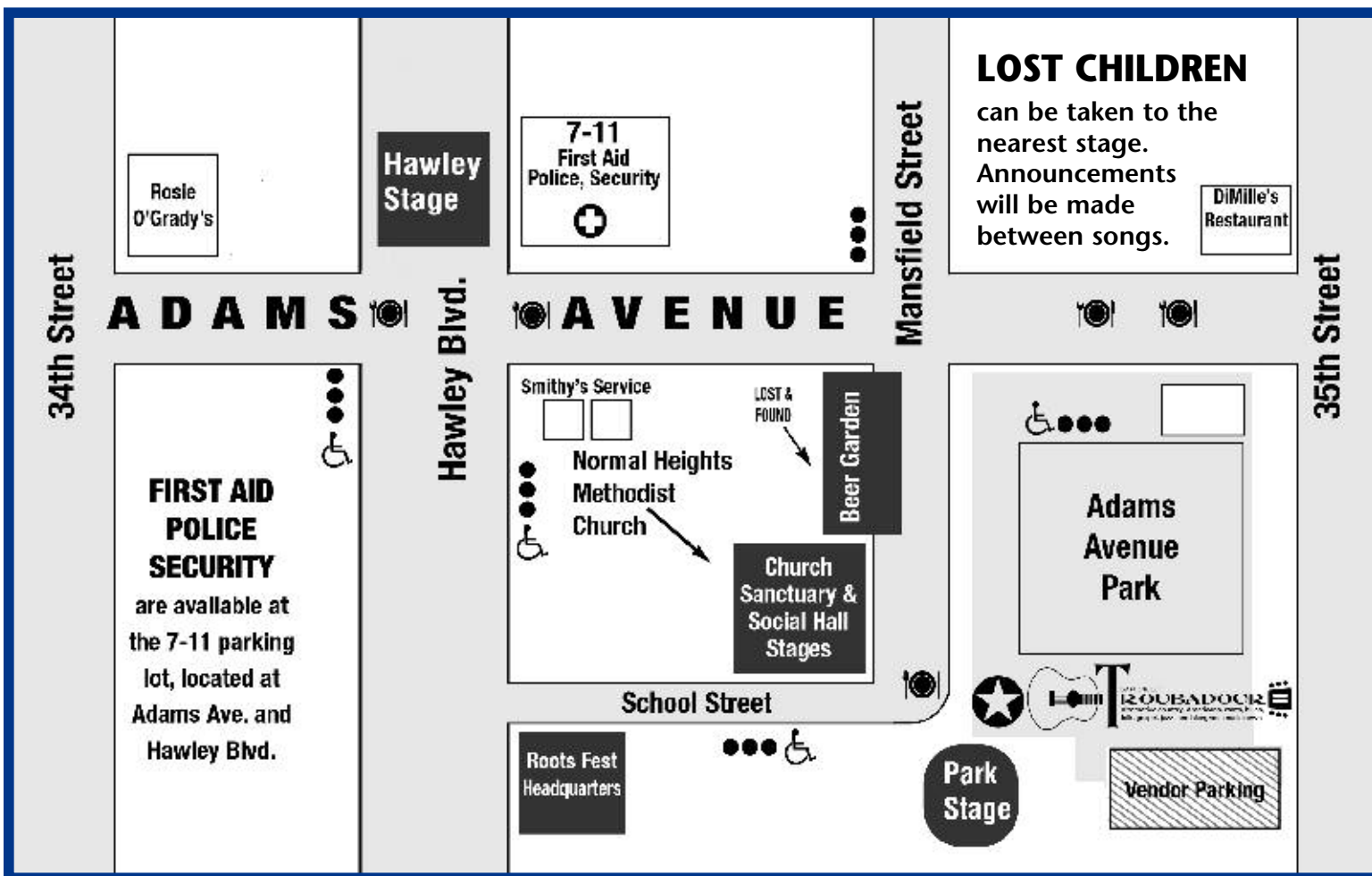
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Robin Henkel, continued from page 7.

each gig. He has opened for such top acts as Dizzy Gillespie, Bonnie Raitt, Arlo Guthrie, and Dave Mason. Henkel has also performed with Buddy Miles, John Hammond, Sha Na Na, and Big Jay McNeal.

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

Saturday: 5pm, Park Stage; 7pm, Song Swap, Church Social Hall/Sunday: 11am, Beer Garden

Folk Songs and Country Ballads

Martin Henry

Martin Henry is an excellent folk-country singer-guitarist-fiddler who was a near regular at these festivals back in the 1970s. Having come to San Diego in the late 1960s with the Navy, he stayed around to become a mainstay of the group of excellent musicians (that included Tom Waits and Ray Bieri) who got their start at the old Heritage coffeehouse in Mission Beach. Henry played at the San Diego Folk Festivals from 1969 through 1987. He currently works at the Old Globe Theatre in Balboa Park and has recently become active in music again.

Saturday: 4pm, Church Sanctuary; 5pm, Song Swap, Church Social Hall

Gypsy Jazz

Hot Club of San Diego



Formed in 1998 by French guitarists Patrick Berrogain and Alain Cola, Hot Club of San Diego perpetuates the tradition of jazz manouche or Gypsy Jazz, and is the only band of its kind in San Diego. After hearing this infectious music it is easy to understand why this style is growing in popularity here and abroad. As one writer

aptly wrote, "It is the music I hear in my happiest dreams."

Drawing from the spirited repertoire of legendary Gypsy Jazz guitarist Django Reinhardt, as well as timeless standards and original compositions, Hot Club of San Diego performs regularly in Southern California as a trio as well as a quartet using violin or accordion.

In addition to club dates, concerts and private parties, they have appeared on television, radio, and at festivals throughout Southern California.

Saturday: 6pm & 7pm, Beer Garden

Norwegian Folk Music

Lora Lee



Originally educated in classical violin, Lora Lee has enjoyed playing the traditional folk music of Norway on the Hardanger fiddle for the past 25 years. An ornate instrument, the fiddle has eight strings instead of the violin's four.

Lora's repertoire consists of folk music from a variety of regions of Norway. She performs both in concert and for dancers at Balboa Park's House of Norway events, Sons of Norway lodges, and ethnic Norwegian weddings. Lora plays with Kriss Larson's eight-piece Scandia Gammaldans Band for Scandinavian dance parties in Orange County. She is a charter member of the Hardanger Fiddle Association of America, and encourages interest in the Hardanger fiddle wherever she goes.

Saturday: noon, Hawley Stage/Sunday: 11am, Hawley Stage

Old Time Music and Fiddle Tunes

Monroe Avenue String Band



The Monroe Avenue String Band is an old-time string band that plays mostly

traditional fiddle tunes. Each member of the trio brings a different background to the circle, which makes for creative arrangements and a lot of fun. Chris Clarke, originally from east Virginia and influenced by area musicians who played traditional music and country blues, leads the group on mandolin, guitar, and assorted gizmos. Sarah on fiddle, feet, and vino, and Darren on guitar, mandolin, and spirits round out the group.

Saturday: 3pm, Park Stage; 6pm, Song Swap, Church Social Hall: 8pm, Beer Garden

Old Time Country, Bluegrass, and Folk Music

The Neverly Brothers



Mark Merrell, a transplant from the Midwest, and native Californian Steve Roche mix old-time country, bluegrass, Americana, and folk music to play an eclectic mix of

traditional tunes as well as to interpret obscure covers from a wide range of artists.

When the duo aren't performing at either the Adams Avenue Roots Festival or the Adams Avenue Street Fair, they manage the Beer Garden and its stage, enjoying the chance to meet a variety of musicians and folk heroes.

Saturday: 5pm, Beer Garden

Old Timey String Band

New Lost Melody Boys



Banging and sawing, from backwoods songs to fiddle breakdowns, this trio plays in the grand tradition of such legendary old time groups as the Skillet

Lickers, the Fruit Jar Drinkers, and the Delmore Brothers. As the New Lost Melody Boys, they are perhaps San Diego's premier vintage old timey string band.

Saturday: 11am, Park Stage; 6pm, Song Swap, Church Social Hall/Sunday, 4pm, Hawley Stage

Singer-Songwriter

Gregory Page



Musician/songwriter and producer Gregory Page was born in London, England to a musical family. As a teenager, he attended

Trinity College of Music where he studied classical guitar and composition. At the age of 16, Page moved to Southern California where he began tirelessly writing and recording his own brand of music. As the years passed, Page not only worked on his own projects but also began to work with an eclectic array of artists, including Jason Mraz, John Doe, Jewel, Tom Brosseau, Steve Poltz, and A.J. Croce. His collaboration and friendship with Croce enticed him to join Croce's label Seedling Records and to release his debut CD, *Love Made Me Drunk*. It is a rare gift to be able to convey the emotional depth that Page has delivered on his newest album and there is an indescribable sense when listening to his music that you have uncovered a secret.

Saturday: 5pm, Song Swap, Church Social Hall; 7pm, Church Sanctuary/Sunday: 3pm, Church Social Hall

Afro-Brazilian Folk Music

Angela Patuá



Afro-Brazilian folksinger, guitarist, and percussionist Angela Patuá got involved in show business in the mid-'70s while working for a circus company called Circo Real de Bengala. Moving to Rio de Janeiro in 1986 to pursue an acting career, Patuá also sang backup for Caruza and Flavio Venturine, among other local artists. In 1991, Angela Patuá moved to the U.S., touring New Orleans' club scene, and moving to Miami in 1995. Singing in different Brazilian native dialects, Portuguese and English, Patuá's debut recording, *Brasil Bantu*, was released by independent label Out There. In 1999, readers of Miami's *New Times* voted her Best Latin Singer. In 2001, her EP *The Force of the Sun* was released.

Saturday: 1pm, Beer Garden/Sunday: 2pm, Song Swap, Church Social Hall

Traditional Portuguese Music

Portuguese Mandolin Duo

The Portuguese Mandolin Duo's repertoire consists of ballads, fados, and folklore of Portugal. Sal Freitas, who began playing mandolin as a child 67 years ago, has performed in Portugal, Mexico, and Canada and is also a member of a jazz and folklore group that performs at an annual festival in Massachusetts. Freitas is also a member of the San Diego Orchestra Ensemble and a longtime member of the San Diego Mandolin Orchestra. Paul DaRosa is a proficient player of acoustic, lead, and bass guitar. His other gigs have included playing lead guitar for "Os Navigadores" and playing acoustic guitar for "Ze Duarte" while touring Europe when he was just a teenager. The Portuguese Mandolin Duo also performs for a variety of functions in the Portuguese community of Point Loma, including the week-long observance of the Holy Ghost Feast.

Saturday: 1pm, Hawley Stage; 2pm, Beer Garden

Old Time Hillbilly Music

Tanya Rose and the Buffalo Chip Kickers



Since being dragged out of retirement in the year 2000 by Lou Curtiss, Tanya Rose has done many solo gigs at the Roots Festivals, but these days likes

playing with the full sound of a band. A veteran of the coffeehouse scene during the "Great Folk Scare" of the 1960s, Rose rounded up a few friends from those days for the current version of the Chip Kickers. The group plays a diverse brand of old time hillbilly music, including 1940s' honky tonk and country music before the invention of bluegrass.

Clark Powell provides the instrumental direction to this group with his soulful Dobro style, fashioned after the late Bashful Brother Oswald, the man who gave Roy Acuff's band its unique sound in the 1930s and 1940s. Powell has been playing in local country bands for 40 years and backed up Rose at a live KSON radio broadcast of Wayne Rice's Bluegrass Anniversary Show in 2004. Rose's husband, Larry, played mandolin on that show and has played in all of his wife's bands since they were married 38 years ago. Bob Pearson is a veteran of the New Smokies and has been playing with the Roses for several years on both guitar and bass in a local bluegrass band.

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Fiddle playing for the troupe is handled by Don Hickox, a veteran of many local bands all the way back to Mother Grundy's Possum Hunters in the 1970s. The newest member of this group, but hardly new to traditional hillbilly music, is bass player Dave Avery, a retired police detective from Ohio who moved to San Diego five years ago and was quickly assimilated into the local acoustic music scene. He is also the perfect anchor for Tanya Rose and the Buffalo Chip Kickers, whose passion is to play hillbilly music both old and new.

Saturday: 2pm, Park Stage; 5pm, Song Swap, Church Social Hall/Sunday: 2pm, Hawley Stage

Traditional French Cajun Music

San Diego Cajun Playboys



The San Diego Cajun Playboys have been keeping Cajun French music going strong in Southern California with a full repertoire of traditional Cajun language music.

Along with original members Jon Grant (accordion, fiddle) and Bill Riddell (guitar), the group features South Louisiana-born Joel Breaux (accordion, fiddle) from Loreauville (pop. 860), and Greg Rasberry (triangle) from Iota and Crowley, Louisiana.

Sunday: noon & 1pm, Beer Garden

Traditional Italian Music

San Diego Mandolin Orchestra Ensemble

All of the members of the San Diego Orchestra Ensemble are also members of the San Diego Mandolin Orchestra, several of them for decades. Specializing in traditional Italian tunes, the quintet is led by Ted Scafidi on first mandolin, who is concert master of the San Diego Mandolin Orchestra and whose individual accomplishments include performing with the San Diego Symphony. Other members

include Sal Freitas on second mandolin, Bill Goldschneider on octave mandolin, Karen Dempsey on guitar, and Burch Erle on bass.

Saturday: noon, Beer Garden; 4pm, Hawley Stage

Americana/Acoustic Roots Music

7th Day Buskers



The 7th Day Buskers is an acoustic roots band who are a Sunday morning staple at the Hillcrest Farmers Market. It was here that the band formed one by one after Shawn P. Rohlf opened up his banjo case and started busking (an old European word for performing on the street) several years ago. Their huge repertoire of original and traditional material covers a wide range of styles, including bluegrass, folk, country, Irish, and blues. The Buskers are Robin Henkel on dobro; Melissa Harley on fiddle; Ken Dow on bass; and Rohlf on banjo, guitar, harmonica, and vocals.

Saturday: 3pm, Song Swap, Church Social Hall; 4pm, Beer Garden

Traditional Music from Ireland

Siamsa Gael Ceili



The Siamsa Gael Ceili band (pronounced Sheem-sha Gale Kay-lee) presents the traditional melodies of Ireland played in the old style.

The band's existence and main source of inspiration can be attributed to a Dublin man named Dave Page. An accomplished Irish piper, he played in the original Siamsa Gael Ceili Band during the early 1930s. He moved to San Diego in the mid-1970s where he met current band members John Tuohy (uilleann

pipes), Ian Law (flute), and Judy Lipnick (fiddle), teaching them his music and eventually passing his pipes on to John. Dave Page's influence can be clearly heard in the band's repertoire and style.

Saturday: 2pm & 5pm, Church Sanctuary

Folk and Blues

Anna Troy



Although only 22 years old, Anna Troy has already experienced the tantalizing intensity of life as a major label artist yet still enjoys the simplicity of being an artist on a local level. With just her

voice and guitar, she inspires audiences with the purity of her songs and the complexity of her guitar playing. Encompassing aspects of folk, blues, and pop, her music is deep and affecting.

Saturday: 5pm, Hawley Stage/Sunday: noon, Hawley Stage; 2pm, Song Swap, Church Social Hall

Appalachian Songs and Ballads

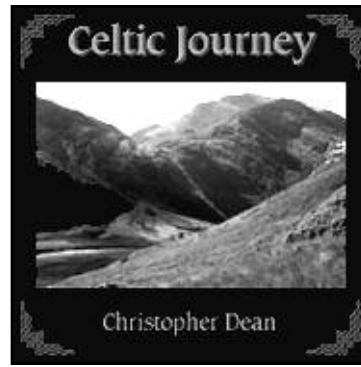
Mimi Wright



Mimi Wright, San Diego's own songcatcher, sings old mountain songs, mostly unaccompanied, sometimes with autoharp, and always with spirit

and a touch of wonder. If there's an unusual variant of an old time song to be found, Mimi will find it. Her Rocking Chair Concerts are always bright moments.

Saturday: 2pm, Church Social Hall; 4pm Song Swap, Church Social Hall



Christopher Dean Celtic Journey

by Kate Kowsh

If there's any truth to the old saying, "You can tell a lot about a man by the work he does," then Christopher Dean is a well-rounded, confident-but-not-flashy man of substance.

Listening to his third solo album, *Celtic Journey* is the equivalent of lying in the soft green grass on one of Scotland's rolling hills. The music commands control of all your senses, easing your mind back into a calmer place.

Complicated, intricate chord patterns push along every track, and there's not a minute left unmastered. Dean takes the time to let his nimble fingers execute each measure delicately. No rush. It's evident he's not afraid to take all the time he needs to get it right. As a result, he instills meaning, clout, and pride into each song.

A professional musician for over 40 years, Dean spent ten years studying Scottish and Irish musicology. According to the bio on his Website, it was at the urging and encouragement of friends Jimmy Keigher, Donnie MacDonnald, Dougie MacLean, and Edgar Cruz that he decided to start releasing solo albums.

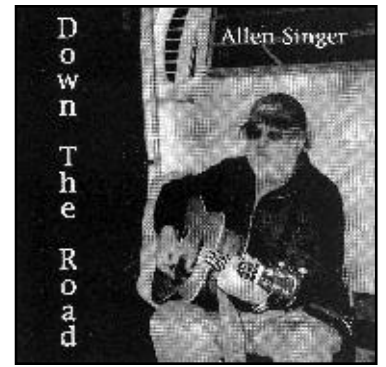
The CD's opening track is a cover of Scottish music legend Dougie MacLean's "Ready for the Storm," a favorite of Dean's, which MacLean wrote in memory of his great, great uncle Fergus, a crofter and fisherman from the Isle of Lewis.

Track four, "Greensleeves," is a tune that Americans traditionally associate with Christmas. Dean takes on this classic and reclaims it as the traditional English ditty it is.

Such is also the case with "Scarborough Fair," a popular classic, made popular by Simon and Garfunkel. In the liner notes Dean writes that this English folk song has roots that go as far back as the late medieval times. Putting his own stamp on it, Dean accentuates the song's more Celtic elements by slowing it down just a touch to give listeners a chance to soak in the light finger picking. Even still, he makes sure to preserve the distinct chord selections that made it such an exotic classic in the 1960s.

Even though this is an album backed by impressive credentials, with expert production from an artist who obviously did his homework, what makes it enjoyable to listen to is the beauty of music. None of the qualifications matter, just the work. *Celtic Journey* is all substance.

For more information, go to: www.cairneyhill.com



Allen Singer Down the Road

by Kate Kowsh

With his latest album, *Down the Road*, Allen Singer finally, and single-handedly, disproves the old belief that those who can't do teach. As a skilled musician and torch carrier of folk heritage Singer masters both.

A San Diego local, Singer, in addition to keeping the spirit of music alive through his recordings, also serves on the board of the San Diego Folk Heritage, a concert-producing organization. If that weren't enough, he also leads the San Diego Folk Song Society, created in 1957 by local treasure Sam Hinton, a great American folksinger, folklorist, and diatonic harmonica player.

A collection of cover songs and original material, *Down the Road* includes classics by legends Woody Guthrie, Johnny Cash, and Bob Dylan. Tucked in between are three of Singer's original songs. Perhaps one of the best ways to describe the validity of this body of work is to say that it'd be difficult for the untrained ear to differentiate which tracks are Singer's originals and which are covers of world renowned classics.

According to his bio, Singer plays guitar and sings folk, blues, country, traditional music, old time tunes, topical, and bluegrass music, and has a knack for picking the best songs to accentuate his strong, dusty voice. In the same way Tom Waits spits out his vocals and lobs them at you like emotion-filled bombs, Singer, too, has harnessed the ability to let his deep, at times raspy, weathered voice land firmly in the hearts of his listeners through their ears.

Devoid of self-conscious hesitation on Singer's cover of Alton and Rabon Delmore's "Deep River Blues," he lets all his vocal imperfections hang out. Like a good faux finish, it adds authenticity and impressive detail to the composition. A cover of Harlan Howard's "Busted" incorporates a little twang with the songs' old time, grassroots foundation. "Stealing," a Singer original, is one of those authentic, "o', my darlin'" kind of tunes that you'd swear you've heard somewhere before. Its tempo reminds me of a galloping horse, setting a real western, chewin' tobacco mood for its listeners.

A description of the album on Singer's website says "[it] takes you on a journey through American 20th century folk music, country blues, traditional, and early country music... Listen to the songs and the music that set off the 1960s' folk revival."

With *Down the Road*, Singer lights the spark for the modern revival.



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Bluegrass CORNER

by Dwight Worden

CLAIRE LYNCH COMES TO SAN DIEGO

This year looks to be a great one for hearing outstanding female bluegrass artists in San Diego. March brought Allison Krauss and Union Station to San Diego's Copley



Claire Lynch

Symphony Hall downtown, and April 23rd brings Claire Lynch and the Claire Lynch Band to the Del Mar

Powerhouse on the beach for two special concerts, one at 3

pm and the second at 5:30 pm, with a wine and cheese reception for attendees of both concerts held in between. I highly recommend that you don't miss this rare appearance by such a great singer and songwriter and her outstanding band.

By any measure, the Claire Lynch Band is high on the bluegrass world's A List, with musicians whose accolades include IBMA Female Vocalist of the Year and two Grammy nominations (Claire); five-time IBMA Bass Player of the Year awards (Missy Raines); and two-time IBMA Guitar Player of the Year awards (Jim Hurst).

Claire's collaboration with Missy Raines and Jim Hurst dates back to the days of the **Front Porch String Band**, resulting in a seasoned sound that is simultaneously unpretentious and richly textured. It's a down-home, front porch sensibility – until you realize that it's a rare front porch, indeed, that has ever hosted musicians of this caliber. Add to the mix mandolin player David Harvey who began touring at age 14 as a member of the Red Allen Band, is a veteran of Larry Sparks' band, and is featured on Larry Cordle's award-winning *Murder on Music Row* recording, and it's clear we're talking about one of the greatest bands currently on the scene.

A Sparkling Fusion of Tenderness and Power
Claire is justly recognized as "an astonishing vocalist who can convey tenderness and power in the same phrase" (John Hartley Fox) and "one of the most important female artists in American music" (Neil Haislop). Dolly Parton credits her with "one of the sweetest, purest, and best lead voices in the music business today."

Claire's harmonies have graced the recordings of many stellar contemporaries, from Ralph Stanley to Emmylou Harris. Linda Ronstadt cites her "beautiful effervescent voice," adding, "I love to listen to her and to sing with her."

And, by the way, if you've never been to a concert at the Del Mar Powerhouse, it is a treat in and of itself, as this intimate indoor venue sits right on Powerhouse Park on the Del Mar Beach. Tickets are \$18 in advance and \$20 at the door if available, but word has it that the concerts are likely to sell out. Tickets are available at all SDBS events or you can call Betty at (858) 205-3834.

WORKSHOP OPPORTUNITY FOR MUSICIANS

In addition to the two concerts in Del Mar, Missy Raines will offer a master bass workshop from 10:30 am to noon on Saturday, April 22, at the lovely new Hammond Ashley store located at 5889 Oberlin Avenue, Suite 106, in the Sorrento Valley area. Based in Seattle, Hammond Ashley has opened an impressive new San Diego store specializing in violins, violas, cellos, and basses, and has graciously offered to host the Claire Lynch Band workshops. Visit www.hammondashley.com for more information about the store. Also presenting workshops will be guitar

player extraordinaire Jim Hurst from 10:30 am to noon, and David Harvey, fiddle and



Del Mar Powerhouse

mandolin player for the Claire Lynch Band as well as master luthier, will present a mandolin workshop from 12:30 to 2 pm. Claire herself will present a songwriting workshop from 12:30 to 2 pm. To top it all off, from noon to 12:30 pm Claire and her entire band will conduct a band workshop and demonstration for all workshop attendees. This is a great opportunity to learn from some of the greatest bluegrass musicians in the business, to hear them play up close, and to be able to ask questions. The cost is \$45; advance registration is required. To reserve a spot, call Betty at (858) 205-3834.

SUMMERGRASS RUMMAGE SALE

Would you like to score some great bargains and help a good bluegrass cause? Come on by the Summergrass rummage sale on Saturday and Sunday April 1-2 at the Antique Gas and Steam Engine Museum, 2040 North Santa Fe Avenue, in Vista (the site of this year's Summergrass on August 25-27). The San Diego bluegrass community has collected everything from the bizarre to the sublime and it will all be for sale; all proceeds support the nonprofit Kids Music Camp at Summergrass 2006, so come on by, peruse, and buy that special something to help a kid attend music camp at Summergrass. For information, contact Richard Beesley at: (760) 726-8380 or email him at rbeesley@cox.net.

In the meantime keep picking and I'll look for you at these great San Diego events.



The Zen of Recording

by Sven-Erik Seaholm

BIG THINGS COME IN SMALL PACKAGES

As a writer of a column on audio techniques and equipment, there are plenty of opportunities for debate with regard to the topic of one's "sonic priorities": What's the best mic to utilize in a given circumstance? Which preamp should you use (or lust over) and why? Which monitors give you the truest picture of what's actually going on in your recordings? When should we EQ? Compress? Discuss...

The one thing we can be certain of is that there are nearly as many "right" answers as there are questions, which is to say that the recording process is nothing if not situational. One can also rest assured that whatever equipment we have, it's going to have to make do (insert sophomoric humor here). The varied results of this semi-arbitrary mixing and matching is part of the beauty of the craft. No two recordists (a term I much prefer over engineers) will capture things exactly the same way, just as no two producers will contextualize the resulting tracks in their recordings in quite the same fashion. This, of course, doesn't stop many of us from employing the most popular tools and sounds of the moment in an effort to make the "freshest" sounding records. Anyone doubting this need merely listen to any recording from the eighties. The gated snare once ruled this great land of ours with Phil Collins' pudgy fist and soon became an essential preset in nearly every product that has included drum sounds ever since. Nowadays, that explosive sound can still be heard occasionally, but its use has more to do with personal taste than overall fashion.

The answers to the opening questions often begin at the source. A great recording of a crappy instrument can sometimes be perceived as a work of genius (as in the case of Tom Waits' work over the last 20 years) but more often is simply heard as a crappy recording, no matter how much magic you've been able to work in the effort. Obviously, the musician's skill and artistry are always the primary focus, and starting with as strong a song as possible is paramount in the equation. But if you are recording a great voice, instrument, or amplifier, the game is yours to win or lose.

Local guitar amplifier designer Randy Bemis (bemisamps.com) is someone dedicat-

ed to the concept of great guitar tone, which was easily demonstrated on a recent visit to his workshop. During this field trip of overdriven discovery, my good friend Wayne Preis (owner of Webstrings.com and a damn fine guitarist himself) played his custom-built Stratocaster through a variety of Bemis' amps. There were a wide assortment of wattages, tube configurations, speaker cabinets, etc. on hand, and we must have gone through literally dozens of different combinations. As Wayne and I left our meeting with this talented and amiable artisan, one thing was abundantly clear: Every single one of the amps played through was stellar; its attention to sonic detail was matched only by its solid construction.

Later, Randy was kind enough to allow me to keep one of his amps on hand in the studio, The Bemis Old School Tweed Deluxe (\$1,295). The amp is relatively small, measuring 16 inches high x 20 inches wide x 8 inches deep. There are four inputs marked Normal 1 and 2 and Bright 1 and 2. The "1" inputs are higher gain for single coil pickups, and the "2"s are lower gain to accommodate higher output humbuckers. There are three "chicken beak" styled knobs marked Volume, Volume, and Tone. While I was initially confused by the identically labeled ones, it was soon obvious that one volume controlled the Normal channel and the other the Bright. Additionally, there is a Bass Contour switch tastefully tucked in the back of the amp between two tubes that, when engaged, tightens up the bottom frequencies, yielding some very satisfying punch. This switch operates on the bright channel only. The top panel also includes Standby and On/Off switches, as well as a red indicator lamp. The speaker was a 12 inch Weber Blue Dog.

There is no preamp Drive knob, rather the amp is merely turned up to achieve its grittier tonal shades. This may seem problematic to some of us who like where we live and don't wish to move, but the Old School Tweed Deluxe's power rating is an incredible 15 watts (!). This means that you can get all that rich, luscious power tube crunch without shaking the neighborhood and without resorting to the "simulated" distortion from foot pedals. Another cool trick this amp does is bridge the Normal and Bright channels together for even more overdriven fun. Simply insert a quarter-inch plug into the unused input of the channel you're in and connect it to the corresponding input on the other channel and voila! Double your pleasure.

On an Americana-tinged album project, the amp's clear, bell-like clean tones helped

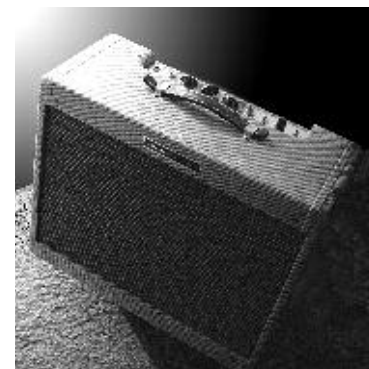


Sven-Erik Seaholm

provide some Telecaster guitar lines with such a brilliantly tailored EQ that they were laid into a dense mix with no additional tweaking required. A recent project featuring Christopher Dale and Momma provided the perfect opportunity to allow this amp's muscular alter ego to rear its beautifully ugly head. Guitarist Charlie McCree had already laid down his basic rhythm tracks using his trusty 1969 Ampeg Gemini amplifier. In an effort to broaden the tonal pallet of our mixes, I suggested that we might try using the Bemis amp for many of the solos and overdubs. Charlie was, as usual, "down for whatever" and we ended up tracking a bunch of great riffs and blistering solos over an afternoon. Upon listening to the playback, Charlie's response was, "Man, Swenson. That amp kicks ass." An observation that was subsequently repeated more than a few times during the sessions, as was the term "Sparkle."

In all instances where the Bemis Old School Tweed Deluxe was employed, I was astounded at how much this amp's sweet, three-dimensional tone "closed-up" my recordings. As a longtime home studio dude, I was also very appreciative of the later working hours afforded by this little wonder's lower volume. This is easily the nicest, most versatile amp I've ever recorded.

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



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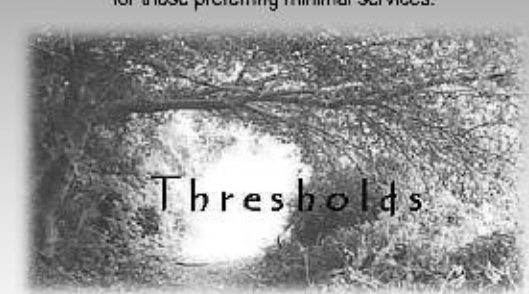
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Hosing Down

by José Sinatra

RITEs OF SPRING

The spurious debate over nudity in popular contemporary songs — long simmering in the cultural kitchen — has recently begun to boil. The angry, bubbly spatters are starting to scald the skin of the fruit of American freedom and infect its refreshing core. For a good time, call 853-1212.

If in possession of only a speck of logic or objectivity or honesty, any miscreant would easily, correctly lay the blame for the coming catastrophe precisely where it belongs: among the twisted hypocrisy of the holier-than-thous among us, the prissy idiots who invent and proclaim their own goodness while delighting in their mission to control what others see and hear. The same self-righteous humanoids who are still demanding front and back covers (during all times of non-use) for every naked compact disc, thus hiding from sight the shiny, sleek sensuousness of the surface, not to mention that shameless, gaping hole in the middle.

To this day they deny that compact discs evolved from long-playing records and 45s (or the "dinosaurs" as they call them) while ceaselessly warning that they are veritable magnets for the evils of the world, eager to distribute their gleanings through headphone and speaker throughout every village, farm, and freeway in this once-wholesome land.

How do you fight against these loonies who insist that every naked CD infects its very songs, rendering them naked as well? How do you respond to their own tired cliché, "If God had wanted CDs to be naked, he wouldn't have invented jewel cases and inserts!"?

Who better than the Beatles to give it to 'em good a while back? Bless 'em, they defiantly released their latest work under the brilliantly taunting title *Let It Be* — *Naked*. Gotta love the lads from Liddypool: still at the front lines of the Resistance, even with half their number fallen.

So, inspired by the Fab Four, I girded my thrilling loins specially, deciding to track down and expose the elusive president of the National Organization for Cleanliness, Unity, and Morality, Margaret Revere. I became determined to offer our readers a clear view of the organization, this overactive womb that seems to be constantly delivering litters of squealing constraints to our society, plopping them down randomly onto the soft hay in our mangers of liberty.

I also wanted to determine for myself if Ms. Revere is as much of a babe as I'd been told. And, tragically, she was indeed exquisitely beautiful: well short of 30 years of age, with a face a figure to fry eggs on.

Hose: First off, thank you so much for granting us your time.

Revere: Not at all. I enjoy your publication thoroughly, Well, except for one of your columnists who seems quite... confused...or afflicted. And your name again is...?

Hose: The Hose. Call me Hose.

Revere: Yes. Well, Mr. Rose, you wanted...well, our position on the appalling state of the arts, music particularly. It's fairly concise: we abhor the degeneration of what music once embodied...its universal, inspiring qualities are becoming or have become soul-numbing, family-destroying poisons.

Hose: Hot damn, you're beautiful.

Revere: Yes, there's still some beauty, I suppose, in gospel and polka music, but just about everything



Photo: Jesse Egan

The allegedly stable Mr. Sinatra (left)

else...if we don't wake up soon, we'll pay a terrible price.

Hose: Like the price we pay for freedom? Tell me, have you ever done any modeling?

Revere: I suppose just as a role model for upholding the values our country was founded on.

Hose: Is that Chanel I smell? Pristeen, maybe?

Revere: Perhaps it is the smell of the defeat of decency, and, yes, it's all around us those days. And it's choking us like Hell. Forgive my frankness.

Hose: Not at all. You're making me nostalgic.

Revere: As we all should be, for the glorious times before this plague of indecency first reached our shores [she shudders]. Oh, its seed was so potent, so overpowering.

Hose: Been there. Still am.

Revere: So much to blame! The beat of blues, then rock 'n' roll. Imitating the most intimate of personal activity...suddenly no longer intimate, but a big, sordid display. Then, sure enough, songs about...animals! Then songs about children! And then, perversely combined: "How much is that doggy in the window?" Disgusting, and a thinly veiled allegory for child prostitution.

Hose: That one's still around. Someone I know says little girls are still singing it when he hangs around playgrounds.

Revere: And then Donny and Marie with those vaguely incestuous innuendos. The longhairs with the drugs agenda. The ganstas and their crime agenda. And Michael Jackson, who ran away with those little blond boys he claims are his biological children! Incredible! Went to Bahrain, probably to get married to them. These must be the end times.

Hose: You mean time for the fat lady to sing?

Revere: Yes. And in her agony, the song won't be pretty.

Hose: Are other arts affected? Like dance?

Revere: Some kinds. No, a lot. Square dancing is fine, and we always approve classical ballet. And line dancing is acceptable for those without any real talent, as always.

Hose: Lap dancing?

Revere: Tap?

Hose: No, lap. Lap dancing.

Revere: I don't know what that is.

Hose: May I demonstrate for you?

Revere: Oh, please do. Does it come from Lapland?

Hose: One moment.

I turn on my ghetto-blast and the CD of Stravinsky's *Rite of Spring*. Margaret is smiling, in a glow of what must be divine anticipation. I request and am eagerly granted a brief moment to prepare for my demonstration, so I hasten to an adjoining room and quickly strip down to my speedo. I hear her humming sweetly along to the melody, then calling, "Oh, please hurry, Mr. Rose, won't you? I can hardly wait"

To be continued.



RADIO DAZE

by Jim McInnes

ROOTS FESTIVAL LINEUP 2006



Jim McInnes

It's April. My editor has asked that I write a piece even shorter than usual. This is because most of this issue is devoted to the 33rd Annual Adams Avenue Roots Festival.

Below are three columns containing 45 different names. Mix and match them to create the name of your favorite "roots" act.

This is really STUPID, but it might be fun!

- | | | |
|-------------|----------|-----------|
| Happy | Delbert | Trio |
| Twisted | Wayne | Edwards |
| Big | Cowboy | Guthrie |
| Slappy | Lonnie | Kornfield |
| Howlin' | Corky | Ford |
| Gigantic | Log | Aces |
| Bashful | Sonny | Hooker |
| Asthmatic | Roy | Brothers |
| Incredible | Doctor | Merman |
| Smooth | Weasel | Rollers |
| Sweet | Rockin' | Wheels |
| Colossal | Bayou | Boppers |
| Amazing | Skillet | Singers |
| Barking | Fairport | Johnson |
| Mississippi | Wynona | Pounders |

My favorite is *Mississippi Wayne Kornfeld's Asthmatic Skillet Pounders*. It's got that ring of authenticity, no?

Thanks for reading the *San Diego Troubadour* and enjoy the Roots Festival!

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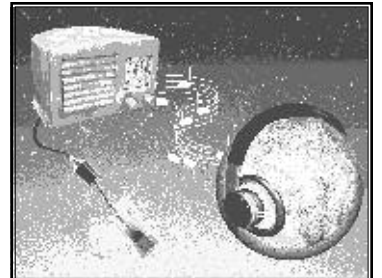
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"And the night shall be filled with music,
And the cares that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away."

— Henry Wadsworth Longfellow



Across the Internet and Around the World

by Richard F. Burrell

The advent of the 33rd Annual Adams Avenue Roots and Folk Festival is now upon us, and San Diego will once again be privileged to host this extraordinary musical event as the result of the incredibly dedicated efforts of myriad remarkable individuals, such as Mr. Lou Curtiss, who down through the years have put their hearts, passions, and herculean efforts into ensuring that the creative spirit of this roots music will continue to flourish and be enjoyed by generations to come.

It would seem to me that one of the true benefits of this festival, apart from the obvious enjoyment of two days of uniquely distinctive music, is the realization that we are the beneficiaries of a priceless legacy bequeathed to us by the artists and songwriters who comprise that rather extensive, but loosely defined, genre known as "roots music."

The vast spectrum of this unbelievably varied musical catalog of Americana, which encompasses the blues, country, gospel, cajun, bluegrass, tejano, zydeco, ragtime, and jazz, to mention just a few, has been immeasurably enriched through exposure to generations of ethnic musical influence from innumerable waves of immigrants from foreign shores, all contributing to the evolution of this wonderful cultural heritage.

This music is, in essence, an integral component of the roots that we all share in common as Americans and, as such, is one of the major contributing factors that has made us the nation that we are today. This treasure trove of musical heritage leaves one breathless with awe and is literally there for the asking, awaiting all those with naught but the desire to seek it.

It is with heartfelt gratitude and like-minded commitment that my colleagues and I at RadioASB applaud and support the tireless efforts of Mr. Curtiss and others who, through their belief in the significance and continuance of music as a cultural art form, are responsible for preserving the creative brilliance and musical genius of the roots music genre, which instills a deep sense of pride in our culture and our heritage.





Photo: Steve Covault
Matt Silvia



Photo: Steve Covault
Scott Wilson



Photo: Steve Covault
Carlos Olmeda



Photo: Steve Covault
Chuck Schiele Sr.



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Simeon Flick



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Robin Henkel & Anna Troy



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Bart Mendoza



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Host Michael Tiernan



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Sweet Elise



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Jack Johnson



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Nisha Rose



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Cathryn Beeks



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Mark Jackson

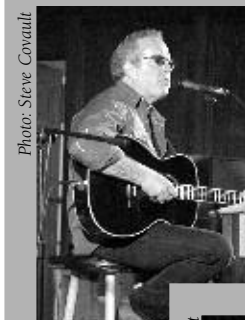


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Tom Russell



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Darol Anger



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The Kennedys & Carey Driscoll

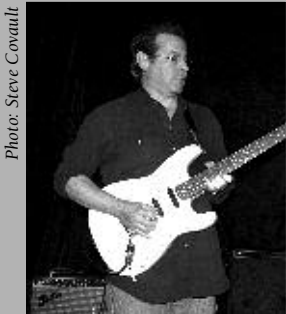


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Mark Twang



Photo: Steve Covault
Sharon Whyte



Photo: Steve Covault
Danny Cress



Photo: Steve Covault
Pam Hahn



Photo: Steve Covault
Jim Soldi & Eve Selis

san diego folk song society meeting



Photo: Steve Covault
Sam Hinton (center) with Larry & Tanya Rose



Photo: Steve Covault
Ken Graydon



Photo: Steve Covault
Shawn Rohlf



Photo: Steve Covault
Cash'd Out



Photo: Steve Covault
Tom Leon



Photo: Steve Covault
Marcia Claire



Photo: Steve Covault
Joey Harris & Mojo Nixon



Photo: Steve Covault
Walt Richards & Paula Strong



Photo: Steve Covault
Allen Singer and Patty Hall



Photo: Steve Covault
Chris Clarke (far left) et al.



Photo: Steve Covault
Opal sings 'I Want to Be a Cowboy's Sweetheart'



Photo: Steve Covault
The Neverly Brothers

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