

# T SAN DIEGO TROUBADOUR

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



September 2007

www.sandiegotroubadour.com

Vol. 6, No. 12

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# GET DOWN TO THE REP, THE JOINT IS JUMPIN'

## SURROUND EVENTS

Enhance your theatre experience by attending one of these provocative and entertaining events prior to a performance. Admission is free with your theatre ticket to "Ain't Misbehavin'". Check the website for updates!

## "CECIL LYTLE PLAYS FATS WALLER"

Saturday September 15  
7:00 pm - Lyceum Lobby  
(prior to the performance at 8 pm)

Renown pianist, recording artist and educator Cecil Lytle will present his acclaimed performance and demonstration of stride piano techniques. Spend 40 minutes with a master musician and storyteller as he plays the keys and shares his unique insight into the music and the life of the great Fats Waller.

San Diego treasure Cecil Lytle is an internationally renowned jazz and classical pianist. He has performed globally with the Boston Symphony, San Francisco Symphony, Boston Pops, Beijing Conservatory of Music and at Royal Albert Hall in London. Mr. Lytle's musical recordings include "Rags, Blues, The Boogie Woogie...and a Sweet Goodnight," "The Naked Gershwin," "Canti Del Sole and Canti Lunatici" by Pulitzer Prize winning composer Bernard Rands, "HYMNS: Improvisation on old Baptist Hymns" and "Ragtime Piano for Four Hands." His many honors include six awards and fellowships from the National Endowment for the Arts, First Prize at the Franz Liszt International Piano Competition and an Emmy nomination for the PBS series "The Nature of Genius." As an educator, he is a former Provost of Thurgood Marshall College at UCSD and a founder of the UCSD Preuss Charter School.

Winner - 3 Tony Awards®  
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# AIN'T MISBEHAVIN'

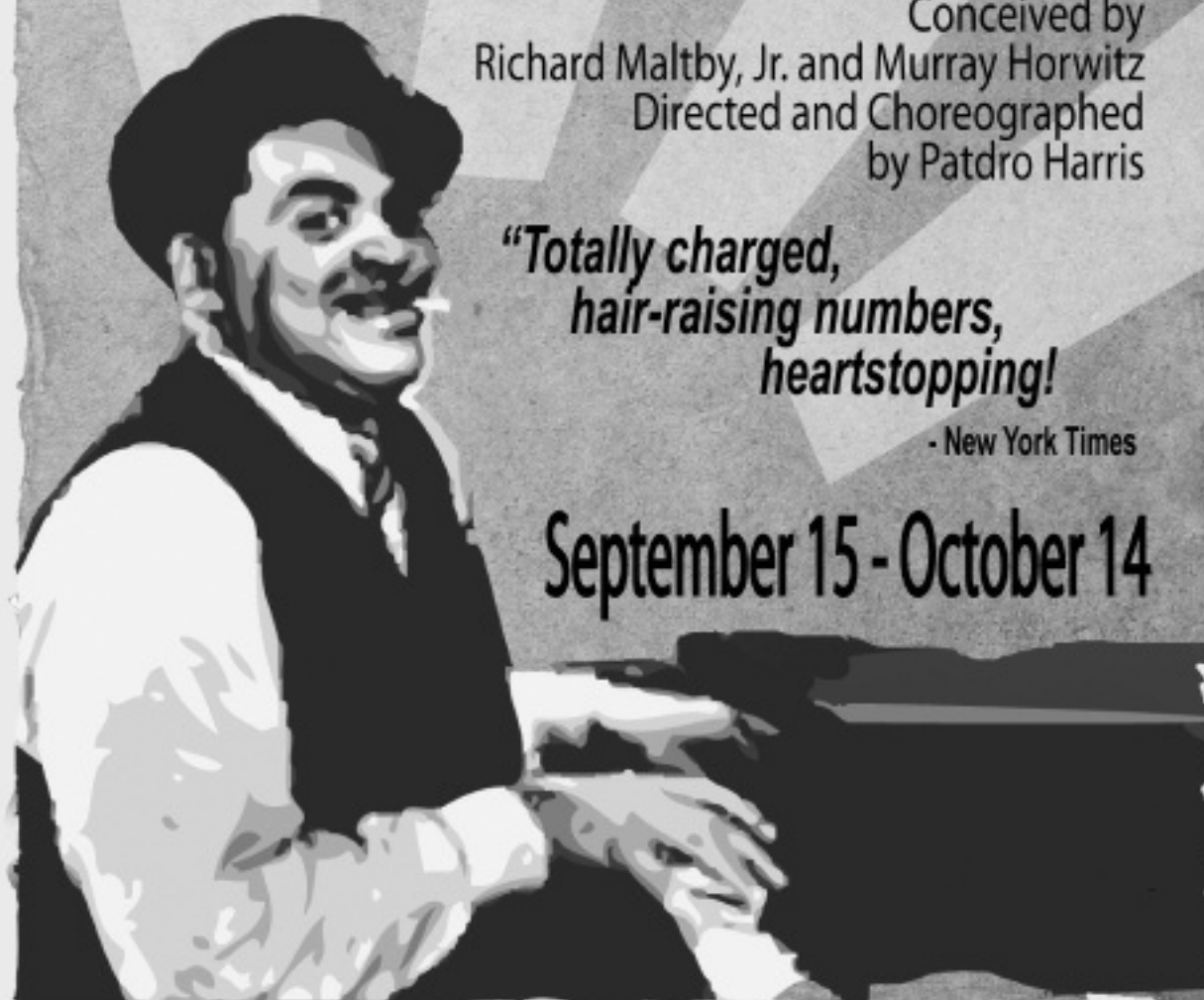
## The Fats Waller Musical Show

Conceived by  
Richard Maltby, Jr. and Murray Horwitz  
Directed and Choreographed  
by Patdro Harris

*"Totally charged,  
hair-raising numbers,  
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September 15 - October 14



## "SAM'S SALON"

Hosts Experts on Fats Waller and the Harlem Renaissance  
Thursday, September 27 -  
7:00 pm - Lyceum Lobby.  
(prior to the performance at 8 pm)

Join the REP's Artistic Director Sam Woodhouse for an intimate conversation with Lou Curtiss and Sara Johnson for insights about the life and music of Fats Waller and the incredible creative explosion of creativity that was the Harlem Renaissance.

Lou Curtiss is San Diego's foremost jazz historian and host for 20 years of the "Jazz Roots" radio program on KSDS ( 88.3FM in San Diego ) on Sunday nights at 8 pm. The Lou Curtiss Sound Library owns every recording ever made by Fats Waller, including " lots of pretty rare stuff." A journalist and owner-operator of Folk Arts Rare Records for 40 years, Mr. Curtiss has programmed music for over 50 festivals including the Adams Avenue Roots Festival, San Diego Folk Festival and the Adams Avenue Street Fair.

Sara Johnson is a scholar who is a specialist on African American history and the contributions of the Harlem Renaissance. Ms. Johnson is an Assistant Professor of Literature of the Americas at UCSD and holds graduate degrees from Yale and Stanford Universities. She co-edited " Kaiso! Writings By and About Katherine Dunham " which was named one of the top 10 arts books of 2006 by the American Library Association.



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*Ain't Misbehavin'*  
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**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.

**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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**SUBMITTING YOUR CD FOR REVIEW**

If you have a CD you'd like to be considered for review, send two copies to: San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038.

**SUBMITTING A CALENDAR LISTING**

Email your gig date, including location, address, and time to [info@sandiegotroubadour.com](mailto:info@sandiegotroubadour.com) by the 23rd of the month prior to publication.

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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.

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**FOR THE RECORD**

After running an article on the Blue Guitar last month, the San Diego Troubadour was informed that people were calling the phone number appearing on one of the posters that accompanied the article. Whichever phone number was called is no longer valid; those posters are over 30 years old! The correct phone number to call is (619) 283-2700.

The Blue Guitar folks would also like you to know that they have four full-time luthiers working on the premises, so if your instrument needs repair, there's never a wait.



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**MAILBOX**

Dear Mr. Curtiss;

In defense of Greg Campbell's DVD, *Keepin' It Real* [reviewed in last month's issue], have you thought that maybe these are songs that he has arranged out of his own appreciation and would like to bring them back for the sheer enjoyment of playing them? Audiences LOVE to hear those old songs at his performances and he is a humble if not relaxed and genuine "REAL" entertainer. When he performs you can just sit back, relax and enjoy these songs and his soothing voice and mellow guitar style adaptations (Where did you get the Beatles? I have his DVD and I don't recall a Beatles song being on there unless he has played one with Tom Boyer when they do a gig together? And they discussed it being absolutely sacreligious doing ANY Beatles song unless it is done note by note perfect!!!) The DVD is to market Greg's live performances so that people will either 1.) come back to see him in person with a greater varietal song list 2.) take the DVD with them if they can't come see him perform live if they are out of towners and enjoy his laid back style of entertaining.

Do you remember "Austin City Limits"? The stage was set up like that for a purpose. I think it states in your "Mission: To promote, encourage, and provide an alternative voice for the great local music that is generally overlooked by the mass media; namely the genre 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." Does Mr. Campbell's DVD and



his music NOT fit into your Mission? Aren't you being a little off the mark in your criticism or have you taken criticism too far? I thought you would be a little more supportive of Greg Campbell since he has been around the San Diego Music Scene for such a long time and his artistry has grown so much with his guitar. His talents go beyond the acoustic realm. Did you know that he is an accomplished Bassist and has accompanied Tom Boyer on his first two CD's as well as other San Diego Artists? You failed miserably to look beyond your own first impressions and look a little deeper into that DVD.

Sincerely

Dennise A. Varner, RN,BSN,PHN-C,CCM-WC,CCM

You know, the day of the critic is coming to an end I think. People are just too thin skinned, particularly fans.

Greg's a nice guy. He's a great guitarist. I'd really like to see him be successful. Doing covers that were big hits for other folks just doesn't float my boat. Maybe in the future if we have misgivings about a CD, we should just skip the review. Then it'd probably get out that we didn't review it so we must not like it.

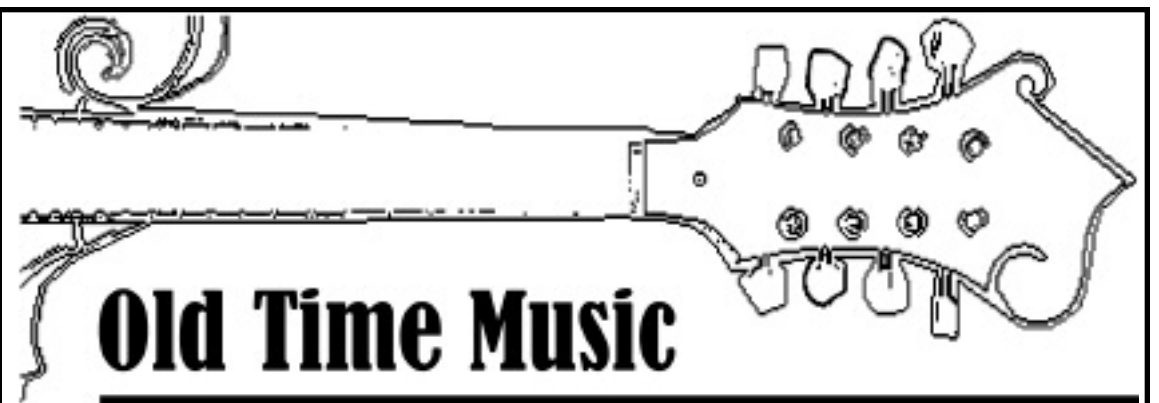
Lou Curtiss

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# Recordially, Lou Curtiss

## ALL ABOUT THOSE LIFETIME ACHIEVEMENT AWARDS

It's getting time for the San Diego Music Awards and additions to their San Diego Hall of Fame. As a member of that group (since 2000), I have a right to bitch and moan about some of those who have been left out for no rhyme or reason except that Kevin Hellman and gang think the past goes back about 20 years at best and they don't realize that some of the people I'm going to mention here, most of whom have departed this old blue world, would bring our little Celebrity Club some notoriety and pizzazz.



Sam Hinton

The first has to be **Sam Hinton** who, it could be said, invented the folk song, at least in San Diego. What can I say about Sam? He was the first artist billed as a folksinger back in the 1930s in a vaudeville act for "Major Bowes

Original Amateur Hour," the "American Idol" of its day. He made around 10 classic LPs for Decca, RCA Victor, and Folkways, many of which are still in print. He cut a classic group of recordings for the Library of Congress in the late 1940s. He did a regular TV show of American folksongs back in the late 1950s and early 1960s, did hundreds of school sponsored concerts, all of the 20 San Diego Folk Festivals, and, except for the past two years, all of the Adams Ave. Roots Festivals. He played folk festivals in Newport, Rhode Island, Winnipeg, Vancouver, UCLA, Berkeley, Philadelphia, and the Smithsonian, and represented San Diego in all of them. This year the music Lifetime Achievement Award goes to Nick Reynolds of the Kingston Trio, who to my knowledge has never been a part of any San Diego scene, festival, or club. While Nick is a nice guy and probably deserving, to put him before Sam ought to be against the law.



Slim Gailliard

The second has to be **Slim Gailliard**, who I wrote about in the last issue of the **Big T** (check it out online at [www.sandiegotroubadour.com](http://www.sandiegotroubadour.com)). To have a voo-t-o-reeny member of the Lifetime Club would be mellow as a cello.

The third would be old smoke type **Rogers Smokey Rogers** came to the San Diego area in the late 1940s after working most of the previous decade with Spade Cooley, Tex Williams,



Smokey Rogers

Jimmy Wakely, and Texas Jim Lewis. During the 1950s, "The Smokey Rogers General Store" was daytime television's most popular show in San Diego. During that decade Smokey owned and operated the Bostonia Ballroom, El Cajon's Valley Music store, and still commuted to L.A. on the weekends to work with Tex Williams on his TV show. Smokey was also a hit country songwriter (he wrote the million seller "Gone" for Ferlin Husky and "New Spanish Two Step" for Bob Wills, and wrote his own top ten hit "A Little Bird Told Me" in 1948. His Western Caravan made records for 4 Star, Coral, Capitol, Starday, and Shasta, and he is a member of Nashville's Country Songwriter's Hall of Fame. There's no one on the San Diego Country music scene today that even comes close to Smokey in terms of how well-known and well thought of he is. Country music, western swing, San Diego, and Smokey Rogers are all synonymous.



Joe Liggins (top) & Jimmy Liggins

The fourth would have to be a double entry: Normal Heights' own **Joe and Jimmy Liggins**, both together and separately, owned a big piece of the West Coast R&B scene in the 1940s and early 1950s. They came to San Diego in 1932 and both graduated from Hoover High School (Joe in 1938 and Jimmy in 1946). They played together and owned a club here in San

Diego for a time. Joe started to record for Exclusive in 1942 when he wrote his first big hit, "The Honeydripper," which didn't chart until after the war in 1945. He went on to record a whole string of hits, including "Got a Right to Cry," "Tanya," "Blow Mr. Jackson" and "Roll 'em" for Exclusive. Later in the 1950s he recorded "Pink Champagne" and "Frankie Lee" for Specialty, which became hits. Jimmy started out as a member of Joe's band (Joe played piano and Jimmy played guitar) but soon left for his own career as both a bandleader and a prize fighter, training with Archie Moore. He had top ten hits with "Teardrop Blues," "Don't Put Me Down," and "Drunk" (all on the Specialty label). From 1958 to 1978 Jimmy owned the Duplex record label. Joe remained active in the record and concert business until his death in 1987 while Jimmy Still remains part owner of a

music school. Both made a lasting impact on San Diego's music scene.



Ella Mae Morse

The fifth would have to be **Ella Mae Morse**, who hit the big time with Freddie Slack's Band and "Cow Cow Boogie" (the first big hit on Capitol Records in 1942) and "House of Blue Lights" (also with Mr. Slack in 1946). Ella met Freddie Slack, who was piano to her chirp in Jimmy Dorsey's Orchestra, after graduating from San Diego High School. It was only two years later that they were together as the King and Queen of Boogie Woogie and had hits, besides the two above, like "Pig Foot Pete," "Mr. Five by Five," and "Down the Road Apiece". Later Ella went out on her own and had solo hits on Capitol like "Blacksmith Blues," "40 Cups of Coffee," and "Oakie Boogie." And this Boogie Woogie Lady is from San Diego and certainly deserves a little recognition for that distinction.



Merrill Moore

The sixth would have to be San Diego's own boogie woogie piano man **Merrill Moore** who, along with being a premier Capitol Record session pianist, was a direct influence on such piano rockers as Jerry Lee Lewis. Merrill spent most of his career playing in and around San Diego. In the 1950s he was part of the long running "Cliffie Stone's Hometown Jamboree" TV show and a staple of many Las Vegas country shows. His prized boogie woogie piano records (reissued as a double CD set on Bear Family Records) have never lost their popularity. Merrill always rode the line between country, rockin' boogie woogie, and jazz and he was an influence on others in all three fields. He could jump from a session with Speedy West and Jimmy Bryant to one with Howard Roberts, and then play rockin' piano for Wanda Jackson. He could come from a tour opening for Carl Perkins in Europe to the piano bar at Mr. A's in San Diego and do a guest shot on a Buddy Blue CD along the way with songs like "Hey Bartender, There's a Big Ol' Bug in my Beer." His own great version of "House of Blue Lights," "Red Light," and so many others from the late 1940s into the late 1990s kept San Diego and audiences around the world tapping their feet. He belongs in that Hall of Fame, Mr. Kevin.



Johnny Walker

Seventh would have to be our own displaced Yorkshireman **Johnny Walker**. Johnny came to San Diego sometime in the early 1950s from a place called Hull in Yorkshire in the northern part of England, and he brought quite a musical heritage with him. Johnny was, and still is, a song collector and passer on of same. As an important hub of the San Diego Folksong Society, a regular concert giver, and one who appeared at so many of the San Diego Folk & Adams Ave. Roots Festivals, Johnny has songs that are part of the litany of those who have known and listened to him all these many years. He had a knack for taking a well known song by an English artist like Ewan MacColl or Louis Killen and making it his own. "I'm a Rambler from Manchester Way" is Johnny's song and so are "Cushie Butterfield" and "The Lion and Albert." Stories don't sound right when I listen to my Stanley Holloway 78s; Johnny should be doing them. Johnny was always the local

connection when I brought someone from the British Isles to one of the festivals. He always made them feel like, "Yeah, there's someone who that performs and knows about our music." Johnny came from a rich musical heritage that was nothing like the music here in San Diego, yet he made that Heritage a part of our city. For a Lifetime of giving songs he belongs.



Sam Chatmon

Eighth would have to be **Sam Chatmon**, who came to San Diego in 1967 the first time from his native Hollendale, Mississippi (near Jackson). Sam first made records as a member of his family band, the Mississippi Sheiks in the late 1920s and with his brother Lonnie as the Chatmon Brothers in 1934. After his brothers Lonnie and Harry passed away in the late 1930s, Sam retired from playing except for backing up his brother Bo (aka Bo Carter) or his close friend Eugene Powell (aka Sonny Boy Nelson) at a dance. Sam was rediscovered by Arhoolie Records' Chris Strachwitz in the early 1960s and by San Diego record collector Ken Swerilas a year or so later. Ken and Phyllis Swerilas invited Sam out to San Diego, which marked the start of Sam spending six months of each year in San Diego for the next 15 years. I sort of became Sam's manager during that period and got him gigs and recording sessions where I could. We managed to record LPs for Blue Goose (John Fahey helped me record that one), Flying Fish, Rounder, and Advent. There was also an LP recorded for an Italian label titled "Hollendale Blues" and some sides for a German label (or maybe it was Dutch). At any rate, Sam recorded quite a bit. He even did a song about San Diego's festival, with lyrics that said, "Mr. Lou says you can shake your shimmy with any woman you please" Sam was a great songwriter who wrote the words to the Mississippi Sheiks' original version of "Sittin' on Top of the World" and "Corrina Corrina, Where You Been So Long?" both of which have become blues standards (Corrina was Sam's first wife whom he was married to over 50 years). Sam also wrote the words and music to such double entendre classics as "I'm an Old Screwdriver," "Good Eatin' Meat," "P Stands for Push," and "Old Ashtray Taxi, Put Your Butts Over in Here." Late in Sam's life he was a resident artist at the Tennessee World's Fair and part of an Alan Lomax anthology "Views of the Noble Old" on his American Patchwork PBS series, but the 15 years Sam spent visiting our city influenced so many young folk and blues singers and pickers and gained him a big following. I don't think he'll soon be forgotten.



Tomcat Courtney

Ninth is **Tomcat Courtney**. Born in the farm country south of Waco, Texas, sometime in the mid 1920s, Tom Courtney started working the honky tonks and juke joints around his area as a tap dancer in the travelling show of Texas blues great T Bone Walker, who taught him to play guitar. For the next 20 years Tomcat was on the road working circus minstrel shows, honks, and clubs. In the post war era he played in bands with Freddie King, Little Johnny Taylor, his brother-in-law Smokey Hogg, and Smokey's cousin John Hogg. In the late 1960s he moved to the San Diego area and has stayed here playing music since that time. He played his first San Diego Folk Festival in 1971 with his then partner Henry Ford Thompson. It was about that time that he started a 10 year residency at



Lou Curtiss

the Texas Tea House in Ocean Beach, where just about every young white boy guitarist would come, do his time in Tomcat's band, and go on to a career making lots more money than Tom ever did. Tom is 76 plus years old and is still at it playing clubs (check the calendar on page 18 for several weekly gigs at the Turquoise Cafe Bar Europa). He's got two or three CDs out now too, which you can buy from him at his gigs. I noticed that he's nominated for a SDMA award in the Blues category this year, but he'll probably be beat by some white boy (wouldn't it be ironic if it was some white boy who used to play in his band?). The guy deserves a Lifetime Achievement Award. He's been playing the blues most of his long life. Hey, wouldn't it be great if some white boy got the award and then said, "Hey, I can't except this award. the guy who deserves it is Tomcat". That'll probably never happen.

Number ten is **Sister Helen Sanders**, who is a great old time sanctified gospel shouter in the tradition of Sister Rosetta Tharp and Clara Ward. She lives right here in San Diego and when Steve Lavere and I were putting together the first San Diego Blues and Black Music Heritage Festival, she electrified the Sunday gospel performance with her talented family but mostly her own electrifying performance. She appeared the next year at the 16th San Diego Folk Festival, again electrifying the crowd. Associated with the Gospel Center, Church of God in Christ (near the Imperial Traffic Circle) in Southeast San Diego, I saw her there a couple of times after that, but I'll never forget her thundering voice that San Diego didn't ever hear enough of. Her Lifetime Achievement was to bring that great voice of hers to that congregation and those two all too brief festivals.

So that's ten people you should consider. Others might include Roy Hogsed, Thomas E. Shaw, Tex Ivy and the Texas Ranch Boys, Johnny Best, Buck Wayne Johnson, Fro Brigham, Connie Haines, Cactus Soldi, Johnny Downs, Okie Bob, Bonnie Jefferson, Fred Gerlach, Judy Henske, Walt Richards, J.J. "June" Jackson, Robert "Rock Me" Jeffrey, Ervin "Big Daddy" Rucker, Gene Porter, Teddy Picou, Jesse Wilkins Jr., Don Hogsed, Terry Preston (aka Ferlin Husky), Ed Douglas, and a whole lot more. Maybe I should start my own Folk Arts Rare Records Lifetime Achievement awards, or maybe the *Troubadour* should, or maybe you guys at the San Diego Music Awards can get it together. Oh, yeah.



Jelly Roll Morton

**Ferdinand "Jelly Roll" Morton** played piano at the U.S. Grant Hotel piano bar in 1918. He quit because they wouldn't pay him as much as the white musicians were making. He is noted to have said, "I make more money on tips in whore houses in New Orleans than I ever made in San Diego." He went to Tijuana and got a job playing at the Kansas City Bar for three times what he was making in San Diego. While there, he wrote one of his most famous piano pieces, including "The Kansas City Stomp." The original title of the piece was "San Diego Stomp," but he changed it after the U.S. Grant incident. I saw an article in the *U-T* about San Diego songs a couple of days ago. Too bad we can't include a song about San Diego by one of the fathers of traditional jazz on that list. If you agree with me that any of these people ought to be included. Write Kevin Hellman and tell him about it. He's a nice guy. He might even pay attention.

Recordially,  
Lou Curtiss

SAN DIEGO FOLK HERITAGE PRESENTS  
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<p><b>OCEANS APART</b> Friday, Sept. 14 7:30pm San Dieguito United Methodist Church 170 Calle Magdalena Encinitas \$15 (members: \$12)</p>	<p><b>15TH ANNUAL SEA SHANTEY FESTIVAL</b> Sunday, Sept. 16 11am - 5pm Star of India, Embarcadero with the Jackstraws, Salt Park &amp; Dunderfunk, Gilman Carver, Oceans Apart, WestIn Weavers, Ken Graydon Entry included in price of admission to Museum. <a href="http://www.sdmartime.org">http://www.sdmartime.org</a></p>	<p><b>MARK JACKSON BAND</b> Saturday, Sept. 29, 7:30pm San Dieguito United Methodist Church 170 Calle Magdalena Encinitas \$15 (members: \$12)</p>
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# Wanda Jackson from Town Hall Party to Adams Avenue

by Steve Thorn

Following last year's torrid set by Sun Records' legend Sonny Burgess at the Adams Avenue Street Fair, this year's fair will be highlighted by the preeminent *femme fatale* of '50s rockabilly: Wanda Jackson.

Wanda belongs to a small group of '50s rockers who still tour on a regular basis and possess the pipes to perform live renditions of songs originally recorded more than a half-century ago. Judging from recent YouTube posts and her latest CD, *I Remember Elvis*, Wanda's vocal prowess remains remarkably strong and consistent.

The performer's childhood was not unlike an episode from a John Steinbeck novel. Wanda was born in 1937 in Maud, Oklahoma, a small Midwestern community east of Oklahoma City. When the dust bowl disaster and the ramifications of the Great Depression made life in the Sooner State difficult, Wanda's father, Tom Jackson, followed the lead of his fellow Oklahomans and moved his family out to California.

Once out on the West Coast, young Wanda began guitar and piano lessons in earnest. Her proficiency on these instruments and the opportunity to see the giants of western swing (Bob Wills, Tex Williams, Spade Cooley) performing live planted the seeds of Wanda's future vocation.

The Jackson family relocated to Oklahoma City when Wanda was 12. During her high school years, Wanda found herself in the enviable position of having her own daily radio show, the grand prize for winning a local talent contest. Western swing great Hank Thompson, best known for "The Wild Side of Life," heard one of Wanda's broadcasts and offered her a

singing position with his group, the Brazos Valley Boys.

Wanda's first encounter with record company politics would produce an ironic contrast to experiences later faced by the Beatles. When the Fab Four were roundly rejected by the British subsidiary of Decca Records, the Beatles would later be actively pursued by Capitol for the American market. Just the opposite happened to Wanda Jackson. After being turned down by Capitol ("Too young," said the suits), Wanda cut more than a dozen songs for Decca.



Jackson, recording for Capitol Records

The Decca recordings feature Wanda in fine singing voice, making her way through a fairly predictable country-western terrain of heartbreak ballads. But in 1955, a meeting with a former Memphis truck driver nicknamed "the Hillbilly Cat" would prove prophetic.

Wanda joined an extensive touring caravan called the Ozark Jubilee. A poster from the July 20, 1955 show at the Arena

Building in Cape Girardeau, Missouri, featured the following lineup: Johnny Daume and his Ozark Ridge Runners, Bud Deckelman, Wanda Jackson, and the Hillbilly Cat, aka Elvis Presley.

Already inspired by the public response to his Sun label recordings ("Good Rockin' Tonight," "Blue Moon of Kentucky"), Elvis encouraged Wanda to give rockabilly a whirl. "He broke into my train of thought and made me realize I could stretch myself," said Jackson in a *Rolling Stone* interview. "I could do more than I thought."

With Elvis and Wanda setting concert stages on fire with their acts every night, Capitol Records executives began to question whether they were too hesitant in their earlier rejection of Miss Jackson. This was, after all, a label that already boasted Frank Sinatra, Dean Martin, and Nat King Cole in its stable. A label like that couldn't afford to



The queen of rockabilly in the 1950s



A promo shot of Jackson in 1959



Wanda Jackson today

be caught napping on the erupting rock and roll volcano. The executives signed Wanda in 1956 and she stayed with Capitol for 17 years.

Wanda took Elvis' advice to heart and, from 1956 to 1961, recorded some of the greatest rockabilly records of all time ("Fujiyama Mama," "Cool Love," "Mean, Mean Man"), her distinctive raspy vocals duplicated – but never surpassed – by others. On some sessions she was accompanied by Gene Vincent's Blue Caps, while the majority of recordings featured the great double-necked guitar of Joe Maphis. Also contributing heavily to the excitement of the early Capitol years was the late Merrill Moore, the San Diego boogie woogie pianist, best known for "Down the Road Apiece" and "House of Blue Lights."

Her best known song, "Let's Have a Party," cracked the top 40 in 1960 and was featured as a memorable cameo appearance in Peter Weir's film *Dead Poets Society*. It's heard in the background as the repressed prep school boys take teacher Robin Williams' message of *carpe diem* to heart.

"Let's Have A Party" and a few more numbers concluded the party, so to speak, as far as Wanda's early foray into rockabilly was concerned. For the remainder of the '60s, Wanda had a successful career on the country music charts. In 1971, Wanda and her husband (and manager) Wendell Goodman became born-again Christians and credit the experience to the longevity of their relationship (they were married in 1961). Wanda released several gospel albums and her rockabilly records of the '50s began to demand good prices on the collector market.

But would the world ever heard the rasp onstage again? In the '80s, European fans, who have never forgotten her, arranged for comeback appearances across the pond. In the United States, Wanda participated in a successful collaboration with longtime fan (and former San Diegan) Rosie Flores. Wanda sang on duets with Rosie on the latter's *Rockabilly Filly* CD in 1995 and hit the road with Rosie on an ambitious tour that brought out in Wanda the stage electricity she had exhibited on the old Ozark Jubilee tour.

In recent years, there's been a tribute CD by various artists titled *Hard-Headed Woman: A Celebration of Wanda Jackson*, and Wanda's critically acclaimed album from 2003, *Heart Trouble*. The *I Remember Elvis* CD breathes new life into the tired old concept of another Elvis tribute album. Backed by veteran musicians Don Randi (a keyboard-playing member of LA's famed Wrecking Crew) and Blondie drummer Clem Burke, Wanda focuses on the material Presley sang when she toured with him. She even performs a song about the friendship ring Elvis gave her along the way.

Wanda told *Rolling Stone* she still has the ring, adding, "My husband says it's all right."



Jackson and Elvis in the 1950s

## STILL MAD ABOUT THE GAL

"Wanda Jackson, singin' like a Saturday night special. Wanda Jackson, the pride of Maud, Oklahoma, shaking a leg and taking an R&B song and making it rockabilly. Wanda Jackson, an atomic fireball of a lady, could have a smash hit with just about anything."

– Bob Dylan, host of "Theme Time Radio Hour"

"Wanda has the jump on all of us. She was there right around the time Elvis found the place where the songs of Bill Monroe and Junior Parker collided. More importantly, she doesn't just know the name of this music, Wanda still knows how to get the rock to roll."

– Elvis Costello, from his liner notes to Wanda Jackson's *I Remember Elvis* CD.

"Her voice, a wild-fluttering thing of sexy subtleties and sudden harshness, feral feline purrings and raving banshee shrieking...she was a girl who could growl."

– Nick Tosches, author of *Unsung Heroes of Rock 'n' Roll*

"For nearly 20 years I've been trying to get Wanda Jackson added to the pioneers of country and rockabilly that have graced the stages of the festivals I've worked on. Finally this year Steve Kader got her, with not a little prompting from me, for the Adams Avenue Street Fair."

"I first saw Wanda at the old 'Town Hall Party' in 1956 or so backed by Joe Maphis' great band that could rockabilly with the best of them. Mostly that first time she sang country songs like her first big hit "I Gotta Know." Next time out was late 1959 and "Let's Have a Party" and "Fujiyama Mama" were both on the charts. That was one of the most electrifying performances I've ever seen. Joe Maphis and Larry Collins played twin double-necked Mosrite guitars behind her vocal and she stayed on stage nearly 45 minutes, which was unusual for a barn dance show like "Town Hall." Shortly after that show she played in the San Diego area – at National City's Westerner night club. I tried to get tickets, but they were sold out and except for a few times on the Springfield, Missouri "Ozark Jubilee" TV show I never saw her again, but I've spent many hours listening to her records."

"This lady can still do it and it's a real treat to have her back here in San Diego."

– Lou Curtiss  
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# Somebody Knows You When You're Down and Out

## How Michael James Moore Turned his Music into a Ministry to Help Others

by Kent Johnson and Liz Abbott

In today's day and age, the papers are full of stories about celebrities who go into rehab; what you don't read about are the hundreds of people – the unknowns and have-nots – who really need the help that a rehab center has to offer. Some rehab centers, like the Green Oaks Ranch in Vista, cost money and require a sponsorship in order for someone to be admitted. If those unknowns and have-nots find themselves at the bottom rung of society, they're lucky if they can find a rescue mission just to get a meal and a warm place to sleep, let alone to find the help they need to get their lives back on track. Enter Michael James Moore.

Following five years of sobriety Moore was inspired to write a song, which came to him coincidentally five years to the day that he put the bottle down. Not only was writing the song, called "Five Years Ago Today," a life-changing experience for him, he knew that he wanted to help others to the same. Sinner became saint and the rest, as they say, is history.

Having produced two CDs since then (*5 Years Ago Today* and *The Rapture*), Moore's motive never was to seek fame or notoriety but to help others find their way and attain their place in society. Following his father's footsteps, who has had a ministry since the 1960s, Moore found his path paved with divine inspiration and blessings.

The *San Diego Troubadour* went up to visit with Moore, who lives in Oceanside, to find out more about this warm and friendly man. As the three of us sat on his porch overlooking the avocado and fruit trees to the ocean in the distance, he shared his story on this lovely, balmy day.

Michael James Moore grew up in Southern California during the 1960s and 1970s, and, like most of his peers, spent his time surfing, drinking, getting high, playing a little guitar, and having fun. However, the drinking and getting high didn't stop, and it wasn't until he turned 40 that Moore "hit the wall." By then, though married with two children, he had pretty much dropped out of society. Moore said, "I was a mess; I was in bad shape." With his wife as the catalyst, and for the sake of his kids, he knew he had to get his life together.

**Michael James Moore (MJM):** After I made the decision [to quit drinking], I had to put myself in an environment where nobody was drinking and to try and connect with people who had good things going on in their lives. I was very self-destructive.

So I went to a church in my neighborhood and started working with the landscapers. I wanted to work for God, so I just showed up one day and started working. I worked all day every day and into the evening. I just needed to get clean and sweat it out.

I also decided that I wanted to do something to help others, so I'd go over to Green Oaks Ranch and pick up anyone who wanted to go, and we'd drive them to church on Wednesday nights. They'd all sit up in the front rows.

**San Diego Troubadour (SDT):** What kind of church? Is it progressive or traditional Christian?

**MJM:** It's progressive – the New Venture Church in Oceanside. That went on for about five years. I was in isolation during that time. I didn't go out, not even to a barbecue, because it was associated with beer. I was working but not socializing.

So I had this vision. I wanted to get back into music, because once you have it in you it doesn't go away, but the alcohol had snuffed it out. And I'm sitting there on the fifth anniversary that I quit drinking, and this song title pops out. I

knew I had to record that song.

I'm not an engineer, but I had a small Casio recorder that I used to mix it all in and get it all done. It was my first recorded song. After that, I figured that I was supposed to die now. For some reason I believed that I was supposed to write this song and die, since my liver was probably shot. I thought I was a dead man. And then this other song popped out. And then another . . .

I'm a very introverted person. That's part of the problem with alcoholism. I started drinking because I wasn't comfortable with people. But when I quit, the songs started coming again. A year later I had an album done. It took me a year in my room. I sat here for a year punching buttons and I don't even sing.

**SDT:** You have a very nice voice, though.

**MJM:** Thanks, but it was pure luck. I really needed to get these out. I had a CD burner and I'd burn them one at a time in real time, which took me 35 minutes per CD. I'd sit there all night and burn CDs and the next morning, I'd hand them out to the homeless people on the street. I did that for a year. Then I went and bought one of those stacks that can burn 50 CDs an hour. I've probably handed out 5,000 CDs over time and that evolved into helping people down at the Bread of Life.

**SDT:** Is that a Mission?

**MJM:** Yes. If you're at the Bread of Life, you've hit bottom. You've got no money, no food, no hope. That's how it is with the people who go there. So I went down there to see if I could help. First I started guarding their bikes. Then I was a dishwasher, a server, a guard at the door. I did all the jobs there. About three years into this, I got my first opportunity. This girl came in and she was smiling. She said, "I quit," and my heart started pounding. I called Green Oaks Ranch and became her sponsor.

**SDT:** That was your first case?

**MJM:** Yes. I went for a ride on that one, though. Up and down, up and down. About six months in, she went off the wagon. I was devastated. She moved away. But during the time I first got to know her, I wrote the song "Into the Light." I wrote it for her, you know? It's a pretty heavy song. After that,

another opportunity came to sponsor someone [at Green Oaks Ranch], and then another. So it was like I was in the flow. Now people were actually coming up to me and asking for help.

So I went from writing my first song to a song about that girl, which morphed into my ministry to get people into rehab. MJM Records became a full-blown ministry from that point on. By the way, that girl called me from Idaho about three months ago. She's living on a ranch and doing very well. I was so excited. The moral of the story is that it wasn't a waste of time.

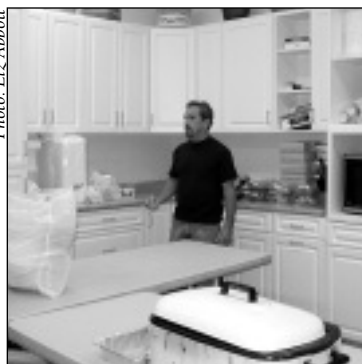


Photo: Liz Abbott  
Moore in the kitchen of the Bread of Life Rescue Mission

**SDT:** That's your reward.

**MJM:** It was huge. When she called, I was in a slump. Someone else I'd put into rehab had been kicked out.

**SDT:** And you take it personally.

**MJM:** It's difficult not to.

**SDT:** It's defeating when you try to help someone and it isn't working. You start questioning whether it's really a help or a hindrance.

**MJM:** Well, it's not my work anyway. I have to realize all I can do is be the vehicle and God does the work. All I do is make myself available. I just do it. Wherever he tells me to go, whatever he tells me to say, I just do it and it always works out.

**SDT:** So, you are mostly there to be an ear for these people – for them to unload their burdens – and you don't deliver sermons. It's more about being a friend?

**MJM:** That's how I witness to them. I just go there every Wednesday. I haven't missed



Photo: Liz Abbott  
Michael Moore in his home studio

a Wednesday in five years. I take them sushi. I bring sushi every Wednesday night. I wondered what I could do that would be really freaky. Everybody gets Taco Bell, or McDonalds, or pizza. What's the one thing they don't get? They don't get healthy food. I wondered what would be really cool to show them that I care for them and love them? Bring them sushi! I started that years ago and it became the thing that I do. It paid off because of that girl I was telling you about. We were having a conversation and I told her I knew why she came to the Bread of Life. And she said, "It was the sushi." I was totally excited because it was a small thing I could do that had a big impact on somebody's life.

**SDT:** The smallest gesture may be the most important one you've ever done in your life.

**MJM:** It's huge. When winter rolled around, I just bit the bullet and said, "You know what? Everybody gets a hoodie!" So I started buying hoodies and I'd bring them in every Wednesday night, because it gets cold up here in the winter. It's freezing. And that had a real impact because it's tangible. I was laughing because I thought the Oceanside Police Department was probably wondering what was up. Because everywhere they looked, people were walking around with MJM Records hoodies and I was thinking I'd be getting a call from them pretty soon. But you know, they never called.

So that's what I do. I give them my CDs, I give them tee shirts, and serve them sushi, and I just shut up. I serve them coffee because I always have it ready with cream and sugar, and they think I'm the best bartender in the world. This took years and years of rapport.

I've gone from one or two people asking for help to four or five people a week now. They'll say, "I want to get straight," and I'm like, "Okay, here's the number for Green Oaks Ranch." I don't deny anybody. I tell them I'll sponsor them because the one thing I know is this: the fallout ratio is huge. For them to call every day and do it

consistently and then to get in there for an interview and be accepted takes a lot of work.

**SDT:** So it's a matter of space availability.

**MJM:** Yes. So I say yes to everybody and now I have all these people in the pipeline waiting to get in. I want them to go to Green Oaks Ranch because it's the best and the people I sponsor are ready to die.

I began doing this because I knew that it was a divine gift and I made a commitment to do everything in my power to get my music out there and try to help others. I'm not a very good musician. I'm not a very good singer. I wasn't skilled enough to go out in the music world and perform and make money, so I'm not even close to that kind of stuff. I decided to use what I have to the best of my ability.

On Saturday, September 15, leading Christian musicians will gather for a Songwriter Showcase at the Sunshine Brooks Theatre in downtown Oceanside. Special guest singer-songwriter Bob Bennett (Matters of the Heart), along with Oden Fong (Mustard Seed Faith) and popular local Christian artists G-7 (Jon and Karyn Imel) are scheduled to perform. Moore will host the concert as well as play some of his songs.

Saturday, September 15, 7:30pm at the Sunshine Brooks Theatre, 217 N. Coast Hwy. 101, Oceanside. The concert is free.



Photo: Liz Abbott

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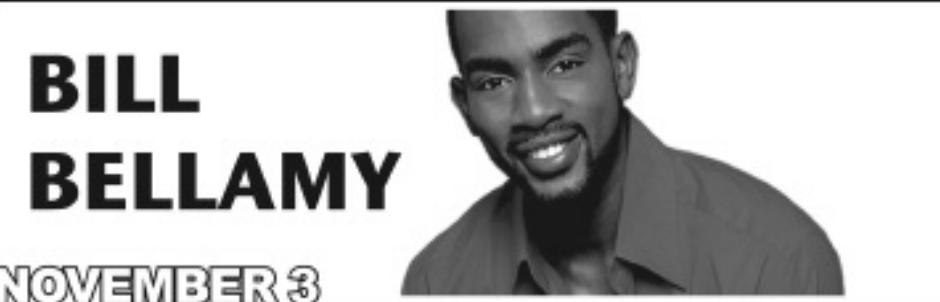
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by Allen Singer

Dane Terry walks into the room holding his harmonica cases, a couple of metal cups, and a small violin-like case for his chubby bass harmonica. Dane has come to play and sing the blues. He performs mostly with diatonic and chromatic harmonicas, but his collection also includes tremolo, octave, bass, and even chord models.

I first met Dane five years ago at SloJam, an ongoing musical get-together started by Walt Richards more than 20 years ago, where musicians of all levels still come to play and jam with each other every third Friday of the month out at the San Carlos Recreation Center.

Dane got his first Hohner vest pocket harmonica when he was only five years old, a gift that inspired Dane's musical odyssey. Sometimes parents don't realize how a simple gift can be larger than that one act of giving.

# DANE TERRY

"Mr. Chromatic" Can Really Play the Harmonica

Dane's parents were always involved in music; his dad played jazz guitar, mainly standards, and his mother loved to sing. His family musical history can be traced back to Arkansas and traditional American roots music. Dane also plays guitar, which he uses to compose and work out melody lines. He's been known to play bass and washtub bass and also might keep rhythm on a wood board with tambourine-like rattles while performing. He has a bluesy singing voice that could thrill a church choir.

Dane is a modest guy who loves his harmonicas and knows a great deal about them.

I've joked that Dane knows more about harmonicas than the Hohner harmonica company itself. Mostly a self-taught player, Dane has taken lessons with Eddie Gordon of the Harmonica Rascals, jazz player Bill Barnett, and blues master Rod Piazza. Performing with Dane is truly an experience in living in the musical moment. He puts himself fully into the music. As he puts it, "Harmonica is the only musical instrument you literally breathe through when you play. It's similar to singing, and you're playing your whole body. This gives the harmonica a uniquely expressive character, like the human voice." Dane's playing is genuinely heartfelt, tied directly into his heartbeat and musical soul. He swings the music. You can always tell when it's Dane playing through his voice and harmonicas. He's a wonderful example of what Dizzy Gillespie used to say, "Learn the basics and go out and blow."

Over the last couple of years I've played blues and traditional American roots music with Dane in several concert settings. Our practice sessions are never tedious rehearsals; rather, we see ourselves always as a work in progress. Dane will try different harmonicas to open up the song. He'll sometimes play cross harp and at other times diatonic style. He has also used metal cups, like a jazz trumpeter, to create a larger sound with a more metallic resonance and echo. He's always experimenting, sometimes venturing out on a musical limb to find new ideas and reach new sounds in each song he plays. He's very comfortable with improvising and shifting rhythms to phrase the song.

Many harmonica players try too hard to sound like Little Walter, Sonny Terry, or Charlie Musselwhite, to name a few greats, but



Dane Terry (left) and Allen Singer at the Sam Hinton Folk Festival in June

Dane plays Dane. He plays with the passion of a singular artist. He's an unassuming guy with a vast amount of talent and approaches the blues with reverence and respect. When Dane performs a song like Robert Johnson's "Love in Vain," it's not rocked up, overly dramatized, or black-faced. He's as comfortable performing and reinterpreting an old chestnut like "Canadian Sunset" as he is when he explores the vast treasury of music called the blues. He makes each song his own. Every time he does a song, you experience the man at that moment in time. Dane plays blues, folk music, bluegrass, traditional roots music, classical, and jazz and can't be easily pigeonholed.

Dane once pointed out, "improvisational music is an ongoing conversation; it's not just about the song or the players, it's about the listener, too." For him, the most important components of a performance are imagination, honesty, and passion. He says, "I'd rather play one note that touches your heart than a hundred that deafen your ear." Dane's approach is reflected in both his playing and singing. He enjoys sharing his knowledge and has given lessons. He's not a condescending player but

realizes that he has a wonderful gift that needs sharing, so he enjoys taking you along with him on his musical journeys.

Dane played with me at this year's Adams Avenue Roots Festival. Out there on the stage, you are immediately joined in his intensity and joy and can feel Dane's musical heart. Playing with Dane, you get a sense that you can walk out on a musical tight rope and not fall off.

Dane also plays and sings around town with the group A Fifth of Blues, an electric blues band. He sings the blues and plays harmonica with the band in that old traditional Chicago style once played by Muddy Waters, Willie Dixon, Jimmy Reed, Bo Diddley, and Howlin' Wolf. Dane is definitely Mr. Chromatic, a moniker Dane coined to let you know he plays both chromatic and diatonic harmonicas. His skill and style is that of a virtuoso, although he'd deny it vehemently. Dane's journey is an exciting musical voyage that any musician would long to take. Listen to him and you'll be greatly rewarded.

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by Will Edwards

Urban bike culture is a phenomenon that has taken hold in cities across the country and, indeed around the world. For some, it is a community of environmentally concerned commuters and for others it is a group of friends who share a fascination with all things bike. The range of participants is varied - a rare combination of people from all walks of life who find a common thread and connect outside their normal social, political, or economic frames. While urban biking is not new to San Diego, recent developments within that community indicate the emergence of a deep subculture that is coming into its own.

This is a preamble to a realization that musician and biker, Aaron Bowen, had earlier this year. As a biker, record producer, and songwriter, he is familiar with subculture. By seeing the respective needs and virtues of the two groups, Bowen has started something original within both communities simultaneously (a subculture within subcultures, if you will). He saw the opportunity to build a bridge between them by honoring what each needs and what each has to offer.

Bikers assemble rides and they need destinations. Musicians, on the other hand, need to be destinations! While



Bowen was making plans in the spring for the release of his second full-length CD *The Supreme Macaroni Co. Ltd.*, he pondered whether the twain should meet. So, he coordinated a "ride" and promoted the CD to bikers while doing the normal promotion for musicians and music fans at the same time. One thing led to another and before long, painters, jewelers, photographers, and artisans of all types (and subcultures) were expressing their interest in participating in the event too. Ultimately, the tables and chairs typically found scattered around the floor of Lestat's West (in Normal Heights, where the show was to be held) had to be removed in order to make room for everyone to showcase their wares.

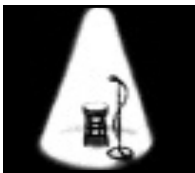
The event was a smash hit! More than 50 bikers were in attendance (and received a discounted cover charge for riding to the event). The usual musical

suspects rolled up as well and all the artists' friends and family came too. A dozen separate artisans of various types showed off their creations and painter/musician Angela Patua, even painted an interpretive piece, live, during the event. Woodblock printers, jewelers, and photographers shared their work and, for an evening, everyone helped to create an uncommon and open exchange of creative energy. As a CD release, the show was a success, but it begs the question,

"What can a concert [or art gallery] be?" The answer, in this case, was both unconventional and highly successful.

If you are sorry you missed it, don't fret. Bowen has coordinated a follow-up event in collaboration with local musicians, artists, independent record label Tangled Records, and his new urban biking magazine *Velo Culture* (www.veloculturemag.com). The event will, again, be held at Lestat's in Normal Heights on Saturday, September 8. Once again painters, photographers, musicians, and even a baker will showcase their offerings. Musical performances will include Aaron Bowen (and family), Rob Deez, Tim Mudd, and others. Also making a repeat appearance will be the juice and cookie table that helped to keep spirits high during the first event in spring.





Story by Michael Alvarez  
Photos by Dennis Andersen

Breezing into Rebecca's Coffeehouse for a late morning interview, Sara Petite displays the same vivacious energy that she brings to the stages upon which she performs. She is bright, attractive, and brimming with stories about life, family, and music. Often described as an Americana artist, her sound is an earthy fusion of folk, bluegrass, country, and mountain music with surprising flashes of pop and rock. She steadfastly affirms that "it's all Americana." Her singing voice, which has been likened to that of June Carter and Dolly Parton, is the tie that binds the varied styles she blends. While she has a healthy respect for the classic genres in their purest forms, she confidently asserts that she does what she wants when it comes to making music. Such an approach can be a risky proposition for some, but her CD *Tiger Mountain* shows that it is the right one for her.

"It's been a real learning experience," says Sara about the process of recording *Tiger Mountain*. As the sole writer of all 11 tracks, she had the artistic vision firmly in place, but the technical side of getting her songs tracked in the studio was an education in itself. Sara and her co-producers opted for a very direct approach to recording. The arrangements are very clean, allowing every vocal and instrumental track a chance to shine. The resulting album is stylistically varied, at times introspective and at others just plain fun. The songs range from the rough-hewn bluegrass of "Huckleberries" and "Standing on the Corner" to the modern alternative pop of "I'm Leaving" and "Old Friend." There are forays into the spaces between genres as well, making for a

very satisfying collection of tastefully written and heartfelt songs.

Originally from Sumner, Washington, Sara comes from a large family whose members and history inform her lyrical imagery through and through. She speaks with obvious relish when relating stories of such colorful characters as her grandfather, who as a pioneering representative of the aviation industry, sold a plane to Elvis. In this capacity he also spent a good deal of time in the Middle East and once dined with King Fahd of Saudi Arabia. She wrote a song called "I Hope You Still Fly in Your Dreams" after watching his battle with Alzheimer's Disease. The CD's title track, "Tiger Mountain," was written about her beloved grandmother who recently passed away. At first blush it might sound like a short little country/bluegrass ditty, but it's really a mini-epic, condensing years of Petite family history into its short running time. With some wistfulness, Sara expressed a wish that her grandmother could have heard it. When speaking of these two songs, she visibly tried to keep her emotions in check, and it was very touching to witness. That she could readily show such vulnerability to a person whom she had met mere minutes before is a testament to her openness as an artist.

Then there is her Uncle Irving, the namesake of a song that will be included in a future release. It was he who purchased the Tiger Mountain property in Washington, which became the family's emotional home base. A lifelong animal lover, Uncle Irving has cared for numerous pets throughout his life, including chickens, a dog, a goat, and even an abandoned bear cub. Sara very proudly points out his authorship of several nature books that have appeared on the *New York Times* best-

seller lists. She happily reports that the song "Uncle Irving" is a consistent favorite with audiences when she and her band play it live.

Among her earliest musical experiences were piano lessons. Like most kids, she dutifully took them without truly appreciating their full value until much later. Nowadays she concentrates on singing and playing the guitar, but is well aware that learning the piano was key in giving her a solid foundation upon which to build her own music. Growing up, she was exposed to classical, bluegrass, country, R&B, and rock 'n' roll. A cross section of her favorite artists includes the likes of Dolly Parton, Loretta Lynn, June Carter, Johnny Cash, Bob Dylan, the Who, the Rolling Stones, Tom Petty, John Mellencamp, and Hank Williams. The diversity of her listening habits is what fuels the wide range of genres she works in to this day.

It wasn't until her early 20s that she wrote her first song. As the story goes, she picked up her brother's guitar after a hard day at work and improvised some lyrics about her boss. When I reminded her of this, she flashed a knowing smile then related an early experience of singing in front of others. Because she was so heavily influenced by her favorites, her singing voice was thick with a country inflection even though her speaking voice is entirely bereft of it. When performing during her school years, her audience of classmates found this to be extremely funny. That she was completely unaware of this disparity made them laugh even harder. Despite such a humble beginning, she had

already caught the performing bug and started down that path, which led her to pursue her musical dreams. Yet in her words, "Even I'm surprised that I ended up doing this!"

Sara earned a degree in political science and international relations and held down a "real job" for some time. Through it all, she wrote songs and performed at local open mics. Good fortune led her to the Ould Sod, a local Irish pub where she got involved in a benefit concert for Amnesty International. Finding herself on the bill as a performer, she got a band together and has been playing shows ever since. Her early stage persona was described as rather shy, but experience soon taught her to be comfortable as the focus of an audience's attention. Such is her confidence now that she can handle the occasional drunks, hecklers, and generally unruly patrons with a firm but tactful hand. A favored technique is to make a game of it by throwing it back at them, but with a twinkle in her eye.

Locally she has played such popular San Diego venues as Lestat's, Tio Leo's, the Belly Up Tavern, the Whistle Stop, and the Ould Sod. Her travels throughout the country have included appearances in Mississippi, Tennessee, and of course the state of Washington, where she enjoys a hometown following. Most impressively, she has experienced some success abroad, having completed two tours of Ireland and the Netherlands. After selling CDs at one Irish gig, she fondly

recalls how she returned some three weeks later to find the audience singing her own lyrics back to her. Sara's positive press comes from places as far as Belgium, yet one doesn't have to go so far afield to find her accolades. Two of her songs, "Coming Home" and "Shine Some Heaven" made it to the semi-finals of the 2005 International Songwriting Competition in Nashville, a feat that is made considerably more impressive when one considers the 15,000 other entries she was up against. Other songwriting competitions where she made a strong showing were the Great American Songwriting Competition, the Great Waters Folk Festival, and the 2006 Portland Songwriting Contest. Currently she is a nominee for Best Americana Artist in this year's San Diego Music Awards.

Her frequent companions onstage are not just one, but actually two different bands: The Tiger Mountain Boys and The Sugar Daddies. Which band she chooses depends on the kind of show she wants to stage. The Tiger Mountain Boys are a rustic bluegrass ensemble, and when Sara plays with them, they put on a variety show, complete with appropriate

attire. Quite obviously, they take their name from the Petite family's Washington state homestead, and their stage personae are inspired by the residents of Tiger Mountain. Dave 'Banjoski' Bandrowski hails from New Orleans and is also a member of the Monroe Avenue String Band. Johnny Kuhlken plays a variety of instruments including the washboard, jugs, spoons, and snare. He is a member of the Nards, the Macanany's, and the Slidewinders. Upright bassist Wade Maurer is a full time Tiger Mountain Boy and was

also a member of the Macanany's. Maurer and Kuhlken are also members of the Sugar Daddies, a band whose name is a send up of their average ages (they're reportedly 40-somethings). Joining them in this lineup is lead guitarist Rick Wilkins who also contributes mandolin, banjo, harmonica, and backing vocals. According to Sara, the Sugar Daddies' sound is like "a twisted road where Dolly Parton meets Tom Petty, and Loretta Lynn meets Dylan and Springsteen. Honky tonk Americana".

Whether performing with one of these bands or accompanying herself on guitar, Sara creates an instant rapport with her audience. At a recent appearance at Solana Beach's Belly Up Tavern she immediately charmed the crowd with her friendly, affable manner and humorous anecdotes. Though originally booked as a band, she unexpectedly found herself taking the stage alone. As the opener for Lance Miller, she had less than an hour onstage so she made every minute count, treating the audience to choice cuts from *Tiger Mountain* as well as a healthy dose of new material. Saving most of her stage time for the songs, she gave just enough background for each to make them meaningful. Wisely, she avoided the pitfall of becoming overly chatty. I noted with some amusement that her banter took on more of a Southern drawl as her show progressed. A high point of the performance was

"Even I'm surprised that I ended up doing this!"

— Sara Petite







# Sara Petite

## Her ♥ Is Where Her Home Is



munity at large. She invited a veritable Who's Who of local talent to perform. In addition to Sara and the Sugar Daddies, such local luminaries as Cindy Lee Berryhill, Annie Dru, Evan Bethany, Molly Jensen, Joanie Mendenhall, and Regina Dawn stepped up to do their part for the cause.

More global issues take center stage in a couple of Sara's songs that are yet to be released. "Dead Man Walking" examines the death penalty, and she gives her take on the current political scene in "You Ain't a Thing Like Me." From this it's apparent that her music's subject matter is evolving along with

her sound. Like any artist who takes her craft seriously, this is something that is inevitable. Yet it is the more personal songs that seem to resonate the most with listeners, lending weight to the impression that home and family are the things closest to her heart. As extensively as her travels have been, Sara Petite can make a home and surround herself with family wherever she finds herself.

See Sara Petite at the Adams Avenue Street Fair on Saturday, September 29 at 5:15pm, DiMille's Stage. More information, photos, and sound samples can be found at [www.sarapetite.com](http://www.sarapetite.com).

her acoustic arrangement of "Coming Home," which displayed a gentler and lonelier tone than the recorded version. She interrupted herself during the upbeat "Uncle Irving" to ask the crowd to punctuate the next few verses with animal sounds, which they did to great effect. "Little House" is another fun, uptempo tune that was inspired by her stay in a cramped Paris apartment. She ended the set with her poignant ode to her grandfather. After a brief introduction, she launched into a very emotional rendition of "I Hope You Fly in Your Dreams," which clearly affected many listeners. A true artist, Sara skillfully orchestrated the mood of her performance, punctuating it with humor, energy, and genuine emotion.

Having once said that music is "the hardest job I've ever had," Sara has very definite ideas about what she hopes to accomplish. Like her idols Lucinda Williams and Patty Griffin, she

aspires to build a devoted following on the strength of her artistry. To her, being able to make a living from music with the freedom to write and record songs her way is infinitely more desirable than the kind of world-dominating superstardom enjoyed by the slickly packaged acts that are currently burning up the charts.

While she derives much inspiration from personal experience and family, she is not averse to lending her voice to causes she believes in. Her recent involvement in a benefit concert came about after the tragic loss of a friend to domestic violence. She was instrumental in organizing the show in support of Becky's House, a YWCA-run safe haven for victims. By all accounts it was a resounding success, garnering support from the Ould Sod management, her fellow artists and the com-







# Bluegrass CORNER

by Dwight Worden



TV and radio have the Grammys, the Oscars, and the Country Music Awards, all big deals in their own right, honoring outstanding music and artistic talent. And San Diego has its local annual music awards.

But, did you know there are also the International Bluegrass Music Association Awards, the bluegrass equivalent of the Grammys, which honor the best of the best in the bluegrass world each year? The International Bluegrass Music Association, or IBMA, is the national and international trade association representing bluegrass musicians, agents, record labels, managers, and other industry professionals, local bluegrass associations like the SDBS and the North County Bluegrass and Folk Club, along with bluegrass fans world wide.

Each year the IBMA undertakes a three-tiered voting system whereby its members select the annual winners of the prestigious IBMA awards. In the first round of voting, every voting IBMA member selects his or her favorites in the various categories — best female vocalist, entertainer of the year, etc. From these first

round ballots, a winnowed down list of the high vote getters is assembled for a second round of voting. IBMA members vote again, and from this second round vote, the five top vote getters in each category are selected. Then, in the final

vote one winner is selected in each category, again by majority vote of IBMA members. All votes are taken by secret ballot and tabulated by an independent accounting firm. The winners are then announced and receive their awards at the annual IBMA Awards Show in October at the Grand Ole Opry in Nashville. It's bluegrass' biggest event of the year.

The second round of balloting has been completed for this year's awards and the final third round is underway, with the winners scheduled to be announced at the IBMA Awards Show on October 4th at the Grand Ole Opry. If you can't make it to the show, be sure to listen in on Wayne Rice's "Bluegrass Special" radio show on KSON 97.3 and 92.1 in North County from 10 pm to midnight on Sunday nights, as he will be keeping you posted on the goings on and will announce the winners.

This year the finalists in the key categories are:

**Entertainer of the Year:** Cherryholmes; the Grascals; Alison Krause and Union Station featuring Jerry Douglas; Doyle Lawson and

Quicksilver; the Del McCoury Band; and Rhonda Vincent and the Rage

**Vocal Group of the Year:** Blue Highway; the Isaacs; Alison Krause and Union Station featuring Jerry Douglas; Doyle Lawson and Quicksilver; and Rhonda Vincent and the Rage

**Instrumental Group of the Year:** Blue Highway; Michael Cleveland & Flamekeeper featuring Audie Blaylock; Alison Krause and Union Station featuring Jerry Douglas; the Del McCoury Band; and Ricky Skaggs and Kentucky Thunder

**Male Vocalist of the Year:** Ronnie Bowman; Russell Moore; Tim O'Brien; Larry Sparks; Bradley Walker

**Female Vocalist of the Year:** Dale Ann Bradley; Sonya Isaacs; Alison Krause; Claire Lynch; and Rhonda Vincent

Other awards are given for Instrumentalist of the Year in each instrument category (banjo, fiddle, guitar, bass, dobro, mandolin), Song of the Year, Album of the Year, Gospel Recorded Performance of the Year, Instrumental Album of the Year, Emerging Artist of the Year, and Recorded Event of the year. You can review all the nominees in every category at the IBMA web site at: [www.ibma.org](http://www.ibma.org). If you would like to vote for nominees and winners next year, all you need to do is join IBMA. It's fun, and you can be part of selecting our bluegrass "best of the best".

Finally, take note of how many of this year's top nominees have been presented here in little ol' out of the way San Diego by the San Diego

Bluegrass Society, the North County Bluegrass and Folk Club, and by the Summergrass Festival produced by these two clubs: Blue Highway, the Claire Lynch Band, Rhonda Vincent and the Rage, Cherryholmes, the Infamous

Stringdusters, Michael Cleveland and Flamekeeper featuring Audie Blaylock, Stuart Duncan (Nashville Bluegrass Band), Missy Raines (the Claire Lynch Band), Jim Hurst (the Claire Lynch Band). In addition, the Fallbrook Americana Series presented Cherryholmes, Carey Driscoll and Acoustic Music San Diego presented Missy Raines and the New Hip, and the San Diego symphony presented Ricky Skaggs and Kentucky Thunder. We are indeed lucky to live in such a "bluegrass town." Thanks to all who bring us this great music. Who would have thought San Diego would be such a hot bed of great bluegrass!



Claire Lynch has returned to bluegrass and, along with her band, is up for several IBMA awards

# The Zen of Recording

by Sven-Erik Seaholm

## TANGLE-FREE RIBBONS

Recording music is a craft with many mysteries, and with the possible exceptions of multi-band compression, room modes, and how to get your lead guitarist to turn down, the most enigmatic of these would have to be the ribbon microphone.

The reasons for this inscrutability can be directly attributed to the fact that few home recordists have ever used one, much less owned one. Even more to the point, the "standard" models of ribbon mics (from companies like Coles, Royer, and RCA) have always been and continue to be a bit (ahem)...pricey.

This is certainly been a major contributing factor in my own studio's not owning one, although I have been able to use them and/or hear them in use at other studios. I have also been fortunate enough to have been loaned the Royer 121, a Beyerdynamic M 160, and a vintage RCA 44-B for extended periods, so I at least had a general familiarity with them — enough to generate an insatiable (if unrequited) lust for them, anyway.

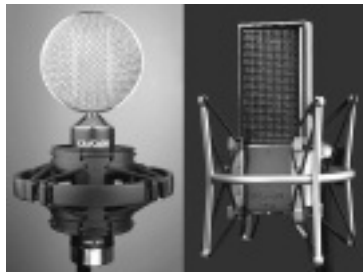
Adding to the idiosyncratic nature of the beast are its inherent frailties and high risk for damage. Ribbon mics utilize a very thin corrugated aluminum ribbon suspended between the poles of a strong magnet. This element is so fragile that just blowing on it can break the ribbon; inadvertently applying phantom power can also ruin the mic. Even walking across the studio floor too quickly can cause failure in some models!

So why are ribbon mics regarded so highly by experienced recording engineers and producers? The *sound*, baby, the sound.

Smooth, un-hyped, and natural are but three of the adjectives frequently used to describe the sonic character of ribbon microphones. These mics generally pick up sound in a Figure 8 pattern, meaning they "hear" what's directly in front and in back of them in fairly equal measure, while rejecting sounds coming in from 90 degrees right or left. This makes them very adept at capturing the source *and* the room in which they record. Additionally, these mics exhibit a pronounced proximity effect, wherein lower frequencies are exaggerated when coming in close to the mic. Careful placement of vocalists or instruments with regard to this phenomenon can result in a rich, magical presence...find some old Bing Crosby recordings for a great example of this.

Modern ribbons are coming back into favor due to their more robust design, making them suitable for high sound pressure level applications like drums and guitar amps. Some companies are introducing phantom powered designs, and perhaps even most importantly for some of us, several *affordable* models have made their way into the marketplace. Of course, as with most things, you get what you pay for, and the low-cost versions have been decidedly low-rent. Until now, that is.

Recently, we looked at a great mic (the CV-12 tube condenser) from **Avantone** ([avantonelectronics.com](http://avantonelectronics.com)), and when I saw the **CR-14 Dual**



**Ribbon** (\$259), I quickly requested a pair for review. Concurrently, I had also purchased a pair from **Cascade** ([cascademicrophones.com](http://cascademicrophones.com)), the **Fat Head II** (\$199 each; Stereo Pair Package \$399). It was time to dive headlong into Ribbonland.

This will not be a comparative "shootout" between these two models. Rather, we'll use them to illustrate what sorts of results can be achieved using them.

The dual-ribbon designed Avantone CR-14 comes in a sturdy padded aluminum case, containing a proprietary clamp-style shockmount and a velvet-lined wooden box that houses the mic. The rectangular retro-futurist design sort of makes it look like a really nice electric shaver, with the company's ubiquitous cabernet red body and jet-black grill giving a look that's both sexy and all business at the same time.

Conversely, the Cascade Fat Head II have little black (or silver, your choice) cylindrical bodies with, well...big, fat chrome lollipop heads where the ribbon is housed. I ordered the Stereo Pair Package with the Blumlein-Stereo Adaptor Bar, which allows you to set them up in x/y, spaced pair or mid-side configurations. All of these, along with their shock mounts come housed in an attractive aluminum case as well. While these type of mics are notorious for having exceptionally low output levels, I was pleasantly surprised at the healthy amount of level



Sven-Erik Seaholm

they provided.

My first session using them was on a small drum kit for my son, Drew Andrews' forthcoming solo album. I set the Fat Heads up, spaced two feet apart and perpendicular to the floor, about five feet high and turned inward at 45 degree angles. This gave a very realistic three-dimensional sound with no additional eq necessary. I wanted to bring the snare forward a bit more, so I placed one of the Avantones about a foot and a half or so away from the snare, being careful to center the high hat on the null point and just above rim high. WOW!! Did I love what I heard back. The snare sounded as if I had mic'ed both the top and the bottom AND it added a bit of room. It was like that one mic sounded like three perfectly placed ones. A bit later, we decided to go for an even more "vintage" sound and added the other Avantone as a room mic about 12 feet back and eight feet high. A gorgeous, complex sound with only four mics!

Mic'ing a loud amp with a CR-14 about three feet away produced a gnarly, burred "brown" tone that sounded great when mixed with a standard SM57, and even better when I pulled it back to six feet, letting even more of the room "speak." Additional experiments mic'ing the back of the amp with the other CR-14 yielded equally excellent results.

The band Tapwater stopped by between our stops to record a live acoustic record in two days. A CR-14 was used to capture the upright bass with stunning results. For one, the mic is rated down to 40hz, but I had tons of signal down 20hz!! I ended up having to very gently roll off the lows starting at around 240 and ended up with a very balanced sound, the whole band was playing and singing all the parts live, so I was amazed to solo up the bass track and hear not only the bassist's vocals plain as day, but also the accordion which was 20 feet away and partially isolated in a room! That is to say that the mics pickup pattern in this instance was more akin to omni-directional than figure 8. The accordion was close mic'ed with the Fat Head II and the results were perfect.

On the recent Allied Gardens project, Peter Bolland, Michael Tiernan, and myself also recorded live, utilizing the Fat Heads and CR-14s

*Zen of Recording, continued on next page*

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- Sept. 1 The Predicates  
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- Sept. 4 The Shamey Jays  
The Mess
- Sept. 5 The Blackout Party
- Sept. 7 Ded Pigeons
- Sept. 14 Behind the Wagon
- Sept. 15 DBZ
- Sept. 21 DPI  
The Under Classmen  
The Milli Vanillis  
The Wastrels
- Sept. 22 A Scribe Amidst the Lions  
Jodi Hates the World (Seattle)  
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# Hosing Down

by José Sinatra

## STARCATCHING

Dear Mr. Sinatra (or should I say Hose?):

I graduated from a certain high school in Clairemont this year and am about to go off to college at Mesa. I plan on studying to become either a nursing assistant or the CEO of a major record label. At least that was the plan until a few weeks ago . . .

On a dare, my BFF's Jill and Angie and me went to Black's Beach where we met this dude Roberto who had a ukulele with him. I used to play it when I was like a lot younger, and something made me ask him if I could borrow it for a minute. Before I know it, I'm sittin' in the sand playin' and makin' up these songs that are coming to me from nowhere, and before long this big crowd forms and their [sic] sitting in circles and clapping a lot and wanting more and more songs. It was sooooooool cool!

I knew I'd be in trouble if I didn't make it home for dinner, so I only played for a couple of hours. When we were leaving, these super cute older dudes, who were like probably in their [sic] thirties and laying on their stomachs the whole time (scaredy cats!), told me I was really hot and stuff. And that was only the first time I ever played for an audience!

Well, the bug that bit me that day wasn't a sandfly, I'll tell you that!

Anyways, last week I bought a really cool ukulele from Owen Burke, the cool guy I read about in the Troubadour! I've been writing so many songs and stuff that I'm convinced a music career is what my future is meant to be. Every time I go back to Black's, it becomes like Woodstock, with people wanting my number and asking where else I usually play. Can you believe it? Well, I can because it's true!

It's not like I want to be like Shakira or Jewel because, let's face it, everyone's different. But I'm convinced I could be if I only knew how to get my foot in the door.

José, how do you get a recording contract and go on "Last Call with Carson Daly" and MTV and movies and stuff? Will you help me? Jill and Angie said I should send you a demo and a head shot, which they say is important. I hope you think they're cool.

If you could answer this in Hosing Down, that would be supercool. Just don't print my name or address 'cause I haven't got the nerve yet to tell my parents about my change of plans (or should I say destiny)!

Love, Bonnie Bisquette  
5064 Idaho Street  
San Diego, CA 92110

Thank you, Bonnie, for bringing to life one of the more important questions that continue to face all true artists at one time or another. It is a question that is too often swept under the rug or bound and buried under the cold concrete of confusion. That you've chosen me,

Photo: Fallon Faraday



The gently twisted Mr. Sinatra

Bonnie, to be your personal jackhammer touches me deeply and I'd be delighted to return the favor in person as soon as possible.

Your demo is truly astonishing. You have a recognizable way with lyrics that I'm sure the public will relate to and probably eat up. "The darkest hour/is the one/just/before the dawn" from "Luvin' U 2 Day" is truly deep and, in a poetic sense, possibly true. And in your "U R 2 Cool," when you sing "Put your hands/in the air/like you just/dont' care," I get a strong awareness of your uninhibited, playful sense of freedom that was so aptly illustrated in the Polaroid "head shot" you enclosed. (By the way, is that Jill or Angie in the shot with you? I'll bet she's a gymnast!)

You'll have to trust me, Bonnie, if I'm to help you on your journey to fame and fortune.

First, I'll need several more Polaroid "head shots," with more of your chin visible, if possible. "Body shots" with your friend's face visible as well, would also be useful.

And there's no question that demos are important. The kind of demo I'd really like and truly need comes on a 45 rpm record. It's by the Beatles, and it's called "Please Please Me"/"Ask Me Why" and has "Demo - Not For Sale" printed on the label on both sides. You might be able to locate it on eBay or at some rare record shop. Once you get it, just mail it to me along with your phone number (and the Polaroids) and we'll be able to attain that necessary sense of trust and get the wheels of stardom in motion for you.

In the meantime, I'll call my good buddy Carson Daly and have him reserve a spot for you in October.

So you've obviously come to the right place, Bisquit (your new stage name; isn't it awesome?!). Just hold up your end ASAP and we're in business, babe!

So, move that thang,  
Hose



# RADIO DAZE



Jim McInnes

by Jim McInnes

## AWAY WITH WORDS

I was nonplussed by the recent cancellation of KPBS-FM's "A Way with Words" (although it's on in reruns for a while). Now I'll have to refer to a dictionary or a thesaurus to find the definitions of some of my favorite words and turns of phrase.

Dagnabbit! This really sticks in my craw! What the Sam Hill were they thinking over there? "A Way with Words" was the bee's knees for English language freaks like me. The hosts could always tell us the origins of words, phrases, and metaphors we commonly use but don't understand. But, nooooo! Two shakes of a lamb's tail and they're gone.

I could be wrong, but I'll bet a plugged nickel that PBS is getting a load of hoo-ha up the yin-yang over this one.

Cry eye, I'm madder than a wet hen. I dunno whether to fish or cut bait. I don't even understand what I just wrote...but it was fun writing it.

I love that there are so many clichés and catchphrases we all use, yet we don't know where they originated nor why we use them. I recently mentioned to my wife that someone we knew was dumber than a box of hammers. A box of hammers? Who came up with that one? And where did I hear it first? I haven't a clue.

All I know is that a bird in the hand is worth two in the bush and a penny saved is a penny earned (or urred, 'cause I keep mine in a big old vase). Sometimes I'll deliberately take two different sayings and mash them up. "I may be barking up a blind alley" I'll say to someone at work. Usually they'll just nod and back away slowly.

I'm a big fan of spoonerisms, too. Here's a stupid combination of spoonerism, cliché, tongue twister, and really bad poetry:

*Chuck U. Farley's knickers  
got all in a twist  
when he met the talented  
cunning linguist!*

I just made that up. I'm going to put some phat beatz to it, yo. Know wud'm sayin'? Boo-ya! Enough of this gibberish. Rest in peace, "A Way with Words."



## Philosophy, Art, Culture, & Music STAGES

by Peter Bolland

### THE POWER OF SILENCE

An often overlooked truth about music is this: it is the space between the notes that gives music its power. Musicians who don't understand this are forever doomed to mediocrity. Great musicians are defined not so much by their chops as by their ability to be silent.

It is a sure fire way to separate the rookies from the masters. Rookies fill every space with noodling, eager to play their hand and assert their skills. Masters wait. They listen. They feel the music rising up out of the silence like a whale, breaching only when the longing for the beauty of the breaching becomes unbearable. A kiss too soon is wasted. A kiss too late is futile. A kiss at the right time hangs the sun and the moon and the stars.

The power of emptiness manifests itself in all aspects of life. Like cooking. A stir-fry with 11 vegetables is a senseless cacophony. A stir-fry with the right four vegetables draws the strengths of each into an elegant quartet of textures, flavors, and colors, the whole exceeding the sum of its parts. It is the space between the vegetables that frame the flavors and textures the way a river bed cradles a river. The river needs the river bed more than the river bed needs the river. Sound needs the silence more than silence needs the sound. Silence needs nothing because it is already the uncarved wholeness out of which all sound emerges.

In your life, are you leaving space for beauty to happen? Do you spend a little time in the silence everyday? Or is your life so full, so packed with important activities and obligations that all silence has been pushed out to the edges and lost? Without the silence between the notes, music would just be an ugly blur, an unbroken stream of horrible wails and wallows. Without silence and emptiness, your life becomes a shapeless flood of frenetic chaos taking the whole village with it — there goes a washing machine, there goes a

Subaru, there goes a cow, there goes your value system, there goes your peace of mind.

My wife, Lori, and I recently spent a week in the Sierras. My cell phone didn't work, and the lodge computer had a creakingly slow dial-up connection. I tried to access my email once, but it took an hour — an hour I could've spent lying in a meadow watching the clouds blow by and listening to the wind in the pines. Far away from home and its routines, cut off from our electronic umbilical cords, we were reborn as the original beings we once were, free to flow within the natural rhythms of the day, following the sun and the wind and the water wherever they led, eating when we were hungry, sleeping when we were tired. After a few days the knots in your stomach loosen and you find yourself fully present in your own life in a way not possible in the destabilizing noise of the lowlands. Then, through no effort of your own, something amazing happens. The ever-present beauty of the world seeps up through the silence. Emptiness becomes the conduit through which the sacred, nameless, unmediated presence of the universe comes to meet you face to face, and you recognize yourself.

A life in balance is nourished by emptiness, silence and the space between events. Peace of mind happens when you leave openings. When you let go of trying to control the outcome of everything and instead become a conscious witness, allowing the universe to unfold according to its own rhythms, grace and beauty begin to well up in pools at your feet, and you watch them, and you learn from them, and you love them, and you care for them, and you see yourself in them, and they carry you, and they teach you patience, and you let them drain away when they do. There will be more water. Rest in the silence, and the next note will emerge on its own.

Peter Bolland is a professor of philosophy and humanities at Southwestern College and singer-songwriter-guitarist of the Coyote Problem. You can complain to him about what you read here at peterbolland@cox.net. www.thecoyoteproblem.com is the ethereal home of the Coyote Problem.

Zen of Recording, continued.

on our acoustic guitars, banjo & percussion. The Fat Heads were a bit brighter and shimmery, which lifted up me and Peter's somewhat darker guitar tones, while Michael's typically bright tone was reigned in a bit by the CR-14's darker, more muscular color.

Subsequent sessions found both the Avantone and Cascade models excelling at capturing trumpet, saxophone, backing vocals, and violin with uniformly striking results.

While both manufacturers have made excellent products, each has their own distinct character. The Avantone CR-14 is a bit deeper and

darker and captures a lot of the room. I found it to be a bit more "vintage" sounding, like a Coles. Whereas the Cascade Fat Head II seemed a bit brighter and more directional, giving it a more modern edge, similar to the Royer models.

Whatever your preference, those of us who have been waiting for the opportunity to add the wonderful hues of ribbon mics to their palette, rejoice!

Sven-Erik Seaholm is an independent record producer (kaspro.com) with four San Diego Music Award nominations this year, including his own album, Sotto Voce. Check out the ribbon mic tones at mspace.com/alliedgardens

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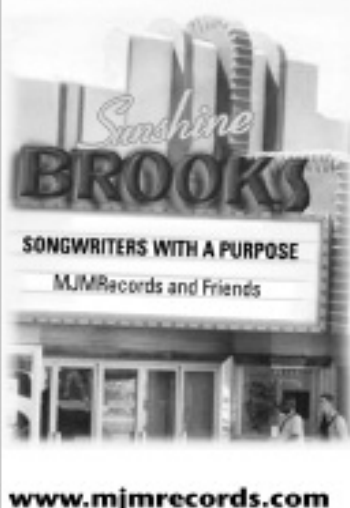
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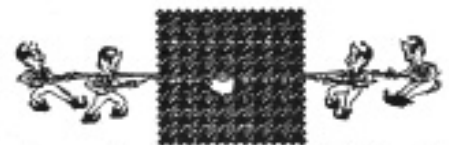
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— Oscar Wilde





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Reader







# In Love and War?

by Tim Mudd

Consciously or unconsciously, I didn't do a lot of research before making the two-hour drive through some surprisingly light Saturday afternoon Los Angeles traffic to experience the third installment of Cindy Lee Berryhill's Songs of Protest, held at Hollywood's premier supper club Largo, which rests discreetly in the historically Jewish Fairfax district.

Songs of Protest is a spin-off concert series endorsed by Neil Young's Living with War Today (LWWT) website (<http://www.neilyoung.com/lwwtoday/index.html>), which showcases thousands of songs submitted by artists throughout the world who are primarily protesting America's involvement in the Middle East. The event itself has been organized to bring awareness to this "war effort," if you will, as well as highlighting a handful of artists who have invested their time and creativity to help grow this project and to spread its message.

My conscious reasoning to maintain a neutral stance before experiencing what the evening had to offer was a keen awareness of the plight of many artists to embrace social, political, and (lately) environmental issues to the point of boredom. Now, that's not to say that any issue is more or less valid than the next, but more that with the speed at which we are exposed to these issues has increased to such a degree that many of the key messages can be lost in the blur of media flurry and celebrity endorsement. Sadly, the same names appear with such frequency that you begin to wonder if it's the cause they're committed to or an addiction to the philanthropic light in which their image is repeatedly cast. In the case of Neil Young, however, his name can consistently be connected with cerebral palsy research, Farm Aid, and his opposition to anything even remotely related to a military conflict, thus, any concerns of cause-dedication credibility can be waived.

I suppose my unconscious reasoning to experience the evening without much background was akin to tuning into NPR and hearing about the daily roadside bombings in the Middle East; there comes a point at which

news becomes life, and these days life's daily routine seems to include young soldiers who give their lives in a financially and politically motivated war that only created a second layer of conflict to a religious dichotomy that has been feuding for thousands of years.

The evening began with little fanfare as a slight woman in a straw rancher's hat took the stage while many of the attendees were finishing their choice of the largely Italian fare offered by Largo's menu. Having introduced herself as Cindy Lee Berryhill and welcoming us all to the evening, she staked her claim as hostess by introducing her first guest, the Rev. Madison Shockley II.

Rev. Shockley delivered an impassioned performance, in the guise of a sermon, with all the grace and authority you'd expect of an experienced pastor. His tone and conviction was so present that it took little arm-twisting to extract amens and grunts of agreement from the largely white-collar, khaki-clad crowd.

Berryhill returned to the stage with her acoustic guitar and slide in hand to kick things off musically and introduce her band, which doubled as the evening's house band, consisting of Marcia Claire on bass, Randy Hoffman on percussion, and Jamaica Raphael on violin.

After two songs, Berryhill introduced her next guest, renowned Woody Guthrie archivist Joel Raphael who took the stage, and control of the room, with the sort of gentle power you'd expect from a seasoned professional. Jamaica maintained her spot on stage to perform alongside her father, adding a nice family-oriented vibe to the performance, while the showcasing of Joel's musical contribution to the LWWT website, "Show Them the Door" made no bones about his opinion of the current Administration and its leaders.

Jamaica continued what became the longest continuous stage tenure of the evening by switching her violin for a guitar and performing a moving, could-have-heard-a-pin-drop, solo rendition of Bob Dylan's "A Hard Rain's a-Gonna Fall." It's a rare treat these days to experience one of these very special airs, which she single-handedly created, engulfing the performer and audience alike.

Next up, San Diego's infamous Truckee

Brothers dove into a rare acoustic performance with the same verve as a five-year-old with an ice cream cone on a hot summer's day. Despite the lack of an original protest song Peat, Cady, and Ott seemed like they were just happy to be there . . . then again, they also seemed like they'd be happy to be anywhere which hosted a raised 16-by-16-foot piece of carpeted plywood and a couple of microphones! The Truckees made amends for their missing original protest song by leading the crowd in the highest charged singalong of the evening to the tune of Woody Guthrie's "This Land Is Your Land." (I happened to run into Peat Truckee a week or so after the event back in San Diego who still seemed bemused at the audience's response . . . especially from our table.)

After a short intermission, Berryhill took the stage once more where she brought light to the evening's charitable benefactor, the Zachary and Elizabeth Fisher House ([www.fisherhouse.org](http://www.fisherhouse.org)), with the beautiful song "Beloved Stranger," which stories a soldier suffering from a brain injury and was inspired by the challenges she faced with her husband, Paul, since his own traumatic brain injury in 1995.

The description of the Fisher House program from the Songs of Protest program is as follows:

*The Fisher House program is a unique private-public partnership that supports America's military in their time of need. Because members of the military and their families are stationed worldwide and must often travel great distances for specialized medical care, Fisher House Foundation donates "comfort homes," built on the grounds of major military and VA medical centers. These homes enable family members to be close to a loved one at the most stressful time - during the hospitalization for an unexpected illness, disease, or injury. Annually, the Fisher House program serves more than 8,500 families, and have made available more than two million days of lodging to family members since the program originated in 1990.*

As we approached the evening's pinnacle, Tim Easton regaled the crowd with great confidence and played with a controlled power in his stagecraft that only materializes after many



Photos: Steve Covault

(clockwise from top left) Cindy Lee Berryhill, Victoria Williams, Tim Easton, Jamaica Raphael

years of touring. His songs gleaned greater meaning from the stories which accompanied them, bridging the divide that can often separate a performer from an audience and conveying his persona as a relatable everyman.

Easton's set led perfectly into the evening's most valued performance by Victoria Williams. Williams has herself been the beneficiary of artist philanthropy when a number of artists, including Shawn Colvin, T Bone Burnett, and Vic Chesnutt, raised \$20,000 (and inspired the CD *Sweet Relief: A Benefit for Victoria Williams*) to help pay for the medical expenses incurred following her diagnosis with multiple sclerosis in 1992. Williams responded in kind by setting up the Sweet Relief Musicians Fund, which continues to aid other musicians battling debilitating medical conditions and insurmountable health care costs. Despite the rag-and-bone nature of her set, it was as inspiring as it was heartbreaking to watch such an afflicted artist have the courage to see beyond her condition and find peace in live performance that is so obviously where her heart lies.

Like any good finale, the evening's last performance included each of the musical guests jammed and jamming on the entirely too small stage to the tune of a Berryhill penned singalong for which each performer added his or her own verse. This moment of unity perfectly illustrated the union through community that each artist involved with the Songs of Protest concert series would ultimately like to see successful in shifting the gears of our higher offices.

In essence, Songs of Protest was a perfectly titled affair; artists promoted, an audience gathered, and songs whose nature bore protests were performed. There is, however, a contrasting point of view that I feel merits mention.

Were there passionate well-meaning artists present? Yes. Did they perform the songs they'd written with the issues in mind with earnest? Absolutely. But did their call-to-arms move me to action? Not immediately. And I feel the reason for this is easily explained. When someone sings about our president being stupid in a song, I'd like to hear which particular aspect of his stupidity the artist is referring to rather than just hearing it so and that being the expected truth. It's the "because they said so" mentality whose sentiment conveys little difference to the one that says we need to go to war with a country when there's initially no apparent evidence that said targeted country did anything to deserve it in the first place. This paradigm adds to the argument that as people we are all essentially the same; we just have different things we care about.

I started losing faith in an artist's ability to rally support on a political level after two

years of popular concerts appeared to fail in their attempt to distract our most vital voting demographic from their video consoles long enough to prevent this nation's worst administration from doubling its money and likely quadrupling the aftereffects of its decisions in 2004. I originally thought this was due to the self-indulgence an older generation usually accuses its successors of, but maybe this disconnect lies in our ability to teach the experiences we know will affect future generations in the long term?

Now that I've had a few weeks to digest the show and look deeper into the LWWT website (which should be noted that, despite its endorsement, is a separate organization to Songs of Protest), I can only conclude that we have a long way to go before we come close to perfecting these necessary teaching skills. From the moment its home page loads, I'm overcome with a sense of fear and desperation, which is no different than the arguments that got us here in the first place. Fear breeds inaction and with headlines such as "Draft Machine up and Running" and "Fatigue Cripples US Army in Iraq" comes a sense of hopelessness that continues to fuel division as opposed to union. "Are you with us or against us?!" For generations, in times of threat, our nation's leaders have propagated these sentiments accompanied by caveats that it's acceptable to single out those who create descent among the ranks. I can only imagine the kind of example this sets for our youth, no matter which side you're on; maybe persecution is acceptable as long as you're on the right side of the cause? But I digress.

If we invested our time in bridging the divide of polarizing party lines, breaking down the mob mentality inherent in us all (from the amateur pundit to the highest level of office), and taught facts rather than propaganda compiled and designed to sway popular opinion one way or another, I imagine a unified coalition of educated individuals who think rather than follow could be infinitely more effective as progress toward the realization of peace, whose progression will naturally decrease the need to protest.

If the contributors to this expanding music series can satisfy this - what I feel to be - key component, then I believe Berryhill may have sown the seeds of a movement to be reckoned with.

*As well as being the newest addition to the Troubadours growing collective of Staff Writers, Englishman Tim Mudd has lived, worked, and performed in and around San Diego for over eight years and really ain't no hater.*

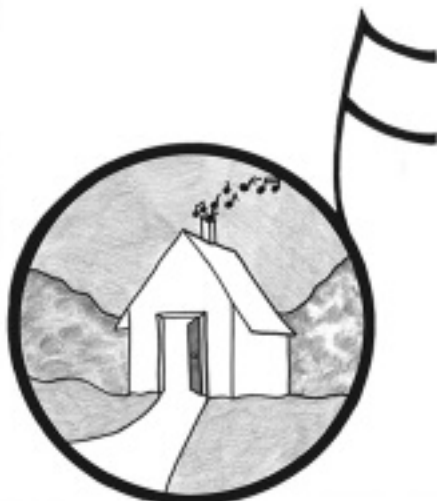
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## Various Artists Acoustic San Diego

by Simeon Flick

This compilation is a marketing adjunct of pop music, designed to either advance the careers of participating artists through strategic exposure and cross-pollination, line the pockets of recording industry executives or entrepreneurs, or occasionally both. A compilation relies on surefire strength in and by the numbers, a consolidating amalgam of the best of the best in whatever genre is represented. Glorified Records makes strong inroads in upholding this paradigm with its release of *Acoustic San Diego*.

Highlights include Gregory Page's "Sleeping Dogs" (with its James-Taylor-meets-railroad-hobo vibe), Nathan Welden's "Living on Love" (with his brilliant, no-brainer, straight-outta-Nashville, solid gold voice), Aaron Bowen's endearing "Teacup Boat" (featuring the mellowest monster hooks this side of Paul McCartney), J Turtle's "Rule of Thumb" (a nice metaphor tucked into the folds of a delicious groove), and the smirking Gooses with their tongue-in-cheek funk bomb "Hippo Sandwich" ("I don't want no kangaroo!").

It's a little difficult to imagine a compilation such as this without the likes of Carlos Olmeda, Peter Bolland, Lisa Sanders, or Dave Howard, but if you can get past this deficiency (or you commit the crime of not caring for these particular artists) then you will surely find some satisfaction in *Acoustic San Diego*.

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



## Brenda Xu It's True

by Simeon Flick

Many fledgling artists are often forced to conceal an unrefined vision and lack of experience behind youthful exuberance and full-band production values. Some may take years to uncover the glint of promise that will make their music aesthetically potent. Singer/songwriters with stripped-down, starkly orchestrated debuts run an even higher risk of revealing a dearth of craft development. Still, every once in a while someone emerges with an album that manages to tap into an unexpected groove and bring a surprising glimpse of fruition to the latent present. Witness Brenda Xu, who has managed to achieve this with *It's True*.

Despite being sonically sparse, this less-is-more EP is ominously intense. Sven-Erik Seaholm produced the exquisitely recorded acoustic and electric guitars and lushly sung vocals with vast aplomb, but the dynamic peaks and valleys of Xu's material and performances are at the eye of this quietly raging emotional storm. She could have easily let the static yet harmonically intriguing acoustic guitar riff from "Count to Ten" rest on its laurels; instead, Xu builds up the intensity with several different and equally alluring vocal hooks (some edgily distorted), the shock of clacking sticks following a brief lull, and the kind of deft vocal phrasing that can resurrect the wisdom of hybrid clichés like "Just live it up one day at a time."

Sure she's young, exhibiting the time-honored case of bed-spins from progressively subjugated ideals, and she comes perilously close to abusing her Coldplay privileges on four of the six tracks (DAH dun dun DAH dun dun DAH dun), but Brenda Xu is definitely on to something here.

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## Bert Turetzky Tributes

by Paul Hormick

Bert Turetzky is the bassist who has done the most to bring his instrument from the back of the orchestra to center stage. And yet, all the while he's spent in the spotlight, Turetzky has used a number of his performances and compositions to highlight the talents of others. His most recent release on 9 Winds Records, *Tributes*, is full of these paeans, almost all of them for other musicians, most of whom are other bassists who have advanced the role of their instrument in jazz.

It is difficult to sum up the maelstrom of talent, ambition, drive for excellence, innovation, and sheer audacity that was Charles Mingus. Turetzky pays homage to this iconoclast with four selections. The first, "Portrait," is noteworthy for its lyrical quality; it has a sweetness and tenderness that Turetzky evokes from this Mingus composition that is quite rare. "Duke Ellington's Sound of Love" takes this lyricism and interrupts it with a free jazz interlude, which might be the best way to depict the mayhem of genius that was Charles Mingus. The two others, "Mingus in the Underworld Café" and "I Remember Mingus" both use spoken word against an instrumental background. The first features the bass being plucked, bowed, and rapped and Turetzky reciting and even shouting. Noteworthy to "I Remember Mingus" is the expressly rhythmic spoken word of Quincy Troupe against a backdrop of a fairly free form of musical instrumentation.

Jimmy Blanton was the most seminal of jazz bassists. His work with Duke Ellington freed the bass from thumping quarter notes to new areas of time and melody. Turetzky, together with pianist Tommy Gannon, performs two tunes that Blanton composed with Ellington, "Pitter Panther Patter" and "Mr. JB Blues." They are both tuneful and fun; it's tempting to whistle along. Turetzky is a retired professor of music who has been around the block more than once. Nonetheless he fully captures the light-hearted and youthful feel of these compositions.

Two meditations and a blues number comprise Turetzky's tribute to Ray Brown, the avuncular bassist known for his great sound and time. The meditations are spare, less a celebration than a sad elegy. The second, which is only the bass pizzicato, is particularly moving. "Blues for Ray," a solo pizzicato piece, is more of a tribute to Brown, incorporating some of the licks and phrases that he was known for.

Turetzky brings in a jazz quartet for Oscar Pettiford's "Blues in the Closet." What better for a jazz tribute? The tune has some great playing, particularly from guitarist Bob Boss, and good interaction among the musicians. Ending the disk, Turetzky plays his bass and performs Jack Kerouac's "Deadbelly," which is audacious and loaded with the pious poet's humor – pure Kerouac, pure Turetzky, and lots of fun.



## The Celtic Ensemble Changing Moon

by Allen Singer

Recently the mailman brought me another padded envelope from the *San Diego Troubadour*. I opened it up and noticed the title, *The Celtic Ensemble*. My first reaction was, "Oh no, not another Lord of the Dance knock-off, a bad Guinness joke, dime a dozen Celtic band!" Over the years, I've crossed paths with a lot of Celtic music, especially having grown up in an Irish neighborhood in New York City. During the late 1950s and early 1960s it was the marvelous Tommy Makem and the Clancy Brothers who whetted my appetite for this wonderful music. The earthy, wooden sounds of the instruments, the Gaelic traditional songs with their raw emotions, and the ancient tradition to which these Celtic songs opened the door touched all of us as listeners and fellow musicians. Who would ever forget his or her first reactions to hearing a penny whistle and the Bodhran? American traditional string band music and singing have their origins in Irish and Scottish tunes. String bands played reels and jigs at dances and back porch get-togethers. Even Bob Dylan used many Celtic melodies in his early songs.

Listening to the Celtic Ensemble reminded me of a Ceilidh or Ceili (Kay-Lee), a Scottish word for a visit, a joyous gathering together to play, sing, and dance sets. This music on this CD, which honors their mentor and friend, Seonaidh Carlisle (1925-1999), is fresh, yet timeless, aged and meditative. Some of the tunes were written by Timothy Brittain and Claudia Poquoc. The originals capture the tradition and nicely reference the primeval feelings in old, Celtic music. The CD takes you on a musical journey of jigs, waltzes, airs, and reels. Jack Hayden, Jose Carvajal, and Carlos Warner are also part of this marvelous ensemble. Listening to the Celtic Ensemble's CD is a musical meditative journey that allows you to experience excellent music played by musicians on stringed instruments, bones, whistles, and the Bodhran, all the while singing and keeping your heart connected to the music through the band's earthy rhythms. The Celtic Ensemble is a symbiotic band, a group of kindred spirits who play as one. Their CD is worth many ongoing, returning Ceilidhs.

www.celticensemble.com  
http://cdbaby.com/cd/celticensemble3



## Candice Graham Rockin' the Country

by Mike Alvarez

Candice Graham calls her new CD *Rockin' the Country*, and that's exactly what she sets out to do. Very much a contender in the marketplace of modern popular country music, she unabashedly brings lots of rock and pop influences to her music. Propelled by her strong, confident vocals, Graham and her accompanists create a big sound that is delivered with great energy and enthusiasm. The songs have an emphasis on pleasing melodies and memorable hooks. The production is very professional, done with a slick radio-friendly sound. The instruments and backing vocals are intelligently arranged, ably supporting the music's lyrical and emotional intent.

Foremost among this album's many strengths is its varied mix of songs. At times they rock with a ton of sass and attitude while at others they are tenderly emotional. Graham and her bandmates are quite adept at expressing a wide range of emotions. The first song, "Knockin' on Hollywood's Door" is a spirited declaration of her intent to hit the big time. It is immediately followed by the ballads "Sparks Are Gonna Fly" and "Seasons Change." The rockers include the bluesy heavy roller "Sweet Changes" and the Stones-esque "Done Fightin'." The sequencing of the songs is quite artful, mixing up the varied styles in perfect balance, so that the album always holds the listener's interest.

Lyrical the songs cover classic country themes like love, loneliness, heartache, and, of course, a pink Cadillac makes an appearance at the very end. In a tip of the (cowboy) hat to contemporary sensibilities, "Be a Woman" is an anthem to female empowerment, with its exhortation to "represent." Perhaps the most overtly country track is "If You'd Rather Be Lonely," which is given a straightforward and unvarnished presentation that suits it well. My personal favorite is "I Wanna Love You Tonight," a song that crosses genres from country rock to a classic pop sound that brings to mind groups like R.E.M., the Byrds and the Raspberries.

There are a few rough spots that keep "Rockin' The Country" from being a total home run. Occasionally a lead guitar or fiddle lick will sound slightly off-key, and when they do, they stick out like the proverbial sore thumb. There are also moments when "less is more" might have been a more appropriate approach, as there is often a lot going on, perhaps too much. A more judicious use of the fiddle and pedal steel guitar would have allowed the songs to breathe a bit more.

These things aside, *Rockin' the Country* is a polished effort that will please fans of music heard on modern country radio. It's a lot of fun.



## Brenda Panneton An Emotional Woman

by Tim Mudd

Brenda Panneton has a good voice. At its sultry lows she's Polly Jean Harvey in her most desperate hours and at its less-frequent highs you can hear the emotional crack of Patty Griffin. Overall, her strongest popular comparison would be Neko Case, however I'm sure this is entirely unintentional.

In an era in which it appears to be increasingly fashionable to do something good in a bad way so that it may be called "art," Panneton never once sings off key nor loses her pitch. With each note you can feel every ounce of emotion with which each song was written, lending sense to the disc's heart-on-sleeve title. These points are notably refreshing and all good things.

Unfortunately, I imagine Panneton spent much of the recording process for her debut release so awed that her music was finally coming to life on record that she accepted every clichéd production idea thrown her way, which led this otherwise intimate and obviously personal account down a road to great detriment.

Although I'll venture that the use of shakers and shells were meant to conjure the earthy feel of a lonely desert at dusk, they do little more than appear as a cheap, badly-mixed ploy to bring such imagery to mind. With each backing vocal and hand-clap appearing as an attempt to appease rather than please, the producer barely earns his title for each added sound helps each song to feel more unfinished.

Which brings me to the crux of my critique: as well as being nurtured, Panneton really does need to be produced. Her voice is a strong start, but her lyrics and song structures need tightening and she'd benefit hugely from the expertise of a strong backing band . . . or none at all, because ironically her performances appear the most complete at their most stripped down.

Oxymoronically, Panneton shines brightest as her lyrics convey her darkest moments. If she continues to grow and develop as an artist, I sincerely hope "Deep Dark Mood" and "Just Friends" are songs that are not relegated to the fires of forgotten indie songwriter CD hell.

I doubt *An Emotional Woman* will be breaking any local sales-records, however it will serve well as a keepsake for unsuspecting fans who stumble across Brenda Panneton at a poorly lit coffee shop on any given Friday night. Sadly, this is all that many songwriters in America's finest city have come to expect.



## Kerri Dopart I Saw This Coming

by Chuck Schiele

Somewhere between the gentle motions of Judy Collins and the passion of, say, Tori Amos lie the sounds of this work. Centered around the clear and oh so pretty voice of Kerri Dopart and her piano are down-tempo, ballad-esque soundscapes rendered in subtle, simple arrangements. If you're a fan of Sarah McLachlan's "Angel," this is for you.

Dopart's voice is a compelling one. Her songs reach into her own heart in a way that gracefully connects to the emotions within yours. Lyrically, it's written very much in a retrospective sense of insight through her personal experiences and observations – and I find this fitting considering the title of the album.

The production and execution of the music itself is stellar and she's supported by some of San Diego's most top-notch musicians. Jim Soldi is on guitar, Bobby Sale is on drums, and Alex Dupue plays violin with material contributed by songwriters Erik Leal, Carolyn Grimes, and Steve Rigazio. While all these musicians are noted for their prodigious talents, they maintain a professional gentlemanly reserve, allowing Dopart the freedom to express *her* thing. The true target of a marksman in music. The result is solid, polished, and delightfully modest.

And while none of this music is intended to reinvent anything, she maintains her own matter of style while rendering a universal approach capable of reaching most any listener. This music doesn't challenge the listener as much as it reaches out with its pleasant tone and its soft, quiet mood.

Dopart sings of angels on standby ready for her cue, and she sings of lovers in ironic situations. She sings of positive dreaming and its power while acutely noting the realities that are often involved in the dreaming process. She comes off as a smart girl who thinks a lot and feels the world, the universe, and its energy. She's one of those people who has her feet firmly on the ground and her hands reaching up toward the heavens.

While this CD firmly stands in its own light and inspirations, I'd still like to see the boundaries widen a little. Such a pretty and capable voice needs a little more room to run around in in order to see the total size of such talent. There are 14 tracks on *I Saw This Coming*, which can often be a challenge for the listener. However, many of these songs get in and get right back out – quickly enough to make their impression, speak her truth – and then she's off to the next thing. I found this to be a refreshing approach in that many CDs can go on and on and on like they're trying to prove something.

In the case of Kerri Dopart, it is her modest approach – and her trust in saying something real that shines through like a big deal.

myspace.com/kerridopart



# SEPTEMBER CALENDAR

## saturday • 1

**Robin Henkel Band**, Miramonte Winery, 33410 Rancho California Rd., Temecula, 5:30pm.  
**Adrienne Nims & Spirit Wind**, Bahia Hotel, 988 W. Mission Bay Dr., 6pm.  
**Blues & Brews**, Downtown Cafe, 182 E. Main St., El Cajon, 6:30pm.  
**Len Rainey/Sue Palmer/Toni Price/Lady Star/Michele Lundeen/Johnny Vernazza/Glen Fisher**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**The Yellowjackets**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Atomic Flower/Bobby W/J&L/Jeanne Fournier/Mike Stockdale/Umberto**, Across the Street, 4607 Park Blvd., 8pm.  
**Trevor Davis**, Lestat's, 3343 Adams Ave., 9pm.  
**Sue Palmer/Candye Kane**, Tio Leo's, 5302 Napa St., 9pm.  
**Stepping Feet**, LT's Longboard Grill, 1466 Garnet Ave., 10pm.

## sunday • 2

**Adrienne Nims & Raggle-Taggle**, Dublin Square, 544 4th Ave., 10:30am.  
**S.D. Guitar Society Mtg.**, Old Time Music, 2852 University Ave., 4pm.  
**Lori Bell**, Greene Music, 7480 Miramar Rd., 4pm.  
**Nadro John(7:30pm)/Johnny Polanco**(10pm), Anthology, 1337 India St.  
**Adrienne Nims & Raggle-Taggle**, Hensley's Pub, 805 Tamarack, Carlsbad, 9pm.  
**Maystar/Tragic Tantrum**, Lestat's, 3343 Adams Ave., 9pm.  
**Dave Matthews Experience**, Cane's, 3105 Ocean Front Walk, 9pm.

## monday • 3

**Band in Black**, Robbie's Roadhouse, 530 N. Coast Hwy. 101, Encinitas, 6pm.  
**Ruby & the Redhots**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.  
**B.B. King/Etta James**, Humphrey's, 2241 Shelter Island Dr., 7pm.  
**Sara Petite & the Tiger Mountain Boys**, SD Bluegrass Society Mtg., Round Table Pizza, 1161 W. Washington, Escondido, 7pm.  
**Adrienne Nims & Spirit Wind**, Calypso Cafe, 576 N. Coast Hwy 101, Leucadia, 7:30pm.  
**Todd Rundgren**, House of Blues, 1055 5th Ave., 7:30pm.  
**Holiday & Adventure Pop Collective**, Winston's, 1921 Bacon St., 8:30pm.  
**Big Rig Deluxe**, House of Blues, 1055 5th Ave., 9pm.

## wednesday • 5

**Toy Piano Festival w/ Sue Palmer**, Geisel Library, UCSD, 12:30 & 6pm.  
**Hard to Travel Bluegrass Jam**, Old Time Music, 2852 University Ave., 7pm.  
**Daryl Hall & John Oates**, Humphrey's, 2241 Shelter Island Dr., 8pm.  
**Holiday & Adventure Pop Collective**, Winston's, 1921 Bacon St., 8:30pm.  
**Nathan James/Ben Hernandez/Billy Watson/Anna Troy/Robin Henkel**, Lestat's, 3343 Adams Ave., 9pm.  
**Marie Haddad**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## thursday • 6

**Old Time Fiddlers Jam**, Old Time Music, 2852 University Ave., 7pm.  
**Chris Del Priore/Joe Rathburn**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**The Temptations/Four Tops**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Love-In Music Celebration**, North Park Theatre, 2891 University Ave., 8pm.  
**Blues Cabaret w/ Laurie Morvan Band**, Ca. Ctr. for the Arts, 340 N. Escondido Blvd., 8pm.  
**Iris DeMent**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**The Grams/Sara Petite/Joey Harris & the Mentals**, Winston's, 1921 Bacon St., 8:30pm.  
**Dave Berry/Delancey**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 7

**Robin Henkel**, Chateau Orleans, 926 Turquoise St., 7pm.  
**Big Bad Voodoo Daddy**, Humphrey's, 2241 Shelter Island Dr., 8pm.  
**Encinitas Guitar Orchestra**, Bethlehem Lutheran Church, 925 Balour Dr., Encinitas, 8pm.  
**The Wrong Trousers/Isaac Cheong**, North Park Vaudeville Theater & Candy Shoppe, 2031 El Cajon Blvd., 8pm.  
**Love-In Music Celebration**, North Park Theatre, 2891 University Ave., 8pm.  
**Ernie Halter/Katie Christine/Melissa Vaughan/Stasia Conger**, Across the Street, 4607 Park Blvd., 8pm.  
**The Coyote Problem/Shamey Jays**, Lestat's, 3343 Adams Ave., 9pm.  
**Band in Black**, Ocean House, 300 Carlsbad Village Dr., 9pm.  
**Dave Matthews Experience**, Cane's, 3105 Ocean Front Walk, 9pm.

## saturday • 8

**Love-In Music Celebration**, North Park Theatre, 2891 University Ave., 3 & 8pm.  
**Cowboy Jack**, Ivey Ranch Hoedown, 110 Rancho del Oro Rd., Oceanside, 5pm.  
**Rico Jazz Trio**, La Tapatia, 340 W. Grand, Escondido, 6pm.  
**Poco**, Anthology, 1337 India St., 7:30 & 9:30pm.

**Ian Gallagher/Lauren Barrett/The Opportune/Time/Tim Fahlen**, Across the Street, 4607 Park Blvd., 8pm.  
**Aaron Bowen/Will Edwards/Tim Mudd & Friends**, Lestat's, 3343 Adams Ave., 9pm.

## sunday • 9

**Adrienne Nims & Raggle-Taggle**, Dublin Square, 544 4th Ave., 10:30am.  
**S.D. Folksong Society Mtg.**, Old Time Music, 2852 University Ave., 2pm.  
**Love-In Music Celebration**, North Park Theatre, 2891 University Ave., 3pm.  
**James Hunter**, Anthology, 1337 India St., 7:30pm.  
**Acoustic Alliance w/ Mike Keneally/Brenda Xu/Brenda Panneton/Ivan Cheong/Christopher Cole/Martin Storrow/Veronica May/Keith Haman/Drew Andrews/Sven-Erik Seaholm/Michael Tiernan/Peter Bolland**, Brick by Brick, 1130 Buenos Ave., 8pm.  
**Adrienne Nims & Raggle-Taggle**, Hensley's Pub, 805 Tamarack, Carlsbad, 9pm.

## monday • 10

**Doobie Brothers/Johnny "V" Vernazza**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Chet & the Committee**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## wednesday • 12

**Robin Henkel Band**, Tio Leo's Mira Mesa, 10787 Camino Ruiz, 7:30pm.  
**James Tormé**, Anthology, 1337 India St., 8pm.  
**Jason Diaz/Jenn Grinels/Merideth Kay Clark**, Lestat's, 3343 Adams Ave., 9pm.

## thursday • 13

**Michael Tiernan Trio**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 7pm.  
**Robin Henkel**, Terra, 3900 block of Vermont St., Hillcrest, 6pm.  
**Dave's Son/Joe Rathburn**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Sharon Hazel Township**, It's a Grind, 204 N. El Camino Real, Encinitas, 7:30pm.  
**Maria Muldaur**, Anthology, 1337 India St., 8pm.  
**Dick Dale/Action Andy**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Kelly Dalton/Tommy Graf**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 14

**SDMA Acoustic Music Fest**, Claire de Lune, 2906 University Ave., 7pm.  
**Christian Scott**, Anthology, 1337 India St., 7:30pm.  
**Rascal Flatts**, Coors Amphitheatre, 2050 Entertainment Circle, Chula Vista, 7:30pm.  
**Oceans Apart**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.  
**John Jorgenson Quintet**, Acoustic Music SD, 4950 Mansfield St., 7:30pm.  
**Austin Prince/Carlos Olmeda/Ernie Halter/Patrick Norton/The Donnis Trio**, Across the Street, 4607 Park Blvd., 8pm.  
**Jane Lui CD Release**, Lestat's, 3343 Adams Ave., 9pm.  
**Roy Rogers & the Delta Rhythm Kings**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## saturday • 15

**Julian Bluegrass Festival**, Frank Lane Park, Julian, 9am-6pm.  
**Harvest Festival of Dulcimers**, 34451 Ensenada Place, Dana Point, 9am-8pm.  
**Adrienne Nims**, Robbie's Roadhouse Grill, 530 N. Coast Hwy. 101, Leucadia, 6:30pm.  
**Sharon Hazel Township**, Jitters, 510 N. Coast Hwy. 101, Oceanside, 7pm.  
**Christian Songwriter Showcase**, Sunshine Brooks Theatre, 217 N. Coast Hwy. 101, Oceanside, 7:30pm.  
**Bethany & Rufus**, Acoustic Music SD, 4950 Mansfield St., 7:30pm.  
**Thomas Baird & Friends**, Rebecca's, 3015 Juniper St., 7:30pm.  
**Oceans Apart**, Hilltop Center, 331 E. Elder, Fallbrook, 7:30pm.  
**Marilyn Scott**, Anthology, 1337 India St., 8pm.  
**Jason Wilder**, Canyonfolk House Concerts, Harbison Canyon, 8pm. canyonfolk@cox.net  
**Bushwalla/Curtis Peoples/Longsleeves/Thomas Hodges**, Across the Street, 4607 Park Blvd., 8pm.  
**John & Alice Coltrane Tribute Concert**, World Beat Cultural Ctr., 2100 Park Blvd., 8:30pm.  
**Allison Lonsdale (6-8pm)/Gayle Skidmore & the Eskimos/Shane Piasecki/Whitton**, Lestat's, 3343 Adams Ave., 9pm.  
**Band in Black**, Hennessey's, 2777 Roosevelt St., Carlsbad, 9:30pm.

## sunday • 16

**Julian Bluegrass Festival**, Frank Lane Park, Julian, 9am-4pm.  
**Sea Shantey Festival**, Star of India, Embarcadero, 11am-5pm.  
**Adrienne Nims & Spirit Wind**, Robbie's Roadhouse Grill, 530 N. Coast Hwy. 101, Leucadia, 6:30pm.  
**Francisco Aguabella**, Anthology, 1337 India St., 7:30pm.  
**David Grisman**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Mas Grande/Banda Braza**, Lestat's, 3343 Adams Ave., 9pm.  
**Chet & the Committee**, Patrick's II, 428 F St., 9pm.

## monday • 17

**San Diego Music Awards**, Viejas Casino, 5000 Willows Rd., Alpine, 7pm.  
**Sinead O'Connor**, Spreckels Theatre, 121 Broadway, 8pm.  
**Pink Martini**, Humphrey's, 2241 Shelter Island Dr., 8pm.

## tuesday • 18

**The White Stripes**, Coors Amphitheatre, 2050 Entertainment Circle, Chula Vista, 7:30pm.  
**Pink Martini**, Humphrey's, 2241 Shelter Island Dr., 8pm.  
**Honolulu Jazz Quartet**, Anthology, 1337 India St., 8pm.

## wednesday • 19

**Adrienne Nims & Spirit Wind**, Parioli's, 647 S. Coast Hwy. 101, Solana Beach, 7pm.  
**Jim Hall & Geoffrey Keezer**, Neurosciences Inst., 10460 Hopkins Dr., La Jolla, 8pm.  
**Bonerama**, Anthology, 1337 India St., 8pm.  
**Lindsey Troy/Matt Epp**, Lestat's, 3343 Adams Ave., 9pm.

## thursday • 20

**Old Time Fiddlers Jam**, Old Time Music, 2852 University Ave., 7pm.  
**Sue Palmer Trio**, Parioli's, 647 S. Coast Hwy. 101, Solana Beach, 7pm.  
**Dynamite Walls/Marina V/Evening News**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 21

**Sue Palmer Trio**, L'Auberge, 1540 Camino Del Mar, 7:30pm.  
**The Steely Damned**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Brian Benham/Ernie Halter**, Across the Street, 4607 Park Blvd., 8pm.  
**Anna Troy/Joey Harris & the Mentals/Renata Youngblood**, Lestat's, 3343 Adams Ave., 9pm.  
**Stepping Feet**, LT's Longboard Grill, 1466 Garnet Ave., 10pm.

## saturday • 22

**Tommy Castro & Aunt Kyzzyz Boyz**, Antique Gas & Steam Engine Museum, Vista, 9:30am.  
**Band Camp Music Festival**, Boat & Ski Club, 2606 N. Mission Bay Dr., noon-midnight.  
**Robin Henkel Band**, Miramonte Winery, 33410 Rancho California Rd., 5:30pm.  
**Adrienne Nims & Spirit Wind**, Robbie's Roadhouse Grill, 530 N. Coast Hwy. 101, Leucadia, 7pm.  
**Over the Rhine**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Peggy Watson/Dave Beldock/Joe Rathburn**, Rock Valley House Concert, 8pm. wonderwoman@san.rr.com  
**Austin Jennings/Cydney Robinson**, Across the Street, 4607 Park Blvd., 8pm.  
**Carlos Olmeda**, Lestat's, 3343 Adams Ave., 9pm.  
**Les Dudek**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## sunday • 23

**Band Camp Music Festival**, Boat & Ski Club, 2606 N. Mission Bay Dr., 10am-3pm.  
**Michael Tiernan**, Wiens Family Cellars, 35055 Via Del Ponte, Temecula, 1pm.  
**Adrienne Nims & Spirit Wind**, Torrey Hills Ctr., 4639 Carmel Mtn. Rd., 4:30pm.  
**Peter Sprague**, Anthology, 1337 India St., 8pm.  
**Arthur Yoria**, Lestat's, 3343 Adams Ave., 9pm.

## monday • 24

**Blue Monday Pro Jam**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.

## wednesday • 26

**Terence Blanchard**, Anthology, 1337 India St., 8pm.  
**Citizen Band**, Lestat's, 3343 Adams Ave., 9pm.

## thursday • 27

**Robin Henkel**, Terra, 3900 block of Vermont St., Hillcrest, 6pm.  
**Big Wide Grin/Joe Rathburn**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Trisha Yearwood/Amy Dalley**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Richard Thompson**, House of Blues, 1055 5th Ave., 7:30pm.  
**Sue Palmer Quintet**, Oceanside Museum of Art, 704 Pier View Way, 7:30pm.  
**Beausoleil w/ Michael Doucet**, Anthology, 1337 India St., 8pm.  
**Hectic Watermelon/Travis Larson**, Lestat's, 3343 Adams Ave., 9pm.

## friday • 28

**Dave Matthews**, Coors Amphitheatre, 2050 Entertainment Circle, Chula Vista, 7pm.  
**Marlena Shaw**, Anthology, 1337 India St., 7:30pm.  
**Ernie Halter/J&L/JR Robison**, Across the Street, 4607 Park Blvd., 8pm.  
**Frankie Valli & the Four Seasons**, Humphrey's, 2241 Shelter Island Dr., 8pm.  
**Sue Palmer & her Motel Swing Orchestra**, Tio Leo's, 5302 Napa St., 9pm.  
**Blackout Party/Republic of Letters**, Lestat's, 3343 Adams Ave., 9pm.  
**Michael Tiernan Trio**, R. O'Sullivan's Pub, 118 E. Grand, Escondido, 9pm.

# W E E K L Y

## every sunday

**Shawn Rohlf & Friends**, Farmers Market, DMV parking lot, Hillcrest, 10am.  
**Gospel Brunch**, House of Blues, 1055 5th Ave., 11am.  
**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.  
**Sunday Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 3pm.  
**Celtic Ensemble**, Twiggs, 4590 Park Blvd., 4pm.  
**Z-Bop!**, Flying Bridge, 1105 N. Coast Hwy., Oceanside, 5:30pm.  
**Tokeli**, Parioli Bistro, 647 S. Coast Hwy. 101, Solana Beach, 6:30pm.  
**Sole e Mar**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Open Mic**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.  
**Troubadour Open Mic w/ Phil Harmonic**, O'Connell's, 1310 Morena Blvd., 7:30pm.  
**Jazz Roots w/ Lou Curtiss**, 8-10pm, KSDS (88.3 FM).  
**José Sinatra's OB-oke**, Winston's, 1921 Bacon St., 9:30pm.  
**The Bluegrass Special w/ Wayne Rice**, 10pm-midnight, KSON (97.3 FM).

## every monday

**Blue44**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Open Mic**, Lestat's, 3343 Adams Ave., 7:30pm.  
**Tango Dancing**, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 8pm.  
**Pro-Invitational Blues Jam**, O'Connell's Pub, 1310 Morena Blvd., 8pm.

## every tuesday

**Open Mic**, Cosmos Coffee Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.  
**Flamenco Nova**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Open Mic (poetry & music)**, Vinblad's, 4651 Park Blvd., 7:30pm. (1st & 3rd Tuesday)  
**Patrick Berrogain's Hot Club Combo**, Prado Restaurant, Balboa Park, 8pm.  
**Shep Meyers**, Croce's, 802 5th Ave., 8pm.

## every wednesday

**Music at Ocean Beach Farmer's Market**, Newport Ave., 4-7pm.  
**Dan Papaila**, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.  
**Tomcat Courtney**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Elliott Lawrence Quartet**, J Six Restaurant, 435 6th Ave., 7pm.  
**Folk Arts Rare Records Singers Circle**, Kadan, 4696 30th St., 6pm.  
**Open Mic**, Vinblad's Swedish Cafe, 4651 Park Blvd., 7:30pm.

## saturday • 29

**Adams Ave. Street Fair**, 10am-9pm.  
**Adrienne Nims & Spirit Wind**, L'Auberge, 1540 Camino Del Mar, 7pm.  
**Rico Jazz Trio**, Parioli's Bistro, 647 S. Coast Hwy. 101, Solana Beach, 7pm.  
**Mark Jackson Band**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.  
**Marlena Shaw**, Anthology, 1337 India St., 7:30pm.

**Open Mic**, Joe & Andy's, 8344 La Mesa Blvd., 8pm.  
**Stepping Feet**, Whiskey Girl, 600 5th Ave., 8:30pm.  
**Open Mic**, Dublin Square, 544 4th Ave., 9pm.

## every thursday

**Dan Papaila**, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.  
**Open Mic**, Turquoise Coffee, 841 Turquoise St., P.B., 6pm.  
**Open Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 6pm.  
**Esencia Jazz Trio**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Open Mic**, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 7pm.  
**Joe Rathburn's Folkey Monkey**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Moonlight Sereanda Orchestra**, Lucky Star Restaurant, 3893 54th St., 7pm.  
**Open Mic**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.  
**Open Mic/Family Jam**, Rebecca's, 3015 Juniper St., 8pm.  
**Tokeli**, Manhattan Restaurant, 7766 Fay Ave., La Jolla, 8:30pm.  
**Jazz Jam**, South Park Bar & Grill, 1946 Fern St., 9:30pm.

## every friday

**Sam Johnson Jazz Duo**, Cosmos, 8278 La Mesa Blvd., 3pm.  
**California Rangers**, McCabe's, Oceanside, 4:30-9pm.  
**Dan Papaila**, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.  
**Franco Z**, Tommy's Restaurant, 1190 N. 2nd St., El Cajon, 6pm.  
**Tomcat Courtney/Jazzilla**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Amelia Browning**, South Park Bar & Grill, 1946 Fern St., 7pm.  
**Jazz Night**, Rebecca's, 3015 Juniper St., 7pm.  
**Basin Street Band**, Lucky Star Restaurant, 3893 54th St., 7pm.  
**John Katchur**, Milano Coffee Co., 8685 Rio San Diego Dr., Ste. B, 7pm.  
**Open Mic**, 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.  
**Dan Papaila**, The Lodge @ Torrey Pines, 11480 N. Torrey Pines Rd., 5pm.  
**Tomcat Courtney/Jazzilla**, Turquoise Cafe Bar Europa, 873 Turquoise St., 7pm.  
**Vintage Vegas w/ Laura Jane & Franco Z**, Martini's, 3940 4th Ave., Ste. 200, 7pm.  
**Tokeli**, Manhattan Restaurant, 7766 Fay Ave., La Jolla, 8:30pm.

## sunday • 30

**Adams Ave. Street Fair**, 10am-6pm.  
**Adrienne Nims & Sheldon Rosenbaum**, Bethlehem Church, 925 Balour Dr., Encinitas, 4pm.





# JAMMIN' IN THE CANYON PARTY

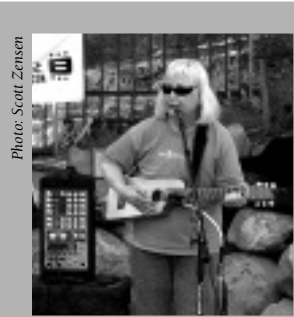


Photo: Scott Zensen  
Crystal Goodman



Photo: Scott Zensen  
co-hosts Bill & Shirlee McAndrews



Photo: Scott Zensen  
Brit Jones



Photo: Scott Zensen  
Cathryn Beeks & Matt Silvia



Photo: Scott Zensen  
Mike Spurgat & Barbara Nesbitt



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Jeff Berkley



Photo: Dennis Andersen  
Steve Roche, Jim Wakefield, Phil Harmonic



Photo: Dennis Andersen  
Robin Henkel



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Marie Haddad & Joanna Schiele



Photo: Scott Zensen  
Mountain Echo



Photo: Scott Zensen  
Johnny Miller



Photo: Scott Zensen  
Amy Mayer & Annie Dru of the Flimz



Photo: Dan Chusid  
Derek Duplessie (center) w/ Chuck & Joanna Schiele



Photo: Dan Chusid  
Josh Damigo & Aaron Bowen



Photo: Dennis Andersen  
Peggy Watson & Suzanne Reed



Photo: Scott Zensen  
Long-time friends Indian Joe Stewart & Allen Singer



Indian Joe & Allen Singer in 1978



Photo: Dan Chusid  
Will Edwards, Laura Kuebel, Dave Sawyer



Photo: Joel Stegfried  
Jimmy & Linda Duke



Photo: Joel Stegfried  
Heather Marie Stephens



Photo: Joel Stegfried  
Liz Abbott



Photo: Dennis Andersen  
Shawn Rohlf



Photo: Dennis Andersen  
Tom Boyer



Photo: Dennis Andersen  
Beston Barnett & Alain Cola



Photo: Joel Stegfried  
Mr. & Mrs. Dave Howard



Photo: Dennis Andersen  
Ray Suen



Photo: Dennis Andersen  
Marcia Claire

## UKULELE EXHIBIT OPENING AT THE MUSEUM OF MAKING MUSIC



Photo: B.J. Morgan  
Kalae "Bobo" Miles



Photo: B.J. Morgan  
Dan "Soybean" Sawyer



Photo: B.J. Morgan  
Fred Fallin



Photo: B.J. Morgan  
King Kulele

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