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# ROUBADOOR

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



January 2009

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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.

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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.

# Tom Waits San Diego Serenade

*I'm leavin' my family  
And leavin' my friends  
My body's at home  
But my heart's in the wind*  
from "Shiver Me Timbers"

Artists are complex creatures. Someone even described Pat Boone as a complicated animal once. It's this complexity – the juxtaposition of clashing moods and "messages," the square pegs in round holes, that constant reminder that two plus two really equals three-and-a-half – that baffles us mere mortals and keeps us coming back for more.

Whereas a politician or philosopher is expected to be consistent and build a reputation on the absence of contradiction, the artist is expected to create contradiction. The road sign that says "sharp curve ahead" on a long stretch of desert highway or the orange median line that guides the driver straight into the guard rail make for great art. The more the artist tricks us the better. It is this clash of realities that we have paid to see and hear.

We love to compare an artist's work against itself, such as Picasso's Blue versus Rose Periods. We also love to compare

the artist against his or her own image. In the end, isn't the artist-as-mythological-being the artist's greatest work of all? How shocked I was early in my teens to learn that the four members of KISS were wearing makeup after they had denied doing so on the 1976 "Paul Lynde Halloween Special." And my reaction? I renewed my membership to the KISS Army, of course.



If Pat Boone is a complex crooner, Tom Waits is a super nova swallowed by a black hole wrapped inside an enigma, or some such mixed metaphor. But it has always been my belief that acorns never swim too far from the nest. So, this article will attempt to bring some of the Waitsian paradoxes home, all the way home, to San Diego

where Waits did most of his growing up. With the excepted mentions of the Heritage, a Mission Beach coffee and hoot house where Waits first climbed on stage, and Napoleone Pizza House, where Waits worked as a dishwasher and cook in his teens, San Diego has figured little in the Waits' mythology. He has crafted a drifter's or sailor's image, one who has no home nor hometown, one borne more of the highway or the sea. Take for instance the following.

In June of 2008 Tom Waits sauntered to a podium in El Paso, Texas, to accept the keys to that fair city. The reason. He used to like the Marty Robbins song "El Paso" when he was a kid. In the mock press conference posted at his MySpace, he praises the "great Southwest," then announces that his current tour will start in Phoenix. The tour only ventures eastward from there.

The fact is that Waits hasn't played San Diego in nearly 30 years. One has to wonder how Robbins' three-minute song could supersede San Diego – the city that cradled Waits from age 10, through his teenage years, until he departed for the open mics at L.A.'s Troubadour. It would seem that San Diego should get a bigger nod. After all, San Diego gave Waits his first glance at a

continued on page 8

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# Barbara Mandrell

## From Miss Oceanside to America's Sweetheart

by Bart Mendoza

One of a long list of performers who got their start in San Diego before hitting the big time, country singer Barbara Mandrell is one of the most successful artists to have ever called San Diego home. Now retired from the live stage, 2008 marked Mandrell's fiftieth anniversary as a performer. Whether you prefer her earlier, more roots-driven music, middle period pop-oriented tunes, or her later gospel material, there is no disputing that Mandrell is one of country music's biggest stars, scoring an impressive 50 Top 40 country hits, including 29 top tens.

Born in Houston, Texas, on December 25, 1948, Mandrell was seven years old when her family relocated to Oceanside, but she was already well on her way to a life in music, having made her public debut playing accordion in church at the age of five.

Music was a big part of family life. Mandrell's mother, Mary, was a music teacher and her father, Irby, ran a music store in Oceanside and later led the Mandrell Family Band, in which young Barbara was a multi-instrumentalist, playing pedal steel, banjo, piano, bass guitar, and saxophone, as well as singing.

By the age of 11, she was skilled enough to be hired to demonstrate new pedal steel models at a Chicago NAMM show. That visit to the windy city proved to be the lynchpin in Mandrell's early career. Artists in attendance, such as Chet Atkins were impressed, but it was country singer Joe Maphis who was moved enough to offer her a spot on his revue at the Showboat Casino in Las Vegas. Perhaps more important, it was through Maphis that she became a regular on the weekly Los Angeles TV show "Town Hall Party," airing on Saturday nights. Touring was scheduled around school, but still a preteen, she became a regular attraction in Las Vegas. Mandrell also performed at local nightspots such as the 101 Club.

In 1961, at age 12, she made her network debut on Red Foley's ABC TV show "Five Star Jubilee." This led to a 1962 tour with the "Johnny Cash Show" on an incredible bill that also featured Patsy Cline and George Jones. She also spent time on the road opening for

Red Foley and Tex Ritter

Following these trips, her father put together the Mandrell Family Band, playing any venue that would have them. It was in the band that she met her future husband and manager Ken Dudney, although at this juncture he was the Mandrell's drummer. They toured regularly, though school still took precedence. She took part in her first world tour in 1965, visiting 18 countries. Alternating country music with Beatles' tunes and then current material, such as "The Beverly Hillbillies Theme," her family band entertained troops at Camp Pendleton as well as in Vietnam, Thailand, Japan, and the Philippines. And she hadn't yet graduated from high school.

In 1966 she released her first single, "Queen For A Day"/"Alone in a Crowd" (Mosrite Records), which featured session guitarist Glen Campbell. An updated version was issued in 1984. Mandrell had a long association with Mosrite Guitars, having custom built two-necked electric guitar for her in 1981.

Dudney was eventually drafted and sent to Vietnam. While on leave, the pair married on May 28, 1967, in Oceanside. Today they have three children and have been married more than 40 years. At the time, Mandrell's original plan was to give up music and settle down. However, when Dudney, a Navy pilot, was sent overseas for Air Force duty, Mandrell went to stay with her parents in Nashville, who had relocated there for work. This set in motion the next phase of her career. A visit to the Grand Ole Opry convinced her to think on a larger scale. She soon moved permanently to Nashville, where she soon joined the Curly Chalker Trio. That union proved to be short lived as Columbia Records producer Billy Sherrill signed Mandrell in 1969.

Within months she scored her first chart hit with a cover of Otis Redding's "I've Been Loving You Too Long," starting a pattern of covering classic soul songs. After that initial major label release she quickly became a staple on the country charts, both as a solo star and as a duet with David Houston. In addition to compilations, she would release six albums for the label.

In 1972 she became a member of the Grand Ole Opry, but by 1975 she jumped ship to

ABC/Dot Records, releasing a further six albums between 1974 and 1979. The label was absorbed in 1979 by MCA/Universal, resulting in a further dozen albums. The move to major distribution was well timed, just as she hit her stride with a series of crossover chart hits, including her first number one, 1978's "Sleeping Single in a Double Bed," which was followed by another number one, a version of Luther Ingram's immortal "If Loving You Is Wrong, I Don't Want to Be Right." Just the literal tip of the iceberg - within the next few years she charted another four number one songs.

In 1980 Mandrell and her sisters were given their own NBC-TV variety show, which ran until 1982. Notably, the show was produced by Marty Krofft, one half of the genius team responsible for such kids' classics as "H.R. Puf-n-Stuf" and "Lidsville," which gives an idea of the level of writing involved in some of the sketches. The show saw Mandrell's image shift to that of a more mainstream, glitzy performer, though her roots continued to show. Notably, Mandrell used her position to book an impressive array of musical guests. Indeed, her show was just about the only place on mainstream TV a viewer could see iconic country artists such as Roy Rogers, the Sons of the Pioneers, or June Carter Cash during this era. Meanwhile, Mandrell still spent a significant amount of time on the road and recording. Unfortunately, the constant rehearsals for the television program took a toll on her vocal chords. Though the show was a success, Mandrell pulled the plug after the third season.

During this time frame, she basically became America's Sweetheart and was seemingly just about everywhere, from magazines to TV guest spots. To say she was popular would be an understatement. She won dozens of awards, including CMA Entertainer of the Year in 1980 and 1981, CMA Female Vocalist of the Year in 1979 and 1980, and Favorite Female Country Vocalist, 1980 through 1981. The latter was also the year she released her signature tune "I was Country When Country Wasn't Cool" (another number one), a statement on all the bandwagon jumping that surrounded the then current movie, *Urban Cowboy*. It's no coincidence that in 1981 she was both Cashbox's Entertainer of the Year and



*Billboard* magazine's top selling female singles artist. Balancing things out a little, that same year she made Mr. Blackwell's list of ten worst dressed women.

It's at this point that her career picked up steam. From 1982-1987 she won Favorite Female All Around Entertainer in the People's Choice Awards. She won Dove Awards for gospel work. Mandrell also scored several Grammys, notably in 1982 for Best Inspirational Performance for "He Set My Life to Music" and another in 1983 for Best Soul Gospel Performance by a Duo or Group with "I'm So Glad I'm Standing Here Today," a duet with Bobby Jones. 1983 also saw the broadcast of her own HBO special and she guest hosted NBC-TV's "Tonight Show." It's also noteworthy that in the '80s she was a spokeswoman for Kinney Shoes and was later omnipresent on TV in commercials for a variety of products.

By 1984, her focus began to shift toward acting. She has hundreds of television appearances to her credit, but her first major role was in that year's television film "Burning Rage." Her first network TV special aired the following year, and she guested on such shows as "The Rockford Files." At the height of her popularity, there was a gift shop devoted to her in Nashville called Barbara Mandrell Country. It was in business for 13 years.

As great as her successes were in 1984, the year would end with a dark cloud when on September 12, 1984, she was involved in a fatal car accident that was caused when a driver crossed into her lane, seriously injuring her and two of her children. She would spend a year in rehabilitation.

By 1987 she had moved to Capitol Records. Though her chart success was now more limited, she still issued seven albums for the label. During this time her autobiography *Get to the Heart: My Story* (1990) was a major success, notching up six months on the New York Times Best Seller list. Unfortunately, changing tastes in music saw her return to indie status by 1992. In 1994 she released three TV marketed albums, but the loss of major label status was softened by an appearance that year on TV's "The Commish."

1997 would prove to be a very significant year in her life. First she signed a deal with noted indie label Razor & Tie, which re-issued one of the previously TV only albums, "It Works for Me" as well as a greatest hit compilation. More important, however, after nearly three decades on the road, she decided to give up live performance, with a farewell show, "The Last Dance," at the Grand Ole Opry on October 23, 1997.

She didn't stay out of the public eye for very long. Having caught the acting bug, she began to take on more TV roles, starring in several movies of the week as well guest starring in such favorites as "Walker, Texas Ranger," "Sunset Beach," "Touched by an Angel," and even "Baywatch." Around this time her autobiography was made into a TV movie for CBS, airing on September 28, 1997. She was portrayed by none other than Maureen McCormick, otherwise known as Marcia from "The Brady Bunch." The following year an episode of A&E's "Biography" was dedicated to her career.

During this time frame the Mandrell sisters



clockwise from top left: Mandrell in 2005; in 1966; the Mandrell sisters

reunited for TV, but not in a musical sense. The three have a lifelong love for trap shooting, which resulted in the TNN show "Louise Mandrell's Celebrity Shoot," beginning in 1993. Irene Mandrell began her own, non-televized "Celebrity Shoot" in 2006, raising funds for the Wish Upon A Star foundation.

Having retired from live performance, Mandrell has kept a relatively low profile over the past decade, but her music is continually being re-released, the most recent "Best Of" being the "Ultimate Collection," issued on July 30, 2004. Meanwhile on May 1, 2007, a three-DVD set, "The Best of Barbara Mandrell and the Mandrell Sisters Show," was issued. In 2002, her love of gospel music brought her back to the stage once more to host a televised tribute to legendary songwriter Dottie Rambo.

And the awards keep coming. In 2001 she received the Pioneer Award from the Academy of Country Music. On November 5, 2007, she was inducted into the Music City Walk of Fame in Nashville.

Perhaps the best indication of how big an impact Mandrell has made is in the places her name has appeared aside from her own projects. For example, in 2004, a special edition Mandrell Olympic Shooting Pistol was issued in her honor. 2006 saw the release of a tribute album to Mandrell, *She Was Country When Country Wasn't Cool*, with contributions from Willie Nelson, Brad Paisley, Kenny Chesney, and Reba McEntire. However, easily topping the list of accolades Mandrell has received, Nashville's Baptist Hospital named their Coronary Wing the Mandrell Heart Center.

Though it's unlikely Mandrell will release another album of original material or play another concert, her legacy is secure. Mandrell's rise to the top has proven to be inspiration to singers the world over, and it all started in Oceanside.

**Barbara Mandrell on You Tube**  
This 1967 clip actually shows the Mandrell's logo on her pedal steel guitar at the end of the clip:

<http://www.youtube.com/watch?v=F1T0vGP2DEk>

Here she is sitting in on pedal steel with a house band, circa mid-sixties:

<http://www.youtube.com/watch?v=E2WGso5Yhp0>

An early seventies clip, notable for her father Irby on guitar and sister Irlene on drums

<http://www.youtube.com/watch?v=6m3tajiCRml>

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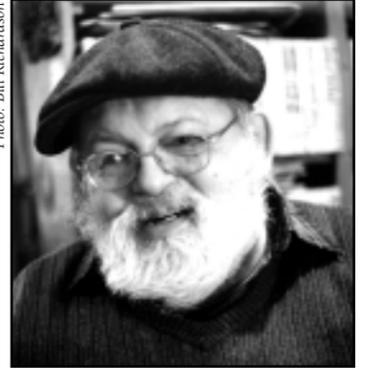
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GARY TILLERY



# Recordially, Lou Curtiss

Photo: Bill Richardson



Lou Curtiss

## MY YEAR END LIST OF 101 SONGS YOU OUGHT TO LISTEN TO

Well this issue has a lot of Tom Waits in it and I'm not going to bother you with a list of his songs, but in those early days when Tom was hanging around and working as a doorman at the Heritage Coffeehouse in Mission Beach he got exposed to a lot of other people who did a pretty wide variety of old time songs. So I'm going to list the songs, who originally recorded them, and who might have sung them at the Heritage when Tom might have been around to hear them.

1. THE MISSISSIPPI SHEIKS: "Corrine Corrina" (sung at the Heritage by original Sheik Sam Chatmon and, in a bit different version, by Bruce Frye)
2. MIKE SEEGER: "Waterbound" (sung at the Heritage by Pam Ostergren and Susan Halgedahl)
3. IAN & SYLVIA: "Someday Soon" (sung at the Heritage by Cliff Nimen and Hilary)
4. ERNEST STONEMAN: "Blue Ridge Mountain Blues" (sung at the Heritage by the Heritage House String Band)
5. BING CROSBY: "I'm on the Crest of a Plain" (sung at the Heritage by Carol McComb and Martin Henry)
6. JOE HICKERSON: "Fiddler's Green" (sung at the Heritage by Sara Grey)
7. TOMMY JARRELL: "Old Jimmy Sutton" (sung at the Heritage by Brian Steeger)
8. MASON WILLIAMS: "Them Moose Goosers" (sung at the Heritage by Dennis Squier of the Almost Mediocre Jug Band)
9. HEDY WEST: "Pans of Biscuits" (sung at the Heritage by Pam Ostergren)
10. POWDER RIVER JACK AND KITTY LEE: "Tying a Knot in the Devil's Tail" (sung at the Heritage by Ray Bierl)
11. PINK ANDERSON: "Wreck of the Old Southern 97" (sung at the Heritage by the Famous Krudd Family)
12. JEAN RITCHIE: "Fair Beauty Bright" (sung at the Heritage by Kathy Larisch and Carol McComb)
13. REV. GARY DAVIS: "Ain't Gonna Die Again" (sung at the Heritage by Steve Von Lutes)
14. BARBARA DANE: "Daddy You've Been on My Mind" (sung at the Heritage by Zoya Smithton)
15. A.L. LLOYD: "The Handsome Cabin Boy" (sung at the Heritage by Ray Bierl)
16. MERLE TRAVIS: "Smoke Smoke Smoke That Cigarette" (sung at the Heritage by Bob Webb)
17. ROY ACUFF: "Unloved and Unclaimed" (sung at the Heritage by Wayne Brandon, Clarke Powell, and Ray Kellogg)
18. SEAMUS ENNIS: "Wild Mountain Thyme" (sung at the Heritage as "Purple Heather Rag" by Wayne Stromberg)
19. THE CARTER FAMILY: "My Dixie Darling" (sung at the Heritage by Kathy Larisch and Carol McComb)
20. DELMORE BROTHERS: "The Weary Lonesome Blues" (sung at the Heritage by Ray and Ina Patterson)
21. JULES ALLEN: "Days of '49" (sung at the Heritage by Sara Grey)
22. DOMINIC BEHAN: "The Patriot Game" (sung at the Heritage by Jean Redpath)
23. WOODY GUTHRIE: "The Grand Coulee Dam" (sung at the Heritage by Larry Hanks)
24. THE CAROLINA BUDDYS: "Grandfather's Clock" (sung at the Heritage by Bob La Beau)
25. THE STANLEY BROTHERS: "Clinch Mountain Backstep" (sung at the Heritage by the Blue String Grass Boys)
26. WOODY GUTHRIE: "East Texas Red" (sung at the Heritage by Ray Bierl)
27. PETE SEEGER: "The Water Is Wide" (sung at the Heritage by Grady Tuck)

28. GID TANNERS SKILLET LICKERS: "Cotton Eyed Joe" (sung at the Heritage by the Fat City String Band)
29. JIMMIE DRIFTWOOD: "Tennessee Stud" (sung at the Heritage by Martin Henry)
30. THE JOHNSON FAMILY: "The Death of Ellington" (sung at the Heritage by the Famous Krudd Family)
31. RED FOX CHASERS: "Otto Wood" (sung at the Heritage by the Sweets Mill String Band)
32. JOE AND ROSE LEE MAPHIS: "Dim Lights, Thick Smoke and Loud Loud Music" (sung at the Heritage by the Bluegrass Cardinals)
33. MALVINA REYNOLDS: "McLaren Park" (sung at the Heritage by Sam Hinton)
34. JUDY RODERICK: "Young Girl's Blues" (sung at the Heritage by Clair Hart)
35. SKIP JAMES: "Cherry Ball Blues" (sung at the Heritage by Bruce Frye)
36. MISSISSIPPI JOHN HURT: Lewis Collins (sung at the Heritage by Stan Smith)
37. SPECKLED RED: "The Dirty Dozens" (sung at the Heritage by Wayne Stromberg)
38. BLUE SKY BOYS: "When the Roses Bloom Again in Dixieland" (sung at the Heritage by the Kern County Boys)
39. HEDY WEST: "Cotton Mill Girls" (sung at the Heritage by Pam Ostergren)
40. RILEY PUCKETT: "I Only Want a Buddy Not a Sweetheart" (sung at the Heritage by Curt Bouterse)
41. ETHEL MERMAN AND RAY BOLGER: "You're not Sick, You're Just in Love" (sung at the Heritage by Carol McComb and Martin Henry)
42. MISSISSIPPI JOHN HURT: "Candy Man Blues" (sung at the Heritage by Steve Von Lutes)
43. FRANK STOKES: "I've Got Mine" (sung at the Heritage by Ray Bierl)
44. CHARLIE POOLE AND THE NORTH CAROLINA RAMBLERS: "Baltimore Fire" (sung at the Heritage by Bill Nunn and the Heritage House Band)
45. HANK WILLIAMS: "Window Shopping" (sung at the Heritage by Martin Henry)
46. JIMMIE DRIFTWOOD: "Dam Yankee Lad" (sung at the Heritage by Sam Hinton)
47. RAY PRICE: "Crazy Arms" (sung at the Heritage by Kathy Larisch and Carol McComb)
48. CARTER FAMILY: "Carter's Blues" (sung at the Heritage by Curt Bouterse)
49. THE DIXON BROTHERS: "Down with the Old Canoe" (sung at the Heritage by the Old Reliable Egg Preserver Jug and String Band and Janitorial Service)
50. HARRY CHOATES: "Jole Blon" (sung at the Heritage by Joel Sonnier)
51. MAYNE SMITH: "They'll Know Who I Am" (sung at the Heritage by both Ray Bierl and Martin Henry)
52. CLARENCE ASHLEY: "East Virginia" (sung at the Heritage by Grady Tuck)
53. CLARENCE WILLIAMS: "Sugar Blues" (sung at the Heritage by Sam Chatmon)
54. DUANE STORY: "Hollywood, My Home Away From Home on the Range" (sung at the Heritage by Mary McCaslin)
55. SARA CLEVELAND: "Queen Jane" (sung at the Heritage by Virginia Curtiss)
56. EWAN MacCOLL: "A Rambler From Manchester Way" (sung at the Heritage by Johnny Walker)
57. CHARLIE POOLE: "Old and Gray and Only in the Way" (sung at the Heritage by Kenny Hall with the Famous Krudd Family)
58. MISSISSIPPI JOHN HURT: "Richland Woman Blues" (sung at the Heritage by Dave Campbell)

59. MARK SPOELSTRA: "Just a Hand to Hold" (sung at the Heritage by Kathy Larisch and Carol McComb)
60. CANNON'S JUG STOMPERS: "Whoa Mule! Get Up in the Alley" (sung at the Heritage by the Almost Mediocre Jug Band)
61. CLIFF EDWARDS: "Stagolee" (sung at the Heritage by Bob La Beau)
62. J.T. "FUNNY PAPER" SMITH: "The Howlin' Wolf" (sung at the Heritage by Thomas Shaw)
63. MALVINA REYNOLDS: "The Little Red Hen" (sung at the Heritage by Faith Petrich and Larry Hanks)
64. U UTAH PHILLIPS: "Starlight on the Rails" (sung at the Heritage by Rosalie Sorrels)
65. HARRY McCLINTOCK: "The Trusty Lariat" (sung at the Heritage by Sam Hinton, Larry Hanks, Ray Bierl, and Martin Henry)
66. WADE MAINER AND ZEKE MORRIS: "Maple on the Hill" (sung at the Heritage by Ray and Ina Patterson)
67. BILL COX AND CLIFF HOBBS: "Franklin D. Roosevelt Back Again" (sung at the Heritage by Debby McClatchy and Mike Heinz)
68. CLARENCE ASHLEY: "The Coo Coo" (sung at the Heritage by Bob Webb)
69. SMITH BALLEW: "I Get the Blues When It Rains" (sung at the Heritage by Sam Chatmon and Kenny Hall, the California Sheiks)
70. MIKE SEEGER: "Lady of Carlisle" (sung at the Heritage by Curt Bouterse)
71. ROY ACUFF: "Don't Make Me Go to Bed and I'll Be Good" (sung at the Heritage by Wayne Brandon and Clarke Powell and Band)
72. RAMBLIN' JACK ELLIOTT: "Sadie Brown" (sung at the Heritage by Ray Bierl)
73. DAVE VAN RONK: "Cocaine" (sung at the Heritage by Dave Campbell)
74. EDWARD J. CRAIN: "Bandit Cole Younger" (sung at the Heritage by Mary McCaslin)
75. BILL BENDER: "The Dreary Black Hills" (sung at the Heritage by Jim Ringer)
76. THE PIEDMONT LOG ROLLERS: "The Sweet Sunny South" (sung at the Heritage by the Sweets Mill String Band)
77. B.F. SHELTON: "Pretty Polly" (sung at the Heritage by Grady Tuck and Pam Ostergren)
78. BUKKA WHITE: "Fixin' to Die" (sung at the Heritage by Dave Campbell)
79. BURNETT AND RUTHERFORD: "Willie Moore" (sung at the Heritage by Curt Bouterse)

80. MAYNE SMITH: "I Like It" (sung at the Heritage by Ray Bierl)
81. BO CARTER: "I've Got the Whiskey, You've Got the Gin" (sung at the Heritage by Sam Chatmon)
82. CARTER FAMILY: "Hello Stranger" (sung at the Heritage by Kathy Larisch and Carol McComb)
83. MOLLY O'DAY: "Tramp on the Street" (sung at the Heritage by Lou Curtiss and the Famous Krudd Family)
84. RUFUS CRISP: "The Blue Goose" (played at the Heritage by Stu Jamieson)
85. JIMMIE DRIFTWOOD: "Father, Oh Dear Father" (sung at the Heritage by Sam Hinton)
86. JIMMIE RODGERS: "The Hobo's Meditation" (sung at the Heritage by Walt Richards)
87. SAM CHATMON: "Crosscut Saw Blues" (sung at the Heritage by Steve Von Lutes)
88. WOODY GUTHRIE: "Poor Lazarus" (sung at the Heritage by the Famous Krudd Family)
89. ST. LOUIS JIMMY: "Goin' Down Slow" (sung at the Heritage by Bruce Frye)
90. BUFFY ST. MARIE: "Co'dine" (sung at the Heritage by Clair Hart)
91. ARTHUR "GUITAR BOOGIE" SMITH: "Foolish Questions" (sung at the Heritage by Lou Curtiss)
92. ERNEST TUBB: "Talkin' Guitar Blues" (sung at the Heritage by Ray Bierl)
93. LARRY MURRAY: "Jamie" (sung at the Heritage by Mary McCaslin)
94. LOWELL FULSON: "Black Night" (sung at the Heritage by Sam Chatmon)
95. BLIND LEMON JEFFERSON: "See That My Grave Is Kept Clean" (sung at the Heritage by Steve Von Lutes)
96. JERRY LEE LEWIS: "What Made Milwaukee Famous Has Made a Loser Out of Me" (sung at the Heritage by Ray Bierl)

97. JIMMY ROGERS AND HIS ROCKIN' FOUR: "That's Alright" (sung at the Heritage by Sam Chatmon)
98. RICHARD RABBITT BROWN: "James Alley Blues" (sung at the Heritage by Wayne Stromberg)
99. JOHN FAHEY: "In Christ There Is No East or West" (played at the Heritage by Kathy Larisch and Carol McComb)
100. BUCK OWENS: "I've Got the Hungrys for Your Love and I'm Waitin' in Your Welfare Line" (sung at the Heritage by Ray Bierl)
101. TOM WAITS: "Doctor Says It'll Be All Right" (sung at the Heritage by Tom Waits)

Tom had to have heard most of these songs over his time working at the Heritage. He also heard a lot of others, including Doug McKee and Pat Moss, Pat Rusconi, Rick Stanley, Rick Cunha, Karen Williams, Big Joe Williams, and lots of others I'm forgetting. An extra point is some of the songwriters Tom was exposed to. Certainly Bob LeBeau had to be an influence, Jack Tempchin was around, and a strange song craftsman who called himself A Vitamin. There was Robb Strandlund down from North County, William Kidd, and a whole lot more. Some of the Heritage regulars (like Ray Bierl and Pam Ostergren) were trying to write songs with varying degrees of success.

It must have been a learning process for Tom because from week to week he just got better and better. Hopefully he thinks back now and then to those Mission Beach days and thinks about San Diego.

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# Laurie Lewis: Music Veteran Emerges from the Shadows in San Diego

by Bart Mendoza

What is it about San Diego that attracts musicians? We have an incredible foundation of native performers, but so many artists, young and old, eventually make their way here. Indeed, many unsung heroes from throughout music history now call San Diego home. Laurie Lewis is a case in point. While not a household name – yet – she has led a biopic-worthy life in the music world. She reels off anecdote after anecdote, a few off the record. Sitting down to a conversation with Lewis is enthralling.

## MICHIGAN

Born Lori Seamen in Saginaw, Michigan, in 1954, Lewis has wanted to be a musician as long as she can remember. “I wrote an essay in third grade,” she recalled “and in it, I said I wanted to be a professional singer,” Lewis laughed. She considers her childhood to have been particularly well timed. “I grew up in the late fifties and early sixties,” she said. “You know, it was rock ‘n’ roll with groups like the Beatles.” As a child, she took piano lessons and played the guitar as well as singing every chance she got. But it was when her sister Jinny got involved in her own group, the Purple Gang, that Lewis began to get involved in music as a serious pursuit. “It was my mom that pushed us both to be in a band together during the late sixties, probably to keep us off the streets,” she laughed. Rock ‘n’ roll was then still strictly the domain of young people, so it’s not too unusual to find that by 1966, still only 14, she was performing concerts in the area with her new group, Pitche Blende, and touring with the likes of Alice Cooper and Bob Seger.

“Our mom was our manager, sort of like the Partridge Family, complete with a school bus,” she recalled. The name of the band was chosen by their mother as well. “It had something to do with the dirt uranium is found in,” sighs Lewis. The promo picture of the band had their faces on an atomic cloud.

## PITCHE BLENDE

“We did some cover tunes like ‘Funky Broadway’ and ‘Crossroads,’ but we wrote most of our own music,” Lewis commented. “We did cover a couple of Traffic tunes as well as some obscure stuff, but it was really all about our original music.”

With Jinny on bass and Laurie on vocals and a band that included their boyfriends, the teenagers became favorites on the Michigan concert circuit and, having saved

their gig money, Pitche Blende entered a Detroit area studio in 1968 to cut their lone 45, “My World Has Stopped / Stop!” (Valley 1102). Although the record made little impact outside the Michigan area at the time of its release, it is now considered a certified garage rock classic. The single has sold for up to \$148 on eBay, with both sides appearing on the seminal *Michigan Mixture* compilation LP.

“We were all pretty raw,” she said of the recording process. “I couldn’t stand to hear myself sing during playbacks; it was all overwhelming.” Though the band’s dreams of stardom never materialized, the same would not hold true for another group of kids cutting demos that day. “This guy took us down the hallway and said, ‘Do you want to hear a real band? Come and hear these guys sing.’” Entering another room in the building, Lewis found herself face to face with a pre-teen Michael Jackson and the Jackson 5, working on material for Steeltown Records.

Pitche Blende’s single gave the band significant local caché and expanded their range to Ohio and Illinois. “We were still in high school, so a lot of the touring was on weekends and during the summer. Concerts would be all day events where you would go see five to ten bands with the MC5 opening up. We played the festival circuit in Michigan and the surrounding states many times.”

Some of her fondest memories of the era involve Bob Seger. “I was absolutely enthralled with him; he was a total top notch pro,” she recalled. “We considered him kind of a big brother kind of guy to us, he was always nice. Sometimes before or after a show he’d sit down at the piano singing some blues tunes or doing some Beatles songs and I’d chime in with some harmonies. We’d just hang out.”

My sister was more the shy type while I was more out going, the sort of person that would just walk up to Ted Nugent and say, ‘Hi, are ya Ted?’ and call him by first name like we were best friends,” she laughed. The band ended in 1970 when their respective romantic relationships did.

## DIXIELAND JAZZ

Post Pitche Blende Lewis hooked up with the Celebration Road Show, based in Chicago. “I was still part of the rock scene, but a guy in a lounge needed someone to sing a couple of hours a night. I was under age but it was good money. His repertoire was far from things that I was interested in.

But from that I learned that to really make it in music you have to spread your wings and not stick to one thing. I noticed that all my friends who were ‘stuck’ were doing it for fun and camaraderie but nobody was making money. I wanted to be a full-time musician and not get stuck working at Denny’s, so I decided to expand my horizons.” Her love of adlibbing during extended rock jams, now formed the basis for her move to Dixieland jazz and relocation to Chicago.

## BUCKINGHAMS

Ever musically restless, by 1975 she formed a duo with friend Barbara Unger, Les Amies. That project ended in 1983 when the pair were absorbed into the reunited sixties hitmakers, the Buckingham. The two played gigs with the band, recording an album *A Matter of Time* and a single, “Veronica.” Unfortunately, “they said we were too ‘edgy,’ and basically they gave Barb and I the axe,” she remembered. A week later however, Lewis was approached about staying. “It was a difficult decision and led to a falling out with Barb,” she acknowledged.

She was soon on the road on a 200-date Happy Together tour alongside the Turtles, then playing major venues, such as Detroit’s Cobo Hall. Many other bands joined in on the tour at select stops, including the Grass Roots and the Mamas and Papas. The band included several Lewis penned tunes in their set. When they hit San Diego, playing the Embarcadero, she met Gary Puckett, who would play a major role in her life a decade later, backstage. More important, she also met her husband, Chuck Lewis, then a drum tech and stage hand on the tour. She left the band in 1985 and the pair moved to San Diego in January of 1986 initially in Hillcrest before buying their current home in Clairemont.

## MAMAS AND PAPAS

Upon arrival, she quickly formed a pair of bands, including Probable Cause. By September, however, she had landed a dream job with the Mamas and Papas, then still including John Phillips and Denny Doherty alongside Spanky MacFarlane (of Our Gang fame), actress McKenzie Phillips (sitcom “One Day at a Time”), and Scott McKenzie (sixties “San Francisco” hitmaker). She would initially replace a rehab-bound Phillips for a year, making the connection through MacFarlane. “I was star struck a bit,” Lewis admitted. “I wasn’t that huge a

Mamas and Papas fan and I had been working with all these name acts, but John Phillips just seemed bigger than all of them, so I was thrilled when he called,” she said. Phillips had her learn the parts over the next six days from the albums, having her then fly to Las Vegas for a three-week tour. During the first three weeks, there were three “Mamas” onstage as Lewis learned her parts. On November 5, she flew with the group to Europe for the first time. “I was so excited, I forgot it was my birthday,” she laughed. Among those eventually celebrating with her that night were Martha Reeves and Lou Christie. Among the highlights of Lewis’ time with Mamas and Papas was a recording session, taping new versions of “California Dreamin’” and “Monday, Monday” in order to lip synch on a German TV show. She is still clearly moved by her time with the group, who made her an equal partner in every way. On her last day, the band and crew threw her a going away party. “It was hard to go,” she admits. “Where do you go after that? Back to San Diego and my lounge band?”

## MAMAS PART 2

Lewis opted for a change of pace and began a career as a car salesperson. She also played in a post-Monroe’s group with Eric Denton and Bob Davis, but a few months into her career shift, John Phillips called again. This time McKenzie couldn’t travel to Canada. “That went on for a couple of years, where I was in and out,” Lewis said. She was finally asked to stay in late 1989, remaining until 1993. Soon afterward, with Doherty as the last man standing, the band fizzled out.

## SESSIONS

In late 1993 Lewis began to have health issues and was eventually diagnosed as Lyme disease, so she decided to give up the life of a full-time musician. She continued to play worship music for her church and the occasional covers gig with her sixties cover band the Living Stones, “but my health basically ripped me from the stage,” she said.

She remained active in the studio, however. Having reconnected with Gary Puckett at a local church in 1990, she received a call to join him at his Palm Springs studio in 1994. This phone call resulted in her highest profile recordings to date, when she appeared on his *Is This Love?* album. While the album didn’t garner much attention in the U.S., it remains a cult favorite in Europe, particularly in Germany.



Laurie Lewis



Lewis (3rd from right) in her first band, Pitche Blende



Lewis (2nd from left) with the Buckinghams, early 1980s



The new Mamas & Papas (clockwise from top): Lewis, Spanky MacFarlane, Scott McKenzie, Denny Doherty, late 1980s

## TODAY

In 1997, after 30 years in music, Lewis finally officially released her solo debut, finishing off tracks recorded over the past four years. She continued to work with Puckett through 1999. Meanwhile she also collaborated on numerous projects with The Little River Band’s Wayne Nelson through 2002.

In 1999 she became an elementary school music teacher at Horizon Elementary School. Due to the illness as well as a desire to get back to making music on a regular basis, she gave up teaching in 2005. “I noticed that my voice was not doing what I wanted it to do,” she said. “And I needed to get out there and start using my chops; you use it or you lose it.” I felt I really had to do something.” She soon joined the duo Harmony Road, with whom she still performs today. Lewis also continues to lead worship at her church, but her main focus at the moment is on finishing her second album.

Now entering her fourth decade in music, Lewis is thrilled with where her career has taken her, but she has plans for much more. “There is nothing better than what happens in your soul when you play music,” Lewis stated. “There is also a great camaraderie among the musicians as well as a mystique to music in general that’s both wonderful and hard to describe,” she enthused with a laugh. “Besides, I love the hours.”

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Happy New Year



# Jazz at the Athenaeum: The Coolest Concert Series for 25 Years

by Paul Hormick

La Jolla can be one of the coolest places to hang out. Cormorants, seals, and other wildlife gather along the rocks and beaches. And the coast offers views of the Torrey Pines cliffs as well as the sea caves. There are more than enough restaurants and shops, and some of the best night spots in the county have plenty of food, drinks, and music.

Jazz buffs have another reason to head over to San Diego's tony neighborhood during these next two months. La Jolla's Athenaeum Music and Arts Library is the setting once again for its annual Jazz at the Athenaeum concert series. This year, 2009, marks the twentieth year that the library has sponsored these jazz concerts.

Dan Atkinson programs the series, and has been involved with the concerts since their inception, just a year after he started working at the Athenaeum. Back then things may not have seemed too promising for a music program. "When I arrived, we only had a single room," he says. At the time, the city of San Diego administered the Athenaeum's book collection – which the city had been doing since 1955 in an agreement with the Athenaeum – and the city rented the Athenaeum building from the membership library organization. The Athenaeum was, of sorts, another branch of the San Diego Library. Then opportunity knocked. "When the library's renewal came up, they built their new building on Draper Street. We had more room to expand the range and reach of the program," says Atkinson. The Athenaeum could go beyond being an organization based around books alone and become a center for learning and the arts.

In 1989 jazz was also at one of its biggest nadirs in San Diego. Jazz at the Sherwood was coming to an end, and the long standing jazz performances at Elario's in La Jolla were shutting down as well. "So there was room for the Athenaeum to fill in the gap," says Atkinson. Well-known jazz pianist and educator Harry Pickens was living in La Jolla at the time and served as the artistic director for the first series. Pickens tapped local jazz luminaries Holly Hofmann, Mike Wofford, Mundell Lowe, and Charles McPherson as the lineup. Soon afterward, the series began attracting more national and international jazz performers. Among some of the great performers to appear at the Athenaeum jazz series through the years are Benny Green and John Clayton, Kevin Eubanks, Steve Wilson and Billy Childs, Oscar Castro-Neves, and Toots Thielemans with Kenny Werner.

Atkinson got turned onto jazz while he was a philosophy student in Germany and relies on his knowledge and love of the music in making the programs. Besides his work with the Athenaeum, he is the director of Arts and Humanities at UCSD Extension and runs UCSD's jazz camp. Keeping in mind the purpose of the Athenaeum when he programs the series, he says, "We try to span a lot of different styles, old school to the avant garde. That is one of the components of the program, that it be educational. We want to introduce people to new performers and styles."

Stuck way down in the bottom left corner of the American map, San Diego is not on any major concert routes. Atkinson has to rely on networking with other arts and music organizations in Seattle, Portland, and San Francisco to catch jazz performers, most of whom base themselves on the East Coast, when they tour the West Coast. Because jazz venues are more widespread in the West, performers have a lot of travel and expenses, and booking them can get pricey. "No other venue in town besides the Athenaeum can afford to bring this caliber of performers here," says Atkinson.

Concerts at the Athenaeum are a cozy affair. Books and sheet music fill the shelves along the walls, and chairs are lined up as

they would be for a PTA meeting. If you didn't know that you were seeing someone who headlined at Birdland last week, you might feel that you're in for a school recital.

Unusual for San Diego, the Athenaeum itself has a bit of history to it. Back in 1894 a group of literary-minded La Jollans formed a reading club to enjoy and share books. By the turn of the century the club had transformed itself into a membership library and constructed a reading room in the center of La Jolla "village." Ellen Browning Scripps, founder of the newspaper dynasty, had recently retired to La Jolla and served as the first president of the library's board of trustees.

Over the decades new members were added and by the 1910s additional volumes began to crowd the shelves of the reading room to bursting. Designed in the Spanish renaissance style, which was popular at the time, a new larger library building was built and dedicated in 1921. Other architectural additions were made in the following decades, including the Athenaeum's trademark rotunda, which was added in 1957.

When the San Diego Library took over the greater portion of the Athenaeum's collection of books, the Athenaeum retained a small part of the collection, most of which were books on art and music, and rechristened itself as the Athenaeum Music and Arts Library. To this day, the Athenaeum remains a membership library, one of the last 16 remaining in the county.

While Atkinson was starting the jazz program, the Athenaeum began a number of other programs, such as art classes. From beginner through intermediate and advanced, students can study a variety of mediums – oil, watercolor, and sculpture – all the way to computer graphics. The Athenaeum School of the Arts occupies two studios, one in La Jolla and another on Park Boulevard in University Heights. Small classes ensure that students receive a lot of individual attention.

The lecture series concentrates on music and art, but within those pursuits the subjects can range from Bolivian folk songs to Broadway musicals. The art exhibits can be similarly broad in scope, with exhibits of modern art, Impressionists, and photography. And the chamber concert series brings to the Athenaeum classical guitarists, pianists, and string quartets.



Marilyn Crispell

Music lovers may remember Marilyn Crispell's dynamic performance with her trio at the Neurosciences Institute in 2002. She returns to the Athenaeum this month with a solo piano concert to open the year's jazz series. Perhaps one of the more avant of the avant garde, Crispell approaches the piano as an instrument capable of extremes. Dense jackhammer chords give way to light expressive glissandi. The effect can be stark, disturbing, beautiful, and sublime. One music critic has said that to experience one of her concerts is like monitoring an active volcano. Larry Kelp of the *San Francisco Express* sums up a Crispell performance by saying, "Her improvisational approach is so personal, so explosive, and so devastating that it makes jazz [and most other music] sound like the archaic language of an ancient people. There's also a gentle side that makes even simple melodies seem radiantly beautiful."

Crispell earned her degree in classical piano and composition at the New England Conservatory of Music and is the recipient of three New York Foundation for the Arts fellowship grants, a Mary Flagler Cary Charitable Trust composition commission, and a Guggenheim Fellowship. She teaches improvisation at workshops and has taught at Karl Bergen's Creative Music Studio in Woodstock, New York, since 1977. She lec-

tures and gives demonstrations at universities and art centers all over the world. Crispell was a member of Anthony Braxton's quartet for ten years and has performed or been a member of the Reggie Workman Ensemble, Barry Guy New Orchestra, the Henry Grimes Trio, and Quartet Noir. She is one of the few female performers to headline at the Village Vanguard.



Ari Hoenig & Jean-Michel Pilc

A concert on January 29 by the Hoenig Pilc Project continues the series. Ari Hoenig is a drummer of unusual sensitivity and expression. He started playing music, piano, and violin at age four. He took up drums when he was 12 and was playing professionally two years later. Herbie Hancock, Winton Marsalis, Dave Holland, Pat Metheny, Toots Theilman, and Gerry Mulligan are some of the musicians he has performed with. One of the most ambitious drummers in a generation, Hoenig has two CDs of solo drumming, and has performed solo concerts in which he displays the drum's ability to play phrases and lines, as well as keep the beat.

Self-taught pianist Jean-Michel Pilc will repeat a musical line to fully explore its rhythmic, melodic, or harmonic content; all the while he accompanies himself with splashy voicings and chord substitutions. Born in Paris, he now makes his home in the U.S. and has performed with Kenny Garrett, Lenny White, John Abercrombie, and dozens of other major jazz stars. After performing in each other's trios for years, Pilc and Hoenig decided to meld their two ensembles into a single unit in 2006. Joining them on bass is Hans Glawischign. Glawischign studied at Berklee School of Music and moved on to graduate work at the Manhattan School of Music. Among the performers he has worked with are Bobby Sanabria, Maynard Ferguson's Big Bop Nouveau, and Phil Woods.



Michael Wolff

Most people may know Michael Wolff from his stint on the "Arsenio Hall Show," when he headed up the band for the variety talk show. Wolff learned the blues from his father when he was a small child in New Orleans and studied classical piano, beginning at the age of eight. He attended UCLA and UC Berkeley but dropped out to start his professional career touring with Cal Tjader. He has performed with Sonny Rollins, Wayne Shorter, Tony Williams, and Christian McBride among others. The percussion section of his Impure Thoughts Band, which includes Indian tablas, drives the band through straight-ahead jazz and funk grooves to Eastern raga-inspired improvisations. Pittsburg-based bassist Rich Goods joins Wolff at the Athenaeum, as well as drummer Victor Jones for a February 12 concert.



Amina Figarova

The series concludes on February 26 with a concert from the Netherlands-based Amina Figarova Septet. Stunningly beautiful, Figarova plays the piano with power and a great deal of emotional range. She grew up on other side of the world, in the Azerbaijan capital of Baku, but both of her parents were jazz lovers. Her mother was particularly fond of Louis Armstrong, Duke Ellington, Ella Fitzgerald, and Oscar Peterson. From the age of two

Photo: Liz Abbott



Figarova studied piano and always excelled at the instrument. She received her degree in classical piano performance at the Baku Conservatory before embarking across Europe to study jazz at Rotterdam Conservatory in the Netherlands. More jazz studies were completed at the Berklee School of Music in Boston through an exchange program with the Rotterdam Conservatory.

Well established in a solo career, with two highly acclaimed recordings under her belt, she was inspired to put together her own larger ensemble after she performed in a few big band settings while she was attending the summer program of the Thelonious Monk Institute Jazz Colony in Aspen, Colorado, in 1998. The result is the septet, which has performed for the last ten years. Figarova's arrangements give the

septet a large, almost big band sound. You can hear elements of Ellington and Woody Herman when the entire ensemble plays.

The Athenaeum Music & Arts Library is located at 1008 Wall Street in La Jolla. For further information, go to [www.ljathenaeum.org](http://www.ljathenaeum.org)

Photo: Liz Abbott



Music room at the Athenaeum

## Phil Harmonic Sez



"Courage," the Old Year whispers as it ends,

"Weary's the world, and penitent and sad,

"Waiting the touch to make all mankind friends –

Yours be the luck and strength to do it, lad!"

— Henry Irving Phillips

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by Raul Sandelin  
photos by Virginia Curtiss

continued from page 3

Greyhound bus depot, Tijuana, his drivers license, his first job, and his first gig.

But, when you listen to Waits' 20-some albums, you realize that this is a guy who probably lived more fully within the expanse of a three-minute song than in any external geography. Waits is a poet and a dreamer. His world is less about the terrain and more about the imagination, the word, the story. Waits, the public figure, is less about growing up in Chula Vista than he is about the criss-crossing slopes of dreamscape, some cerebral clash of a cinematic America, and an apocalyptic carnival ride.

Yet, Tom Waits did live here and did get his musical start here. San Diego provided the first Petri dish where tales of sailors, bars, twisted characters, and exotic lands began fermenting. That was, of course, before he went on to win two Grammys and an Oscar nomination and build himself into a pop culture cult hero.

**...got on the Hollywood Freeway and headed north.**

**from "Frank's Wild Years"**

After gigging around San Diego in the late '60s and early '70s, mostly at the Heritage and places like Lou Curtiss' Folk Arts Rare Records, Waits headed north to play the Troubadour, meet various figures in the Laurel Canyon music scene, and land a deal with Asylum Records in 1973.

His first albums — *Closing Time* and *The Heart of Saturday Night* — laid the template for his early recognition as a talented singer-songwriter not unlike the many who emerged during the '70s out of the Bob Dylan-Dave Van Ronk-Arlo Guthrie triumvirate. Couple this with Waits' grittier, barroom *entendre*, and Waits held down the salt-of-the-earth wing of the singer-songwriter movement while others frolicked in the post-'60s ethereal.

Waits eschewed the semi-rural Laurel Canyon for the semi-seedy Tropicana Motel. Avoiding the hippie, folk-rock clichés of the mid-'70s, he took on a more Beat persona and veered toward traditional jazz. He recorded with a jazz quartet instead of a rock band. West Coast jazz celebrities such as Jack Sheldon and Shelley Manne sat in. And, he laced his songs with quirky musical influences, even performing spoken word pieces à la Jack Kerouac.

It's hard to say whether Tom Waits landed hard on success or if success landed hard on him. By the late '70s, the semi-cuddly image of a lounge singer and piano man was transforming into a more raucous characterization of a street urchin, a less-than-comical Harpo Marx. The hard touring schedule, especially after opening to less-than-friendly audiences for Frank Zappa, was taking a toll on his voice. Cigarettes and alcohol hung from his person like stage props.

Waits ended the 1970s with *Heart Attack and Vine*, his finest song writing collection in the retro-jazz persona. At the same time, Waits was slipping into self-parody, part songwriter extraordinaire who could conjure up tough sweetness in "Christmas Card from a Hooker in Minneapolis" but sadly too distracted by "The Piano's Been Drinking (Not Me)."

Then, with little warning, Waits exploded into his own. He signed with visionary if fledgling Island Records, married his wife of now 28 years, Kathleen Brennan, his closest musical collaborator, and emerged reinvented. Now pop music's Arthur Rimbaud, he brushed aside the love-on-a-barstool formula and

# Tom Waits San Diego Serenades

started feeding us asymmetrical doses of freak-show folk music, trapezoidal sea chanteys in which tattooed midgets sit on three-legged furniture performing insect rituals with their shirts turned inside out. A stunning psychodrama inhabited every Waits album. The rare tugs back to reality were the many sailors who emerged as Waits' alter-ego storytellers.

Brushing aside the jazz combos, Waits experimented with lo-fi recording, sampling found sounds and textures, and cacophonous instrumentation. He and Kathleen adopted a pots-and-pans-in-the-bathroom approach to percussion and beat-keeping. His song writing took free-form liberties with the verse-chorus-bridge expectations of Top 40 radio. And, over it all he threw at us a voice that had lost all of what A&R guys call "pop sensibilities."

The albums *Swordfishtrombones*, *Rain Dogs*, and *Frank's Wild Years* were the main thrust of his work in the '80s. And, critics refer to these three albums as a trilogy. Waits, now acquainted with Francis Ford Coppola, began starring in films such as *Ironweed* and *The Cotton Club* as well as writing scores.

Somewhere during this time, Waits made friends with Rolling Stone Keith Richards, who played on various Waits albums. Waits also made another friend — filmmaker Jim Jarmusch — and extended his acting resume under Jarmusch's direction.

The early 1990s and the album *Bone Machine* found Waits delivering the same experimental song structures but with an increased focus on death. Behind the lo-fi is a bed of gospel and soul music. And, his lyrics refer to the Bible at times agnostically yet at times with at least a seed of conviction. "I Don't

Wanna Grow Up" was later covered by the Ramones. The album earned Waits his first Grammy.

In 1999, Waits changed labels, leaving Island after 16 years for Anti Records. He soon released *Mule Variations*. Although some refer to this album as *Bone Machine II*, there are stark differences indicating a huge shift in Waits', or Anti's, approach to record-making. The themes settle into some of those chosen before. There is a new-found focus on rural

living and of barns and plowing on both albums. There is also a continuation of Biblical themes. But, here they are contextualized. Rather than rapturous voices escaping Waits' skull, the themes of *Mule Variations* are imbedded in a familiar web of Americana. The exact historical references are muddled. But, this seems to be an ode to a Depression Era that Waits has been scratching toward for a while. If Waits leaped out of a certain Dylanesque legacy and Dylan himself leaped out of the cradle of Woody Guthrie, this is a vertical climb along Waits musical family tree. If Waits developed a persona rooted in the hobo, this again is a throw-back to the glory days of



Unlike Bob Dylan, to whom the younger Waits certainly owed a riff or two, Waits was unencumbered and able to reissue a neo-Beat poetry with Ginsbergian abandon. As brilliant as Dylan is, he's always been hampered by the metanarratives of, first, politics then religion and, through it all, that most oppressive meta-narrative of them all: his own legacy

Waits never had his hands tied by generational spokespersonship and found



that American figure.

What's also so startling about *Mule Variations* is its popular accessibility. Perhaps the A&R guys at Anti wanted to hear Waits' "pop sensibilities" or perhaps Waits himself decided to come in from the avant garde cold. Many of the songs on the albums are almost danceable. (The visual oxymoron of all time: dancing to a Tom Waits song.) Waits has ditched the wooden-spoons-on-plastic-Metamucil-container rhythm section on many tracks, substituting various ace session drummers. This allows the band to develop a "groove" that pops like old dance hall R&B. Waits' voice also finds a new refinement. If he had projected whiskey for two decades, now he sings like bourbon. *Mule Variations* fits easily into straight ahead roots. It also earned him a second Grammy. If he had planned it or not, Tom Waits finally became a rock star.

The third millennium finds Waits prodigious as always. The operatic *Alice*, originally recorded in 1992, was released in 2002 as was the album *Blood Money*. In 2006 Waits issued the epic *Orphans: Brawlers, Bawlers, and Bastards*, a three-CD set that revives many themes from Waits nearly 35 years in the business. There are the avant garde explorations, Americana earthworks, and even covers of the Ramones, Leadbelly's "Good Night Irene," and the classic "Sea of love"

And, in between it all, Waits proved himself an exquisite balladeer, placing an emotional, often tear jerking melody in the middle of each album. "I Hope I Don't Fall in Love with You," "The Heart of Saturday Night," "A Soldier's Things," "Downtown Train," "Hold On," "Alice." Waits again alone at the piano would reset the mood. Which was the real Tom Waits — the cubist *griot* or the tender balladeer?

**I have no use for the truth from "Lie to Me"**

Waits is three things that don't always square. First, he is a brilliant poet, a neo-Beat, raving, mad, and as grotesque as a post-nuclear poet should be. Second, he is an exquisite composer in a Gershwin or Hoagy Carmichael tradition — melodic, emotional, in full control of all 88 keys and the various heart-strings they control. Third, he is a traditional blues singer. Perhaps, the glue that struggles to bind these is his love of storytelling evidenced by his live oratories as well as his many story songs themselves.

himself free to splatter his own sonic Rorschach tests however he pleased. The results were sometimes too stunning, too intense for an America that really just wanted to slow dance to Whitesnake power ballads. But, the select few loved him. The Eagles, Bruce Springsteen, Rod Stewart, Johnny Cash and now Scarlett Johansson have all recorded his songs. He is one of those popular performers whose genre is himself; he is simply Tom Waits.

So, where did San Diego fit into this?

Like Bob Dylan, the reality of childhood seems to be a burden, especially when one's own mythology runs so counter to it. Dylan started out with tales of being born in a boxcar. But, as his biographers continued to dig, he quickly accepted the fact that he was in fact a merchant's son from Hibbing, Minnesota. At least, Hibbing had its rich mining history and stories of north country pain.

**We swore we'd be together until the day we died from "Innocent When You Dream"**

But, Waits grew up in San Diego, California, that temple of the endless summer, where neither high art nor sports teams can thrive amid a population whose definition of hardship is a bad sunburn or so the story goes. Furthermore, those who knew him during his adolescence describe him as a very normal Southern California kid. He spent summers surfing. A high school year book captures him peering through a microscope in science class. Many of his young adventures depended upon rides from neighborhood parents. His first singing was done in church, where he probably heard



Waits' high school yearbook photo



his first pump organ, a Waits' favorite on many albums. Devoted to his family and friends, he is remembered as a *nice* boy, hardly the purveyor of future songs such as "16 Shells from a Thirty-Ought Six."

In fact, "nice" is a word that is used a lot to describe Tom Waits, both then and now.

According to Bobi Thomas, Tom's friend from Hilltop High School and the Heritage shares, "In my opinion, growing up in San Diego was part of what made Tom

the person he was. San Diego was a beautiful, untouched, safe place to live in back in those old days. Everybody was nice to everybody else back then." Pam Ostergren, a waitress at the Heritage, adds, "When Tom came to the Heritage coffeehouse in Mission Beach, in the mid-'60s, he was instantly loved by all! He always had a big smile and positive energy. People just absolutely loved him!"

Another quality Tom gained early on was a strong work ethic. He sought out and got a job at Napoleone Pizza House when he was only 14. At that young age, he'd wash dishes for six hours a night all the way through his high school years. This work ethic later applied to his music. Lou Curtiss remembers that "Tom was always working." He was always writing poetry or trying out a new song. He was also gigging every chance he got. "If there was a place



would play," continues

Curtiss. Tom

could always be counted on to help fill a bill or play at the many benefits that Curtiss and the folk community held around town.

Given all of this, an image emerges of a young Tom Waits, full of energy, always playing, writing, and telling stories. As would become a Waits' trademark, Tom's stories often precede each song in concert. Those stories are as treasured as the songs themselves. This knack for storytelling appears to have followed Waits early on.

Bobi Thomas: "Tom had the ability to slip into the shadows and overhear the real drama of the city streets, whether in San Diego or Tijuana. He's like the narrator in any story you like, putting his own spin on the facts and the fancies he sees and hears in his own little world."

San Diego is a great place for storytellers, especially

the many Navy bars around National City where Tom and a group of friends used to play pool. Sailors would become a huge part of the Waits' imagery. One of San Diego's largest naval bases lies a block from Napoleone Pizza. So, undoubtedly, the romance and lure of the many navymen passing through struck Waits at a young age. Another spot that fueled Waits' penchant for stories was San Diego's sister city, Tijuana. Waits even wrote an early song called "Tijuana" that he would sing with another



book photo

young songwriter: Jack Tempchin.

According to Bobi Thomas: "Did you know that

Tom speaks fluent Spanish? Probably due to his dad being a Spanish teacher. He was always going on a jaunt down to Tijuana just to hang around and listen to people talk and absorb the stories they told, the stories made up of events happening in their daily lives. That was what he considered fascinating. He always went into restaurants, bars, clubs and he listened to people talk. That was how he got ideas for songs and stories."

The trips to Tijuana are ubiquitous in the local stories told about Waits. Mexico seems to have given Tom an early taste for the exotic. The clashing of cultures, the cultural shock, and "magical realism" of the border region, the ability to step from one world into another and return all in an afternoon or nighttime drive, seem to have piqued Waits' continual interest in those unknown places beyond the horizon line.

It was inevitable then that this young energetic kid would start putting his ideas to music.

Adds Bobi Thomas, "Tom didn't really start writing on his own for about a year or so after he first came to the Heritage. He'd do old Bob Dylan and old traditional tunes, just whatever the heck he wanted. Then, they carted an old piano into the Heritage and that's when he began to write — melodies and words. I think he drifted more into the craft via the piano."

Bob La Beau, who managed the Heritage, remembers Waits holding a newspaper article that read "Big Money in Music." Agreeing that there wasn't any money to be made in music in San Diego,



La Beau told Waits to "go to the Troubadour in L.A. and hoot. He soon wrote 'Ice Cream Man.' I believe that was his first song. Then, he got some kind of contract. I believe Jack Tempchin got one too. They would write so many songs a month and get paid. 'Ol' 55' came out of that. Right around that time, one of the waitresses at the Heritage dumped him. This gave him the impetus to start writing love songs."

Yet, there was still something missing — the signature voice. It's been debated whether Waits' voice evolved naturally or if Tom deliberately crafted it. Or, is there truth in both? Susan Starr, a classmate from Hilltop, remembers how they would fill a car with kids and head up to Torrey Pines. As they ran along the beach, Tom with guitar in hand would play "Mr. Tambourine Man." "At the time, he was trying to sound like Bob Dylan," she says. This early affinity for Bob Dylan is echoed by many who knew him.

As Lou Curtiss remembers, "When he first started, he didn't have that voice. He was always listening to the scratchier singers. He'd come by the store and listen to Louis Armstrong, Fats Waller, and Louis Prima."

Suzanne Reed, a regular Heritage musician and patron, adds that "his voice was getting really 'gruffy' but he could sing really 'smooth' too when he wanted to."

Ray Bierl recalls: "He was an excellent impression-

ist. He could do Elvis' 'Are You Lonesome Tonight?' complete with recitation."

It seems that Waits' San Diego years heard him experimenting with his voice. He was imitating the likes of Dylan and Elvis while listening to the "scratchier" voices. Waits would later become one of the scratchiest singers of all. And, perhaps, there was a self-fulfilling prophecy at work. As Lou Curtiss tells it, Howard Caine, an actor in the TV show "Hogan's Heroes" who also played banjo around town, heard Waits and warned: "He's going to tear his vocal chords apart."



Waits with Bobi Thomas in the early '70s

Bob La Beau remembers talking to Tom later on, in 1976, after Waits had done a

less-than-triumphant tour with Frank Zappa. According to La Beau, Tom was having trouble with his voice and even seeing a specialist, a doctor who had worked with Frank Sinatra.

What seems apparent is that Waits was searching for a "scratchier" voice early on. Then, after imitating the scratchier singers for some time, his voice took on this indelible characteristic. In fact, this might be a metaphor for Waits' public persona. Those who remember him early on remember a much different person than the semi-drunken drifter of the 1970s, and many can't quite align the Tom Waits they once knew with the author of the shocking songs of the 1980s. Nor, do they quite understand why the energetic, funny Tom Waits of long ago has maintained few contacts with his former San Diego friends. Tom Waits the superstar isn't quite the nice boy everybody remembers.

**I don't wanna be a good boy scout from "I Don't Wanna Grow Up"**

It's often hard to find vestiges of the *old* San Diego. I have to admit that the El Cajon I wake up in every day isn't the natty string of



weedy fields and biker bars it was even 20 years ago. That's why eating at

Napoleone

recently was an instant reminder that, tucked away here and there, remnants of that old San Diego still exist. Downtown National City still slogs with that San Diego accent.

Napoleone Pizza House, in turn, fits National City like a pack of Kents on a Buick's dashboard. It is also the perfect setting for a Tom Wait's song: one room filled with young sailors drinking beer at long tables, another dining area for families and neighborhood characters in the back — the pool table, the food good, the portions big, the service friendly and *real*. Sitting in one of the lumpy booths, I experience an existential moment. It's nice to feel *real* once in awhile. It's ironic that we need to fake it in this day and age in order to find that *reality*.

But, that is the reality of the post-World War II generations — the Boomers, Gen Xers, and now Generation Next. We had to pour on the method acting in order to achieve an authenticity that seemed natural to generations prior. That's why so many young white kids went out and started trying to sing the blues like

old black men. That's why kids from the Burbs donned flannel shirts, emulating dust bowl drifters from a more rugged time. That's why so many kids today search for street cred, paranoically knowing that this generation really has no street cred.



Napoleone's Pizza House — not much has changed since the early 1970s

And, in a way, those are the motions that Tom Waits went through. He was raised a nice boy from a nice neighborhood who went to a nice high school. Yet, he sought to be something from a prior era. He had a retro-vision at a time when the present and the future seemed timid compared to the heroics of earlier decades.

**Never saw my hometown 'til I stayed away too long from "San Diego Serenade"**

It is ironic that both Tom Waits and Lester Bangs were cultivating non-hippie, retro-Beat personal topographies less than 20 miles apart, Lester in El Cajon and Tom in Chula Vista, at about the same time. What does this say about Hippiedom, the Beats, and San Diego? The opinion of this writer is this: San Diego, as so often acknowledged, often lags behind the various national trends emitted from the cultural centers of L.A., San Francisco, and New York. A mid-'60s "Navy town" mentality would have only exacerbated this. So, while the national culture was discovering the Hippies in the mid-'60s, San Diego was still defining its Beat culture, albeit five to ten years behind the national curve, and recycling its narratives from World War II. (Later, after the hippie culture had fizzled out in the country's bigger cities, it was still peaking well into the '70s in more provincial places like San Diego County.) The "'60s" came later to San Diego than L.A. or San Francisco. Note the relative short hair in Tom's 1968 yearbook, a full year *after* the Summer of Love.

So, does this prove that San Diego's art shouldn't be taken seriously, that one



has to go to a city like L.A. to make it? Yes and no. Quite often it is the provinces that teach the cultural centers the lessons. Tupelo, Liverpool, San Diego are all

provincial yet the first two have taken on iconic status at least in popular music.

When one considers the cutting edge musical talent that has called greater-San Diego home — Zappa, Morrison, Chris Hillman, Jack Tempchin, Carlos Santana, Iron Butterfly, Diamanda Galas, the Beat Farmers, and of course Tom Waits — one needs to reconsider the theory that *San* Diego only produces sunburns and bland culture. When we add Lester Bangs and Cameron Crowe into the mix, we realize that San Diego has produced many of the critical edges of that universe we call modern popular music.



# Bluegrass CORNER

by Dwight Worden



## ENJOYING BLUEGRASS IN SAN DIEGO



As we enter a new year, here is a run-down on the many opportunities in San Diego where you can enjoy bluegrass music on a regular basis. What better new year's resolution than to commit to yourself that you will get out more and enjoy more bluegrass!

Every Tuesday is bluegrass night in San Diego. Here is where you can get out and do some picking to liven up your Tuesdays:

On the first Tuesday of every month from 6:30 to 9pm you can join the North San Diego County Bluegrass and Folk Club for their monthly open mic and featured band presentation at the Round Table Pizza in Escondido. Visit their website at: <http://northcountybluegrass.org> for all the details. There is no admission charge and the public is welcome. You will find good pizza, lots of parking lot pickers and great music on stage.

The second Tuesday of every month is bluegrass night with the San Diego Bluegrass Society at Fuddrucker's restaurant in Grossmont Center, located at 5500 Grossmont Center Drive in La Mesa. You will find a top-notch open mic, bluegrass karaoke, pick up bands, and great outdoor jamming are ongoing from 6:30 to 9pm. To sign up to play, send an email to: [sdbinfo@socalbluegrass.org](mailto:sdbinfo@socalbluegrass.org). Or, space permitting, sign up on site with the emcee.

The third Tuesday of every month is SDBS's bluegrass night in the South Bay, held at Fuddrucker's restaurant at 340 Third Avenue from 6:30 to 9pm. Hosted by SDBS board member George Noble, Jr., you can expect pick up bands, open mic, and lots of jamming. George may even entice you into a little bluegrass karaoke.

The fourth Tuesday of every month is SDBS's Featured Band Night. Held at the Boll Weevil restaurant on Miramar Road until December of 2008, SDBS is currently looking for a new location as, sadly, the Boll Weevils have gone bankrupt and are closed except for a few stores, not including the one on

Miramar Road. As of this writing SDBS has yet to fix on a replacement location, but rest assured, the fourth Tuesday Featured Band Night will continue.

Check the SDBS web site for updates and to see who is playing: [www.socalbluegrass.org](http://www.socalbluegrass.org). In January, it is the Brombies.

The fifth Tuesday of the month from 6:30-9:30 p.m. is bluegrass jam night at Old Time Music located at 2852 University Avenue in North Park. The group meets in the back of the store and informal jamming is the rule for the evening.

If Tuesdays don't work for you, rest assured, there are other opportunities as well.

Every Thursday is jam night at Today's Pizza at 481 Santa Fe Drive in Encinitas, hosted by banjo player and SDBS Board member Jason Weiss. Activities start at 6:30pm and go until 9pm, with a break for pizza in the middle. The public is welcome. The activities are a hosted jam session where players can play solos or not, as they prefer on a variety of classic bluegrass tunes.

And, while not necessarily strictly bluegrass, Old Time Music Store hosts an old time fiddle jam every first and third Thursday of the month from 7 to 9:30pm and hosts the San Diego Folk Song Society on the second Sunday of every month from 2 to 6pm.



The California Old Time Fiddlers Association, District 7, also meets in San Diego from 12 to 4pm three times per month. On the first Sunday of the month you will find them at the Moose Lodge in El Cajon. On the second Sunday they are at the Wells Park Center at 1153 East Madison in El Cajon. And, on the fourth Sunday, you can join the fun at Terrace Estates, at 1815 Sweetwater Road in Spring Valley.

That's a lot of opportunities to get out and play bluegrass or enjoy a nice listening experience. And, you will meet nothing but nice people! So, we are blessed in San Diego with such great acoustic music opportunities - I guess it's because we are in the southern part of California, with bluegrass being a southern thing!

# The Zen of Recording

by Sven-Erik Seaholm

## SWISS ARMY MIC

A very common urban myth is that the Eskimos (or, more correctly, Inuit peoples) have an alarmingly high number of words for snow. You know, the stuff that everyone wants around the holidays but then wants gone right after New Year's day...or maybe that's just certain relatives. The point is that being in and surrounded by snow 24/7, it's not so far fetched to imagine they would (even though they really don't).

Similarly, musicians by and large are not the wealthiest group of folks. I mean, after we've spent our hard-earned cash on limousines, champagne, and five-star accommodations, there's very little left in the budget for things like instruments and microphones. This is why I'm quite positive that we muso-types have more words for *inexpensive* than our friends to the north have for that cold white stuff the falls from the sky of their seemingly endless night.

The real challenge, in light of these circumstances, is to find not just words but actual *products* that represent low price in conjunction with high performance.

Well, thanks to the fine folks at MXL Microphones ([www.mxlmicro.com](http://www.mxlmicro.com)), there seems to be another one: The V87 Low Noise Condenser Microphone (\$399.95 List, \$199.95 Street).

The V87 is a single pattern (cardioid) condenser mic, so it requires phantom power. It has an internal FET preamp and transformer, which in simple terms means that while it is essentially a solid-state microphone, the mic actually emulates some of the characteristics normally associated with much pricier tube models. Additionally, it's wired with high-end Mogami cable and comes with an elastic shock mount and a cool metal pop filter that attaches to the body of the mic.

There are no external switches, like a -15 dB pad a 80 Hz low-cut filter for instance, so these functions will have to be supported by either your external mic preamp, or the input section of your mixer.

I must preface the following with the following disclaimer: I have some experience with MXL mics, and I do own a couple. They are good performers, but due to each model's idiosyncrasies, I have used them in fairly esoteric applications. For instance, I have one that has a beautifully extended high end, but it doesn't take a very loud signal at all to distort it, so it is usually used in a supportive role with other more hearty mics or on very quiet sources. Suffice it to say that while my hopes were high, my expectations were somewhat lower, even though I was encouraged by the mic's ability to handle levels up to 133dB.

My first experience with the V87 was scheduled to be on a vocal session, but at a session that came up before that, an unscheduled percussionist showed up halfway through. He set up some congas in the same room with the other performers which included drums, bass guitar, and violin. Not wanting to slow things down with an elaborate setup, I simply set the mic up in between the two congas about a foot above them and a foot back, angled down at the players hands. I was both relived and impressed by what I heard back: the congas were full and round, due to the generous low end the mic exhibits, but there was also plenty of great highs too, so the transients gen-



erated by his fingers hitting the skins were captured wonderfully, even when dragging his hands across the tops of the congas! Due to the V87's cardioid pickup pattern, there was plenty of isolation, even with no baffles up.

The session eventually included djembe and dumbek, both instruments one might select a different mic for, but we stayed with the V87 with uniformly excellent results.

Shakers are a real test of a mic's ability to accurately capture transients in the high end. Usually, you'll find that inexpensive mics are made with cheaper components, resulting in harsh high end or blurry imaging, but the Mogami cabling seems to be helping quite a bit here, resulting in a wonderful shimmer in the top end as well as a very realistic picture of the instrument.

Emboldened by these outcomes, I decided to stay with this mic on as many different sources as possible and I never did find one it wasn't suitable for.

Acoustic guitars had a beautiful balance of low mid punch and high end sheen, allowing me to set them prominently in the mix.

On electric guitar amps, the mic gave a very in-your-face aggressiveness to the tone, but always with the right amount of low-end chunk.

I used it as a room mic for drums and guitars and found it to be a very flattering compliment as well.

Sitar, esraj, bells, and tambourines are among the more challenging



Sven-Erik Seaholm

instruments to capture, but again the V87 had no problem capturing the true sound of these instruments as they sounded in the room.

In fact, there are three or four projects I've been working on that have used the MXL V87 for every one of the overdub sessions. This would include all of the lead and background vocals, an application that this mic is particularly intended for, as evidenced by multiple references to it online as a broadcast mic.

Herein lies the rub, for while it is a fantastic vocal mic, it's also easily the weakest of its talents. This is mostly due to two factors: the slightly exaggerated high end that can create troublesome sibilance for some voices and an abundantly large low end bump created by it's unique proximity effect. In fact, I found that in order to tame the bassiness of some voices and instruments, I was placing the mic a good three feet away from the source! It should be noted that this did not make the sound too "roomy" in most cases, but it certainly does warrant keeping it in mind.

The only other caveat of mine (besides wishing for the pad and low cut switches) was the inability to remove a mic cable while the V87 is in its shock mount. Instead, one must carefully unscrew the mic (which twists the cable unnecessarily) and push the barrel connector through. This is a bit ridiculous and a glaring oversight on MXL's part. Still, it was easy enough just to leave the mic in its mount connected to the cable, even though this will shorten the life of the elastic bands in the shock mount.

On balance, the price and performance of this microphone is tilted so squarely in your favor that it would seem almost absurd not to own at least one. I may go back for seconds or thirds!

Sven-Erik Seaholm is an award-winning independent record producer and recording artist. Find him on the web at [SvenSongs.com](http://SvenSongs.com), [KaSPRO.com](http://KaSPRO.com), [Lynda.com](http://Lynda.com), and [myspace.com/SvenSeaholm](http://myspace.com/SvenSeaholm).

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# Hosing Down

by José Sinatra



José Sinatra completes a self-portrait

## SECRETS OF THE NEW SHROUD

Thank you very much for tuning in. I wouldn't be here, on this page in this brand-spanking-new year, without the interest your eyes betray at this moment. Or the patience of the publisher or maybe, even more important, my mom and dad who, on a spring day in a time long ago, invested in my cells and bade them multiply. The yield insisted on an early maturity date toward the end of autumn, and the long story ends here for the time being. This is a rather contrived way of putting my cards on the table in order to create a false sense of trust between us, so that you'll be disposed to believe me when I advise you that this month's Scripture may contain material of an adult nature. No, make that *demented* adult. And an adult will remain demented until he is willing to face the truth and ask it to tango. We *are* adults here, aren't we? If we're not, well, one of us has some growing up to do, don't I?

It's exciting, one of the most bearable aspects of existence, to be alive during such a momentous time as this. So much happened in our country last year that I'm convinced 2008 will hold a future stature more closely approaching that of 1968 than any other (though I pray 2009 eclipses them both, and in a happier way).

For me, witnessing that one *supreme* moment that clutched the hearts, minds, spirits of all who will never forget where they were when they saw it can only serve to remind me that I'll never forget where I was at that moment either. Which indelibly confirmed my status, however briefly, as an actual part of humanity.

It's one thing to read about great speeches . . . and another to witness even *one* in real life. Pity those among us who had something better to do that evening in the latter part of the year and will go to their graves having missed one of the most momentous statements on the worth of mankind since God last said, "It is good," or words to that effect.

As the speech began, I was struck by the feeling and importance of the words. They didn't seem rehearsed and came forth as simple, verifiable truth: "Ladies and gentlemen, please welcome the lovely Scarlett Johansson." I can't recall Jay Leno ever sounding so sincere.

And, indeed, he was not being in the least deceptive; out walked the lady herself, enveloped in the frisky germs of a nasty cold, germs she had spread around the green room earlier and was now ready to share with the pervert with the most money (in addition to her host, *bien sûr*).

The interview that followed traced the origin of the germs she was hosting. Not without a sense of awe, she laid the blame on the actor Samuel Jackson. Actually, *blame* isn't fitting here; her dreamy smile and affectionate voice seemed to define it as more of *gift* — almost a blessing, and at once were confirmed all of my suspicions that interracial relations in this country have finally taken a small, noticeable forward step. I gotta tell you that prior to this I was getting a little worried.

When Leno offered her a Kleenex, Scarlett made it clear that the celebrity snot she was

about to excrete was in essence not only her own but Jackson's as well — a singularly humble declaration to my mind, even if you don't ask — the chills that tickled the back of my neck and both my arms made me wonder momentarily if I hadn't been suddenly infected myself. But the choking tears in my heart argued that it was all just honest human emotion, and I felt honest for the first time in days, and as a man, truly *hu*.

Why wasn't I recording this, I pondered naively. But who needs to watch something like this again, when it is destined to replay in one's soul forever? And it's so much *greener* when it's in the soul . . .

As the camera came in for a closeup, a reverent silence permeated the studio as Scarlett Johansson pulled the Kleenex up to her celebrity nose . . . and America held its breath. As one voice, our silent souls began to plead, "Yes, Scarlett. Do it. Don't hold back. Make us proud. Yes, give us a salvo of your celebrity snot."

Thanks for sticking with me up to this point. It gets better.

When the blasting, cathartic sound came from her pert nose, I think that maybe we all lost a little bit of our innocence. But it was bound to happen. And, like another famous Scarlett in a long, long book, this movie-goddess Scarlett trumpeted her existence at length, even as she verified our own.

The audience sighed and cheered, applauding her remarkable talent, as Ms. Johansson coyly opened the anointed tissue and examined her findings, commenting that there were remnants of her own lipstick in there, too. I was amazed that Jay didn't call for a closeup of Scarlett's offerings but soon understood his reasoning: why cheapen the dignity of something so precious when the only person who truly deserves to bask in its glory would be someone who'd be willing to pay a *lot* of money to do so?

It was Scarlett herself who suggested that the soiled — forgive me — anointed relic be put up for bid on eBay. The audience went wild in agreement, and I'm told that the ensuing bidding was fierce. With banks collapsing and debts mounting and people losing their jobs, health, homes, the lucky bidder, along with Scarlett Johansson and Jay Leno, can serve to remind us about the good that can be found in Capitalism.

In the words that I wish speechwriter Jon Favreau would put down as the preamble to President Obama's inaugural address: "Our national nightmare is finally over!"



*The Hose is offering five-minute private viewings of the iconic, preserved Kleenex at nominal cost. In his dreams. The incident described above, however, actually happened. God bless and help us all.*

*Scarlett Johansson's new album, on which she covers the songs of Tom Waits, is not titled Sounds Like Waits but It's Snot. It is called Anywhere I Lay My Head.*

# RADIO DAZE



by Jim McInnes

## 2009 Will Be Fine

**W**elcome to 2009, my friends. Doesn't it feel good — like a fresh start, with powerful gasoline and a clean windshield?

YES!!! Except for the economic meltdown and high unemployment, this year should be awesome!

In a business like broadcasting, still having a job at the end of the year is considered a major success. That's my goal again this year.

### Fan Mail

My November article about Idyllwild garnered my first fan mail as a writer!

Dotty Foxworthy, whose husband, Douglas, is a very successful pop lyricist (and who once had a song on one of the old KGB Homegrown albums, as I recall), told me that she actually enjoys reading about what's on *my* mind each month. She also agreed with my assessment of Idyllwild and the Silver Pines Lodge in particular (heaven on earth!) Turns out that my birthday and their wedding anniversary are the same as well.

Thanks, Dotty! We so rarely get letters of any kind in the mail these days. To read one praising this free-association I lay down every month not only made me *glow* with pride, it also, in my mind, anyway, validated me as a writer!

### Jazz 88.3 FM

I'm somebody now! I've been rewarded for almost three years of freelancing at Jazz 88.3 with my own regular time slot. I'm spinning straight-ahead jazz every *other* Saturday, from 9am to 2pm. Although it's only for ten hours a month, it gives me ample opportunity to keep up my DJ chops.

Jazz 88.3 has finally posted pictures of the air staff on its website ([jazz88.org](http://jazz88.org)). I warned the photographer that a good picture of me has yet to be taken.

I was right again.

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by Peter Bolland

## TEN WAYS TO DEEPEN YOUR LIFE

**T**he party's over. We've taken down the lights, recycled the wrapping paper, and returned the battery-powered reindeer sweater we got at the white elephant office gift exchange. Hey, it was fun while it lasted. The holidays consumed us. Now it's back to the business of living the rest of our lives.

Feeling a little disconnected? Are you skittering over the surface of things unable or unwilling to take hold? Feel like you're missing something? Want to get down to the sweet stuff? Here are ten ways to dig down deeper into the significance of your own life.

### 1. Slow Down

For a seed to take root, it has to hold still. Is there any stillness, silence, or emptiness left in your life, or have you filled it all with pomp and circumstance? Step out of the incessant stream of doing and sink down into the pool of being. The good news is you don't have to create depth and significance in your life. It's already and always there. You only have to slow down enough to sink into it.

### 2. Read Good Books

Good books are like a lit match in a pool of gasoline. Set aside 20 minutes a day for reading — maybe first thing in the morning when your mind is still open, unformed, and available. The best books don't indoctrinate, they liberate us from all doctrines. Like shafts of light in a dark forest, they illuminate our own hidden knowing. They give us to ourselves. "Every writer," said Lu Chi in the second century A.D., "is an entrance into the mystery." What are the great books? That's *your* search, my friend.

### 3. Listen

Most of us spend a great deal of energy maintaining our story. We talk a lot about our past, our problems, our resentments, and all of the reasons why things didn't work out the way they were supposed to. Every chance we get, we tell ourselves and anyone else who will listen about our grievances and fantasies of entitlement. Instead of dwelling on your own story, lean into someone else's. Listen, really listen. This is harder than it sounds, that is until you realize how easy it is. When you really listen to someone, you bring a wordless presence into the room. You both feel it and are healed by it. You don't have to do a thing.

### 4. Let Art Open You

Make time in your life for great art. Educate yourself about what that means if you need to. See important films. Listen closely and with full attention to good music. Read poetry. Attend a dance performance and sit as close as you can. Go to the theater. Stand in front of great paintings. Do any of these things and feel your smallness disappear. Feel yourself pulled into larger orbits. Let great art usher you to the head of the table at the sacred banquet of your own life. Let it challenge you, strain you, teach you, feed you, remake you, break you open with tears of remembrance. Let it heal you and draw you in from the cold. Let it make you glad you are a human being.

### 5. Cultivate Your Spirituality

Spirituality has little to do with religion, dogma, or theology, although many people find it through those things. Spirituality is just an awkward word we use to describe an experience — the experience of something larger and more beautiful than ourselves. It may well up as you contemplate the eternal laws of nature or the sudden rise of the moon. Or when it hits you that we, like the moon, are beings of light. Our bodies are literally composed of the food we eat, and the food we eat is made by photosynthesis, that is, by the sun. Therefore, we are literally made of light. Try contemplating that and not feeling spiritual.

PHILOSOPHY, ART, CULTURE, & MUSIC

# STAGES

### 6. Find Teachers

In all the hero myths, there are always mentors. Luke had Obi Wan. Frodo had Gandalf. Buffy had Giles. In each case, the teacher was a familiar person the hero had overlooked and underestimated. Who are you overlooking and underestimating? When you are on the right path, the right people come into your life. Be ready and step toward them. They need you too. You fulfill each other's purpose.

### 7. Accept Help

You are never more powerful than when you admit your limitations. But humility is not the same thing as humiliation. Get that figured out. See a therapist if you're confused. Join a sangha. Build a community of like-minded, conscious, positive people around you. Let this raft of souls carry you to distant shores. When you open yourself and show your vulnerability, you draw out the innate kindness in others. Ask for help and accept it. We inspire each other with our honest admission of powerlessness. And then miracles start to happen — miracles that lonely, isolated, and prideful people can only imagine.

### 8. Face What Needs Facing

Start telling the truth about who and what you are. Without drama and the need to place blame, simply admit the facts. Without an honest recognition of the problem, no healing can take place. Life's too short to stay sick on purpose. Let the truth set you free.

### 9. Cultivate Discipline

Honor and recognize your part in the creation of your own life. Yes, once you plant the seeds, they grow by themselves. But you have to earn the seeds, hoe the rows, amend the soil, and dig the irrigation channels. We do not create water, but we do create the openings through which it can flow into our fields. All of this requires scheduling, goal setting, and hard work. Cultivate new habits. Studies show that if you do something for 21 days in a row it will become a habit. First comes discipline; then comes naturalness. Most people try to skip the first stage and go right to the naturalness. Their fields are fallow.

### 10. Surrender

When the work is done, let the infinite creative energy of the universe take care of the rest. The farmer who tugs anxiously on his seedlings is sure to uproot them. Let things unfold in their time. Surrender to what is. You don't have to run the whole world anymore. Quit trying to control everything — what other people do, how they drive, what they say, how they live their lives. Accept as deeply as you can the truth that below the inevitable conflicts of life lies a hidden harmony, a deep unity, and that everything is, after all, okay. Give your ego the year off. Live in the timeless presence of this moment. Allow grace to well up through the cracks in your old way of thinking. There are deeper waters. Let them rise. Drink deeply. And feel your own life deepening as well.

*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](mailto:peterbolland@cox.net). [www.thecoyoteproblem.com](http://www.thecoyoteproblem.com) is the ethereal home of The Coyote Problem.*





# Terri Hendrix's Music Finds Its Own Acre of Land

by Terry Roland

In folk music, blues, bluegrass, and Zen, there has been a long standing tradition of the teacher-student relationship. Imagine, if you will, ancient Zen students and masters playing mandolins and fiddles rather than discussing Koans and ringing bells. Or how about mystic hermits living in caves for decades studying the Travis pick and writing songs for high-lonesome singers. In those diamond-rare moments of folk music history picture Bob Dylan sitting in a living room with Woody Guthrie who is advising Bob on his songwriting. You could start about anywhere in music and spiritual history to find these kind of puzzling but lasting relationships. Musicians, craftsmen, philosophers, and artists maintained these relationships, sometimes called mentoring, for centuries. The last century has shown a long lineage of these relationships: Son House to Robert Johnson, the mysterious Tee Tot who taught Hank Williams his blues, Woody Guthrie to Bob Dylan.

So, when young singer-songwriter, Terri Hendrix sought her muse, she began the road to her mentor, Marion Williamson. At the reader's first glance, because of the best-selling New Age writer of the same name, one may ask, what does she have to do with folk music? Indeed, Marion Williamson, in Texas Hill Country music, located near San Marcos, was known for her edgy blues playing and picking as well as her philanthropic support of independent music. Hendrix's story sounds like something out of *The Karate Kid*. She finds herself on Williamson's farm, caring for goats and doing bookkeeping. In exchange, Hendrix found her most important mentor with whom she learned her distinctive musical skills in songwriting, guitar playing, and harmonica playing. Hendrix also received those Koan-like left lessons only the best Zen masters can offer. As much a part of her musical instruction and daily goat tending practice, Williamson instilled in her the character to thrive in a competitive world of watered-down art and money-driven music promotions.

It's been nearly 12 years since Marion Williamson passed away. Since that time Terri Hendrix has been busy making the kind of music she learned during those goat-milking days. She has also put into practice those important life lessons learned as well. Starting from scratch at open mic nights, where she first met Marion Williamson, to DAT demos, regular local tours in her beat-up Toyota pickup carrying her own PA, being her own underpaid roadie, building a fan base through her website and, finally, after multiple record label rejections, she formed her own Wilory Farms records and released a string of critically and commercially successful independent albums.

Along with winning a songwriting Grammy for co-writing the Dixie Chicks' "Ol' Jack Slade," Hendrix has continued to build her reputation as a consummate songwriter, instrumentalist, and performer, playing guitar, mandolin, and harmonica. Her fan base extends from coast to coast in America and has begun to spread to Europe.

Not bad for the 31-year-old native who was told by a record executive when she was 20 she had a mere five years to "make it" in the music business. She was told she could never have national, let alone international, success without record label support and a national distribution deal. But she didn't have an ear for anyone who told her she would be anything less than successful. It seems for this gifted 20-year-old songwriter, she would have to pave a new road for success, not only the one less traveled but perhaps the one never traveled. Who knew that goat milking would lead to a successful mentoring friendship with Marion Williamson, talent development a thousand light years from any music executive's pretentious and stuffy office and from the arrogance of a music industry that could use far more than a decade learning to milk mules



Terri Hendrix

rather than goats. But, this is what she did.

With nine solo independently released albums, nationally and internationally successful, including one platinum selling album, Hendrix points to her audience, whom she regards as friends, to her success. The sales from each album provided the necessary funding to pay for the next release.

Hendrix's latest effort, *Spiritual Kind*, brings home the life lessons learned from Marion Williamson. It opens with the Celtic influence of "Life's a Song," which brings us a much needed positive message for today's woes.

*Life's song that keeps on singin'  
Life's a song that never ends  
We pass it on to our sons and daughters  
Then it starts all over again.*

On the title song, "The Spiritual Kind," Hendrix seems to answer Iris Dement's agnostic gospel song, "Let the Mystery Be," with an unabashed, wry, and humor-filled homage to modern emergent faith in all of its variety of forms:

*I'm a little bit Catholic and little bit Jew  
I'm a little bit Baptist and Episcopal too.*

One line neatly summarizes the current outlook on spirituality among the some-

times contradictory lifestyles we live, while trying to find comfort provided in world religions:

*My friend Kathy is a spiritual kind  
She jumps in her jacuzzi to clear her mind  
She keeps a statue of Buddha by her hot tub  
When her soul gets cold she gives his belly a rub.*

Perhaps the strongest song on *Spiritual Kind* is her tribute to her mentor, Marion, called "Acres of Land." Returning to her teacher, she sees in her the music and the life that always returns her to the earth, even as it keeps emerging from the same source: it's the place of the garden, of daily ordinary living, the wisdom of the cultural elder and the teacher who taught her to stand and be strong in a world that would just as soon ignore an artist who would dare choose her own path and actually find success outside of the mainstream music world of mediocrity and compromise.

Don't miss Terri Hendrix performing with Lloyd Maines on Saturday, January 31, 7:30pm at the San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas. For further information, contact the San Diego Folk Heritage at (858) 566-4040 or [www.sdfolkheritage.org](http://www.sdfolkheritage.org)

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## John Katchur Beauty and the Terrible Things

by Mike Alvarez

On his album *Beauty and the Terrible Things*, John Katchur has synthesized a lot of musical influences into an appealingly listenable collection of songs. His sound and vibe remind me very much of the music I heard on the radio while growing up in the '70s. Artists like Jackson Browne, Al Stewart, James Taylor, and Bread come to mind, although his tasteful use of heavier guitar sounds serves to distinguish him from such, well, distinguished company. At times, flashes of the Eagles or Procol Harum bubble to the surface. And it's all good to these ears.

Katchur excels as a producer and arranger, very intelligently piecing together a lot of sounds into a meaningful and rich sonic tapestry. He plays most of the instruments (except for the drum kit) and is very proficient with all of them. There is an intelligent blend of guitar and keyboard sounds, topped off by his gentle, warm vocals. Instrumental solos are melodic and perfectly complement the songs in which they appear. There is no showboating, even though it's obvious he's a skilled player. He has a keen ear for incorporating background harmony vocals into his songs. Sometimes it's a single harmony line while at others it's a huge lush choir of voices.

The songs are interesting and well-written, often taking unexpected twists and turns, but nothing sounds forced. It all makes musical sense and flows very nicely. The album starts gently with "Sweets and Saints," "Dreams of Home," and "Yesterday's Gone," all folksy acoustic songs, before revealing its harder alternative rock side, featuring heavier electric guitar sounds and rhythm grooves. This change is especially apparent with the power pop number "Dark Night." It's almost as if Katchur is telling a story with the music as well as the lyrics.

This is not to say that the progression is linear, because like all well-crafted tales there are diversions and interludes. A case in point: the instrumental "Warcraft" has an almost menacing bass and drum rhythm that is the basis for some killer keyboard and electric guitar solos, but it's followed by the spacious "Now or Never" and the contemplatively mellow "Do You Love Me?" But fear not, because the remaining two tracks are the Beatles/Badfinger-influenced title track and the grand finale "Alone in the Mystery," which for some reason reminded me of the Wings classic "Band on the Run." Not so much for any musical resemblance, but more for the sense of emotional liberation it evokes.

John Katchur is rightfully known as one of the local music scene's most creative voices. With *Beauty and the Terrible Things*, he has crafted an album that sounds fresh and new while simultaneously paying homage to some of the best pop music that came before it.



## Paul Nichols Life's Good for Grins

by Mike Alvarez

Acoustic blues is in good hands with Paul Nichols as he ably demonstrates on *Life's Good for Grins*. His command of the genre is immediately apparent from the thick harmonica strains and jangly acoustic guitar riffs of the title track, which happens to open the album. He has a strong, expressive voice that he uses to great effect, taking great care to inject each word with its intended feel. Nichols has a lot of range in emotion as well as pitch. As he lets us know in "Human Music (Country's Gone Rock)", this recording was made as organically as possible, with a conscious effort to eschew a lot of modern studio technology. Anyone listening to this CD should be able to deduce that it isn't the result of production wizardry. If there is any doubt, the liner notes reveal that everything was recorded live in the studio without overdubs or any other studio manipulation.

"Baja Babes" is an upbeat song whose tongue-in-cheek delivery perfectly conveys the bawdy good times Nichols sings about. After that, it's time to switch gears on "Magical Time," a melancholy number with a whistled intro and a walking blues beat. Throughout the album he explores a lot of territory within his chosen genre, including roots, roadhouse boogie, and ballads, which he does with great confidence and skill.

He sings with a strong voice and plays guitar with a sure hand, often doing complex but complementary lines simultaneously. He has mastered a number of techniques for guitar, from crisp acoustic strumming and energetic picking to his expansive slide technique, using them to create a variety of textures and moods. His voice is no less versatile, going from high falsetto to growling blues. All of these tools allow him to express the artistic depth he has achieved through maturity and experience.

While there is no doubt that Nichols is an accomplished songwriter, masterful guitarist, and expressive vocalist, there were times when I found his lyrics to be self-referential in the extreme. So much so that they sometimes detracted from his superb musicianship. Tracks like "Human Music," "Labor of Love," and "Danger! Danger! Artist @ Work" are great songs, but their heavy-handed approach to the creative process sometimes had the effect of drawing one's attention to the artist and his techniques and not to the art itself. The most engaging songs are the ones where Nichols steps away from this preoccupation and just lets fly. The affecting ballad "Gentle Touch," the humorously fatalistic "Crushed By Fate," and the Southern-inflected "Use 'Em or Lose 'Em" are good examples of what he can accomplish when he turns his attention outward. All in all, this is a solid album played with great skill and heart.



## Anna Troy Wait Another Day

by Josh Damigo

The Anna Troy Band is easily one of the hardest working bands in San Diego. Their latest CD *Wait Another Day* completely captures the "indie-rock-with-a-pinch-of-blues" style that makes their shows worth going to night after night. After seeing the band perform at least half a dozen times, I have still never found myself disappointed in their skills. After hearing their new CD, it is easy to say that if you're a fan of Anna Troy live, you'll be a fan of this recording. The listener can expect a solid performance of original rock without any of the normal San Diego pop fluff.

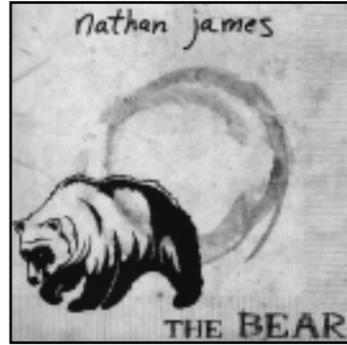
The main, interweaving theme of the CD seems to be sort of a "step up and be a man" message that is laced with an annoyance in herself for actually falling in love with this guy in the first place. Using strong and almost overly harsh vocals and lyrics, Troy is able to fiercely throw one strong song after another, which will leave you numb to your ordinary, run-of-the-mill songwriter. This CD is a great way to send subliminal messages to your boyfriend that you've just about had enough, and if he doesn't shape up, he'll need to find a new girl to listen to his ridiculously weak attributes.

Troy's sound is very diverse and hard to define. In some songs she sounds similar to taking British singer Duffy and injecting her with some heavy funk and blues, while in others, it's more like a deeper, bluesier version of Anya Marina. In Troy's song "Out of Luck," the band captures her audience with a great guitar riff and beat that can get even the harshest critic's toes tapping, and it's this same style of writing that echoes through the speakers in each song. While she claims her influences are strictly her mentors (Bart Mendoza, Robin Henkel, Greg Douglass, and Dan Papaila, to name a few), many people would probably liken her sounds to a harder blues/rock version of Ani DiFranco.

Troy's strongest songs on the album are "Out of Luck," "Childhood Friend," and "The Way You Dream." And while all the songs have great potential, truly capturing her style or trying to put her into a category is nearly impossible.

She is very much embraced in the San Diego community and makes sure to spread the love back to her good friends. Reading her "Thank You" on her CD cover is like reading a "Who's Who" section from the San Diego Music scene.

All in all, *Wait Another Day* will be seen as another clever and strong showing for Troy's career. Anyone who purchases this CD will more than likely crave another dose of her musical genius in the near future.



## Nathan James The Bear

by Bart Mendoza

It's a testament to the overcrowded nature of today's music scene that there are currently not one, but two musical Nathan James roaming the western states, guitar in hand. Aside from the six-string box however, they're polar opposites. The local James is an award-winning North County bluesman. Meanwhile, the Iowa City version of Nathan James, the subject of this review, is an up and coming singer-songwriter.

*The Bear* is his debut disc. According to his press, James is perennially touring, the kind of artist that plays for the joy of it. The album shows clear signs of this, with a confidence that belies the fact that this is a first effort. Full of introspective songs about relationships and the human condition, the best tune on the CD is the uptempo piano ballad, "Here's to Love." Set to a nice groove from drummer Eric Stickler, the song has a nice late period Elton John feel about it, complete with Dee Murray-ish bass lines from Kyle Christopher. Also affecting is "Los Angeles, Goodnight," which really shows off James' voice to good effect. Going from solo piano ballad to a slightly more uptempo rock full-band ballad, it has a dreamy quality alongside a simple melody that will linger with you for days.

A minor quibble? This is a radio friendly album that would slot in well around songs by John Mayer et al. However, the use of profanity in a few spots, such as the song "Lifeguard," would automatically limit airplay. I don't mind the odd four letter word (or its equivalent) in music per se – think Pink Floyd's "Money" for an essential use of an expletive – but here it sounds forced and more of a shock value thing. Maybe it's integral to James' artistic vision, but as Elvis Costello and others have proven, there are more clever ways to word things. A minor quibble. "Lifeguard" is also notable as the lone song that could be termed a rocker. While a decent enough tune, it stands out among the eight songs here and isn't as good as the ballads.

The album closes on a high note, with "On Your Side," a song that will be sure to get crowds to wave their lighters in the air when James makes it to the big stages. And based on the evidence presented here, he will. Nathan James really has an excellent voice and a knack for writing wistful melodies. If you're a fan of the singer-songwriter genre in the slightest, you're going to love this album.



## The Spring Collection In Between

by Julia Bemiss

As it turns out, you can't judge a CD by its cover art, either. On first look I swore it was a jazz album. With a band name like the Spring Collection, an album with a title *In Between*, and a CD cover that's a photograph of band leader Joe Mendoza pulling vinyl LPs from a bin at San Diego's Record City beneath the gazes of several black-and-white photographs of musicians, it certainly appeared to be a jazz album. The cover art even includes a retro "Stereo" logo.

I took a closer look at the photograph, specifically the record bins: Eric Clapton, the Beatles, and in Mendoza's hands, the Byrds, which might explain this album's folk-rock sound.

*In Between* has a baker's dozen songs, many of them written by Mendoza. The final track, "Christmas with You," was written by Mendoza and his brother Bart. Not many songs can make Southern California feel very Christmasy, but this one has the sound of a mellow holiday spent at the beach.

Mendoza's vocals are consistently mid-range but on a cover of the Everly Brothers' "Let It Be Me," his falsetto has an almost country western pop feel that harkens Roy Orbison.

Many of Mendoza's songs are nostalgic and tinged with regret, but there's also hope and the unceasing opportunity to continue moving forward. There is an earnestness in his voice as well as an awareness of life turning out not exactly as one had hoped or planned, and how much of life is lived in the "in between," as in the album's title track "Here I am/not exactly where I thought I'd be/I'm in a place/I never did foresee/can't say it's bad/but it's not exactly good/somewhere in between/like in an unspoken word."

"A World of My Own" could easily be mistaken for a Beatles cover. It's not, but its melody hints at the bass line of "Ticket to Ride." Mendoza and his band capture the sound so expertly that it fools the ears.

"Photographs of Me and You" chimes with keyboards even though the guitar chord structure sounds similar to others throughout the album. On first listen many of the songs sound oddly similar, but with more careful and repeated listenings this initial response fades. This is classic rock with catchy melodies and riffs, a steady backbeat, and plenty of electric and acoustic guitars thrown in the mix.

In the fashion industry spring and fall collections have a way of taking the old and making it new through the years. But with this Spring Collection, trends are rare and its originality is one that should never go out of style.





# JANUARY CALENDAR

## thursday • 1

**Old Tyme Fiddle Jam**, Ole Time Music, 2852 University Ave., 7pm.  
**Bayou Brothers**, Patrick's II, 428 F St., 9pm.

## friday • 2

**Buick Wilson Band**, Belly Up, 143 S. Cedros, Solana Beach, 5pm.  
**Paragon Jazz Band**, Casa de Oro Cafe, 9809 Camp Rd., Spring Valley, 6:30pm.  
**Gene Perry's Salsa Jazz Orchestra**, Anthology, 1337 India St., 7:30pm.  
**Robert Parker**, BookWorks, Flower Hill Mall, Del Mar, 8pm.  
**Mod for Marq**, Across the Street @ Mueller College, 4607 Park Blvd., 8:30pm.  
**Michele Lundeen & Blues Streak**, Patrick's II, 428 F St., 9pm.  
**The Blokes**, Molly Bloom's, 2391 S. El Camino Real, San Clemente, 9:30pm.  
**Ruby & the Red Hots**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## saturday • 3

**Hot Rod Lincoln**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Ctr., 4pm.  
**Charmaine Clamor (7:30pm)/Janiva Magness**, Anthology, 1337 India St., 10pm.  
**145th St. Blues Band**, Patrick's II, 428 F St., 9pm.  
**Starting at the Sun CD Release II w/ Anna Troy Band/Folding Mr. Lincoln/Emily James-Kanis**, Lestat's, 3343 Adams Ave., 9pm.

## sunday • 4

**Jean Isaacs Modern Dance Theater**, Anthology, 1337 India St., 5pm.  
**B.B. King**, House of Blues, 1055 5th Ave., 6pm.  
**The Outlaw Collective**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 7pm.  
**Happy Ron's Seedy Release Party II**, Lestat's, 3343 Adams Ave., 9pm.  
**Len Rainey & the Midnight Players**, Patrick's II, 428 F St., 9pm.

## monday • 5

**Blue Monday Pro Jam**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**Villa Musica's Project Cabaret**, Belly Up, 143 S. Cedros, Solana Beach, 7:30pm.  
**Jack Tempchin**, KPRI Night @ Dublin Square, 554 4th Ave., 8pm.  
**Matthew Revelles**, Soda Bar, 3615 El Cajon Blvd., 8pm.  
**A Fifth of Blues**, Patrick's II, 428 F St., 9pm.

## tuesday • 6

**Missy Andersen**, Patrick's II, 428 F St., 9pm.

## wednesday • 7

**Bill Magee Blues Band**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**Coryell Auger Sample Trio**, Anthology, 1337 India St., 7:30pm.  
**New Acoustic Generation w/ Owen Roberts & the Doghouse Brewer/Michael Tiernan Trio/Vernica May & the To Do List/Kyle Phelan**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Shelle Blue**, Patrick's II, 428 F St., 9pm.

## thursday • 8

**Meet the Fiddle w/ Celia Lawley**, Borrego Springs Library, 652 Palm Cyn Dr., Borrego Springs, 1:30pm.  
**Joe Rathburn & Larry Robinson**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Poncho Sanchez**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Rob Carona w/ Alex Woodard/Gayle Skidmore**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Sue Palmer & the Blue Four**, Patrick's II, 428 F St., 9pm.

## friday • 9

**Happy Hour w/ Candye Kane**, Belly Up, 143 S. Cedros, Solana Beach, 5:30pm.  
**Robin Henkel**, Chateau Orleans, 926 Turquoise St., P.B., 6:30pm.  
**Al Kooper**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**Poncho Sanchez**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Cathryn Beeks Ordeal/Christopher Dale/Citizen Band/Barbara Nesbitt**, Cottonwood Golf Club, 3121 Willow Glen Dr., El Cajon, 8pm.  
**Billy Watson**, BookWorks, Flower Hill Mall, Del Mar, 8pm.  
**Hugh Gaskins & the G String Daddies**, Thornton's Pub, 1221 Broadway, El Cajon, 8:30pm.  
**Bill Magee Blues Band**, Patrick's II, 428 F St., 9pm.

## saturday • 10

**Lady Dottie & the Diamonds**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Ctr., 4pm.  
**Robin Henkel w/ Billy Watson**, Miramonte Windery, 33410 Rancho California Rd., Temecula, 5:30pm.  
**April Verch**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.  
**Trace Bundy**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**David Hidalgo & Louie Perez**, Poway Ctr. for the Performing Arts, 15498 Espola Rd., 8pm.

**Eve Selis Band**, Rock Valley House Concert, University City, 8pm. wonderwoman@san.rr.com  
**Gilbert Castellanos New Latin Jazz Quartet**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 8pm.  
**The Blokes**, O'Sullivan's, 640 Grand Ave., Ste. A, Carlsbad, 9pm.

## sunday • 11

**Adrienne Nims & Spirit Wind w/ Jim Lair & Warren Bryant**, Fallbrook Library, 124 S. Mission Rd., 2pm.  
**S.D. Folk Song Society**, Old Time Music, 2852 University Ave., 2pm.  
**Jean Isaacs Modern Dance Theater**, Anthology, 1337 India St., 5pm.  
**Denise Donatelli CD Release**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 7pm.  
**Staring at the Sun CD Release III w/ The Shambles/Echo Revolution/Christopher Cash/The Shakeups**, House of Blues, 1055 5th Ave., 7pm.  
**David Lindley/Robin Henkel & Nathan James**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Jesus Diaz**, Anthology, 1337 India St., 8:30pm.

## monday • 12

**Nathan James**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**The Blues Invaders**, Patrick's II, 428 F St., 9pm.

## tuesday • 13

**Elliott Murphy/Jann Klose**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**Chet & the Committee**, Patrick's II, 428 F St., 9pm.

## wednesday • 14

**Chuchito Valdes**, Anthology, 1337 India St., 7:30pm.  
**Sue Palmer Motel Swing Quintet**, Croce's, 802 5th Ave., 8pm.  
**Chris Clarke & Plow**, Serra Mesa Library, 9005 Aero Dr., 8pm.  
**The Soul Persuaders**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.  
**Marc Broussard/Jessie Baylin & Josh Hoge**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Blue Largo**, Patrick's II, 428 F St., 9pm.

## thursday • 15

**Robin Henkel**, Wine Steals, 1243 University Ave., 7pm.  
**Old Tyme Fiddle Jam**, Ole Time Music, 2852 University Ave., 7pm.  
**Joe Rathburn & Jerry Gontang**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**John Jorgenson Quintet**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**The Knitters/The Farmers/The Cheap Leis**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Anna Troy Band/Old Palominos**, Beauty Bar, 4746 El Cajon Blvd., 8:30pm.  
**Otis Taylor**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8:30pm.  
**3rd Degree Blues**, Patrick's II, 428 F St., 9pm.

## friday • 16

**Lady Dottie & the Diamonds**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Ctr., 4pm.  
**Robin Henkel**, Chateau Orleans, 926 Turquoise St., P.B., 6:30pm.  
**Stanley Clarke**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**George Winston**, North Park Theatre, 2891 University Ave., 7:30pm.  
**Fred Eaglesmith**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**Chase Morrin**, BookWorks, Flower Hill Mall, Del Mar, 8pm.  
**The Blokes**, O'Sullivan's, 640 Grand Ave., Ste. A, Carlsbad, 9pm.  
**Marcia Ball w/ Billy Watson**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.  
**Johnny V Vernazza**, Patrick's II, 428 F St., 9pm.

## saturday • 17

**Tim Flannery w/ Barbara Nesbitt**, Adobe Falls House Concert, 7pm. Res: iamueskala@cox.net  
**Peter Rowan**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**Marilyn Crispell**, Athenaeum, 1008 Wall St., La Jolla, 7:30pm.  
**Tom Baird & Friends**, Rebecca's Coffeehouse, 3015 Juniper, 7:30pm.  
**Stanley Clarke**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Dix Bruce & Jim Nunnally**, Old Time Music, 2852 University Ave., 8pm.  
**The Young Jazz Trio**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 8pm.  
**Zac Harmon**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.  
**Len Rainey & the Midnight Players**, Patrick's II, 428 F St., 9pm.

## sunday • 18

**Peter Sprague w/ Leonard Patton**, Serra Mesa Library, 9005 Aero Dr., 2pm.  
**Jean Isaacs Modern Dance Theater**, Anthology, 1337 India St., 5pm.  
**Danny Paisley & Southern Grass/Gone Tomorrow**, Carlsbad Village Theatre, 2808 State St., 5pm.  
**MLK Birthday Jazz Fest**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 6pm.  
**Valhalla High School Jazz Band Benefit**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 6pm.

**Children of the Revolution**, Dark Thirty House Concert, Lakeside, 7:30pm. jimmyduke@cox.net  
**Robben Ford**, Anthology, 1337 India St., 8:30pm.  
**Robin Henkel Band w/ Horns**, Lestat's, 3343 Adams Ave., 9pm.

## monday • 19

**Martin Luther King Jr. Community Choir**, Lyceum Theatre, 79 Horton Plaza, noon.  
**Blue Monday Pro Jam**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**Peter Sprague Trio**, Carlsbad Village Theatre, 2787 State St., 7:30pm.

## tuesday • 20

**Sue Palmer & the Blue Four**, Patrick's II, 428 F St., 9pm.

## wednesday • 21

**Eve Selis Band**, Anthology, 1337 India St., 7:30pm.  
**Buick Wilson Band**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.  
**North Mississippi All Stars/Hill Country Review**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.  
**Bill Magee Blues Band**, Patrick's II, 428 F St., 9pm.

## thursday • 22

**Joe Rathburn & Tom Boyer**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Jim Malcolm**, Holy Trinity Ocean Beach, 2083 Sunset Cliffs Blvd., 7:30pm.  
**Kaki King**, Anthology, 1337 India St., 7:30pm.  
**Len Rainey & the Midnight Players**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.  
**A Fifth of Blues**, Patrick's II, 428 F St., 9pm.

## friday • 23

**Hot Rod Lincoln**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Ctr., 4pm.  
**Vronica May & the To Do List**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 6pm.  
**Robin Henkel Band**, Elks Club, 7430 Jackson Dr., San Carlos, 7pm.  
**Richie Havens**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Robert Parker**, BookWorks, Flower Hill Mall, Del Mar, 8pm.  
**Hugh Gaskins & the G String Daddies**, Thornton's Pub, 1221 Broadway, El Cajon, 8:30pm.  
**Sue Palmer & her Motel Swing Orchestra**, Tio Leo's, 5302 Napa St., 9pm.  
**Buick Wilson Band**, Patrick's II, 428 F St., 9pm.

## saturday • 24

**Nathan Welden & Suzanne Reed**, Cosmos Cafe, 8278 La Mesa Blvd., 7pm.  
**Robin Henkel**, Iva Lee's, 555 N. El Camino Real, San Clemente, 7pm.  
**Tim Flannery w/ Barbara Nesbitt**, Mission Theatre Playhouse, 200 N. Main Ave., Fallbrook, 7pm.  
**Louden Wainwright III**, Acoustic Music S.D., 4650 Mansfield St., Nomal Heights, 7:30pm.  
**Fountains of Wayne (7:30pm)/The Clumsy Lovers (10pm)**, Anthology, 1337 India St.  
**Buick Wilson Band**, Patrick's II, 428 F St., 9pm.

## sunday • 25

**Jean Isaacs Modern Dance Theater**, Anthology, 1337 India St., 5pm.  
**Backwater Blues Band 15th Anniversary All Star Revue**, Belly Up, 143 S. Cedros, Solana Beach, 7pm.  
**Griffin House**, Anthology, 1337 India St., 8:30pm.  
**Shelle Blue**, Patrick's II, 428 F St., 9pm.

## monday • 26

**Jukeville**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.  
**Chris Aguavella**, Old Time Music, 2852 University Ave., 8pm.  
**145th Street Blues Band**, Patrick's II, 428 F St., 9pm.

## tuesday • 27

**The Brombies**, SDBS Mtg., Boll Weevil  
**Blue Note 70th Anniversary Tour**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**Franklin Lounge/Nate Donniss/Matt Comerce**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Sue Palmer w/ Blue Largo**, Patrick's II, 428 F St., 9pm.

## wednesday • 28

**Sacha Boutros**, Anthology, 1337 India St., 7:30pm.  
**Sue Palmer Motel Swing Quintet**, Croce's, 802 5th Ave., 8pm.  
**Led Kaapana/Mike Kaawa**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**The Soul Persuaders**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.  
**Stephanie Schneiderman**, Lestat's, 3343 Adams Ave., 9pm.  
**Bill Magee Blues Band**, Patrick's II, 428 F St., 9pm.

# W E E K L Y

## every sunday

**Shawn Rohlf & Friends**, Farmers Market, DMV parking lot, Hillcrest, 10am.  
**Bluegrass Brunch**, Urban Solace, 3823 30th St., 10:30am.  
**Daniel Jackson**, Croce's, 802 5th Ave., 11am.  
**Celtic Ensemble**, Twiggs, 4590 Park Blvd., 4pm.  
**Traditional Irish Session**, The Field, 544 5th Ave., 7pm.  
**Open Mic**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.  
**Joe Mendoza**, Surf & Saddle, 123 W. Plaza St., Solana Beach, 8pm.  
**Jazz Roots w/ Lou Curtiss**, 8-10pm, KSDS (88.3 FM).  
**Jose 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

**Open Mic**, Lestat's, 3343 Adams Ave., 7:30pm.  
**Pro-Invitational Blues Jam**, O'Connell's Pub, 1310 Morena Blvd., 8pm.  
**Songwriter's Showcase**, McCabe's Beach Club, 1145 S. Tremont, Oceanside, 8pm.

## every tuesday

**Traditional Irish Session**, The Ould Sod, 3373 Adams Ave., 7pm.  
**Open Mic**, Cosmos Coffee Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.  
**All Pro Blues Jam**, The Harp, 4935 Newport Ave., 7:30pm.  
**Jack Tempchin & Friends**, Calypso Cafe, 576 N. Coast Hwy. 101, Encinitas, 7:30pm.  
**Open Mic**, E Street Cafe, 125 W. E St., Encinitas, 7:30pm.  
**Open Mic**, Channel Twelve25, 172 E. Main St., El Cajon, 7:30pm.  
**Open Mic**, The Royal Dive, 2949 San Luis Rey Rd., Oceanside, 8pm.  
**Patrick Berrogain's Hot Club Combo**, Prado Restaurant, Balboa Park, 8pm.  
**Shep Meyers**, Croce's, 802 5th Ave., 8pm.  
**Open Mic**, Portugalia, 4839 Newport Ave., O.B., 9pm.  
**The Blokes**, Hennessey's, 2777 Roosevelt St., Carlsbad, 9pm.

## every wednesday

**Music at Ocean Beach Farmer's Market**, Newport Ave., 4-7pm.  
**Christopher Dale & Friends**, Handlery Hotel, 950 Hotel Circle N., 5pm.  
**Paul Nichols' Pro-Am/Pro Jam Invitational**, Downtown Cafe, 182 E. Main St., El Cajon, 5:30pm.

## every thursday

**Open Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 6pm.  
**Paragon Jazz Band**, St. Paul's Manor, 2340 Fourth Ave., 6:30pm.  
**Wood 'n' Lips Open Mic**, Friendly Grounds, 9225 Carlton Hills Blvd., Santee, 6:30pm.  
**Joe Rathburn's Folkey Monkey**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Open Mic**, Turquoise Coffee, 841 Turquoise St., P.B., 7pm.  
**Moonlight Serenade Orchestra**, Lucky Star Restaurant, 3893 54th St., 7pm.  
**Traditional Irish Session**, Thornton's Irish Pub, 1221 Broadway, El Cajon, 8pm.  
**Open Mic/Family Jam**, Rebecca's, 3015 Juniper St., 8pm.  
**Open Mic**, Skybox Bar & Grill, 4809 Clairemont Dr., 9pm.  
**Jazz Jam**, South Park Bar & Grill, 1946 Fern St., 9:30pm.

## every friday

**California Rangers**, McCabe's, Oceanside, 4:30-9pm.  
**West of Memphis**, House of Blues, 1055 5th Ave., 6pm.  
**Acoustic Mayhem w/ Sven-Erik Seaholm & Jesse LaMonaca**, Bondi, 333 5th Ave., 6pm.  
**David Patrone**, Bing Crosby's, 7007 Friar's Rd., 7pm.  
**Jazz Night**, Rebecca's, 3015 Juniper St., 7pm.  
**Open Mic**, Bella Roma Restaurant, 6830 La Jolla Blvd. #103, 8pm.  
**Open Mic**, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

## every saturday

**Blues Jam**, South Park Bar & Grill, 1946 Fern St., 9pm.

## thursday • 29

**Joe Rathburn & Chris Del Priore**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Brian Wilson**, House of Blues, 1055 5th Ave., 7pm.  
**Rebecca Jade Quartet**, Anthology, 1337 India St., 7:30pm.  
**Hoenig Pilc Project**, Athenaeum, 1008 Wall St., La Jolla, 7:30pm.

## friday • 30

**Robin Henkel**, Chateau Orleans, 926 Turquoise St., P.B., 6:30pm.  
**Bobby Caldwell**, Anthology, 1337 India St., 7:30 & 9:30pm.  
**ESP Quintet**, Dizzy's @ S.D. Wine & Culinary Ctr. 200 Harbor Dr., 8pm.  
**Barbara Nesbitt Band**, Handlery Hotel, 950 Hotel Circle N., 8pm.

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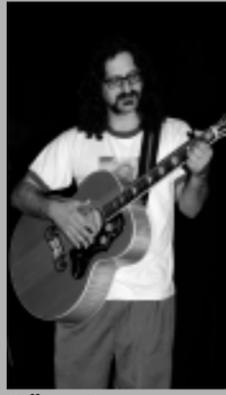
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**San Diego Folk Song  
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month (2:00-6:00)

Jan 17th (Sat) -- 8:00 P.M.

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