

# T SAN DIEGO ROUBADOOR

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



September 2009

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**SAN DIEGO TROUBADOUR**  
Alternative country, Americana, roots, folk, blues, gospel, jazz, and bluegrass music news

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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.

## CONTRIBUTORS

### FOUNDERS

Ellen and Lyle Duplessie  
Liz Abbott  
Kent Johnson

### PUBLISHERS

Liz Abbott  
Kent Johnson

### EDITORIAL/GRAPHICS

Liz Abbott  
Chuck Schiele

### ADVERTISING

Kent Johnson

### BUSINESS CONSULTANT

Joanna Schiele

### DISTRIBUTION

Kent Johnson  
Dave Sawyer  
Mark Jackson  
Indian Joe Stewart  
Dan Long  
Paul Cruz

### STAFF PHOTOGRAPHER

Steve Covault

### WEB MASTER

Will Edwards

### WRITERS

Michael Alvarez  
Peter Bolland  
Jennifer Carney  
Lou Curtiss  
Will Edwards  
Paul Hormick  
Heather Marie Janiga  
Frank Kocher  
Jim McInnes  
Bart Mendoza  
Terry Roland  
Raul Sandelin  
Chuck Schiele  
Sven-Erik Seaholm  
José Sinatra  
Allen Singer  
D. Dwight Worden  
John Philip Wylie  
Cover design: Chuck Schiele  
Photo: Barry Cohen

# Citizen Band Brings the Rock . . . and Much More



Citizen Band: John McBride, Bill Coomes, Marcia Claire, Mike Spurgat, Jeff Berkley

by Mike Alvarez

Mike Spurgat and Jeff Berkley are early. They are hanging around the Backstage Lounge at Humphrey's by the Bay, preparing for the night's performance. On the outdoor stage are Lyle Lovett and his band who are distantly visible from the club's terrace. The usual flotilla of boaters floats placidly on the darkened bay. Both men seem to enjoy the show very much, chuckling and commenting as they do at the cleverness and humor that permeates Lovett's music. Spurgat notes with amazement that members of Was Not Was and Bonnie Raitt's band are on that stage. Berkley and Spurgat are the two guitarists of Citizen Band, a local supergroup of sorts whose members come from several established local acts. They are currently playing a run of shows to promote their new CD *Breaker, Breaker, My Heart*. Berkley, of course, is well known as half of the acoustic folk duo Berkley Hart. His is a formidable presence, but his demeanor is always sunny. A cheery smile seems to be permanently stamped upon his face, especially when he is making music. His warm, robust vocals and confident guitar playing are at the forefront of Citizen Band's stage act. When asked what being in Citizen Band does for him, he readily answers, "I get to play electric guitar with a full

rock band, including drums. That's not something I always get to do. But you'll get a different answer from everyone else if you ask them that."

Spurgat is the lead guitarist of the group, citing Warren Haynes, John Scofield, and Mark Knopfler as influences. He has created a lexicon of blazing riffs and licks, which he expertly flies into the varied styles that comprise Citizen Band's music. Berkley quips, "Having Mike on lead is a good thing because I only have three or four licks and maybe one riff," but Spurgat modestly deflects that, saying that the two of them actually trade lead duties. In addition to Citizen Band, Spurgat performs with Deadline Friday and the Barbara Nesbitt Band. Bassist Marcia Claire arrives next, and after some words of greeting her attention is soon diverted toward the view of the distant stage. Like many bass players, she has a more anchored, less boisterous manner, preferring to weigh her thoughts before expressing them. Nevertheless, she has an easy laugh and manages to get a few good ones in. Her resume includes performing with Cindy Lee Berryhill and Barbara Nesbitt. The members of Citizen Band are relaxed. No pre-stage jitters here because every one of them is a seasoned performer. The only one left to arrive is drummer Bill Coomes. Interestingly, everyone says to expect a big entrance, but when he shows up he's quietly focused on putting together

his drum kit. The band lineup includes one more person, but John McBride and his pedal steel guitar are unavailable for a few shows. So on this night Citizen Band is a quartet.

As they do their sound check, a quick perusal of the club reveals a sparse crowd, but that doesn't last long. This "sound check" turns into a mini-set that puts butts in seats and gets them shaking on the dance floor. They do a spirited rendition of "Evangeline" as well as their own song "Crush." "Slide," also a cut from their new album, showcased their upbeat grooves and pleasing harmonies. And that was perhaps the most wonderful discovery of all: they all sing! Soaring vocals mingle with their great instrumental chops to create a dense sound as they deliver their original songs and a few choice covers. Even short one member, they effortlessly recreate the classic rock/country/Americana sound of *Breaker, Breaker My Heart*. Each gets to take a turn singing lead, which makes for a varied set. Yet the spokesperson is Berkley, who has no problem establishing an easy and humorous rapport with the audience. He applauds the dancers, tells jokes, and skillfully keeps things moving. Obviously, one can't help but have a good time at a Citizen Band show.

Speaking of the CD, it's a veritable gold mine of influences. From the jangly 12-string alternative sound of "Crush," to the country-rock stylings of "Boomerang Love," to the guitar-propelled hard rock number "Broken Man," it is an affirmation that Citizen Band is a group with something to offer all listeners. They are fans of all kinds of music and it shows. They effortlessly infuse that passion into their own songs, playfully evoking songs you might know before flying off into a whole new direction. Their live show more than does justice to the recording. The dynamic rhythm section of Claire and Coomes rocks, swings, and everything in between. Spurgat is a masterful lead guitarist, but true to his word he shares the spotlight with Berkley, whose abilities on the 6-string are much more impressive than he let on earlier in the evening. Prior to the show, Berkley was marveling at the reception the club's staff gave them, musing, "They were all pretty excited that we're playing tonight. I mean, sure...I think we're a good band but that was very cool." Judging from the reaction the steadily growing crowd was giving them, they are much more than a "good band." They are among San Diego's best, making music with a lot of spirit and heart.

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# Jim McInnes: The Face of San Diego Radio for Nearly 40 Years

by Raul Sandelin

The humor of the old adage “you’ve got a perfect face for radio” lies in its irony: anybody with a Quasimodo mug yet smooth, sultry voice has a chance to seduce listeners over the airwaves. Of course, it takes more than just sexy pipes. For one, you need a drivers license so that you can drive your station’s version of the Bat Mobile to various parking lots around town where you can then bean passersby with rolled-up station t-shirts using a handheld slingshot.

(As an aside – there used to be a guy here in San Diego named Captain Sticky who used to drive around his Captain Sticky Mobile and shoot peanut butter – or was it mayonnaise? – out of his Captain Sticky Gun while parked at elementary schools. Regretfully, the Captain later made a career move: leading singles on adult-themed tours of Thailand. But, that’s a different story.)

To be a good radio DJ, you also need to laugh infectiously at everything that happens on the air unless, of course, it’s something really serious. Then, it is your job to lead the listener (atop a music bed of weepy violins) down the road to Killjoyville as y’all listen to a public service announcement about genital warts or the need to shelter and clothe homeless old men like the former Captain Sticky.

It’s also good if you can refrain from laughing while talking about the music ‘cause the music’s never a laughing matter. Remember, your audience takes its music very seriously. People spend lifetimes dressed up like Wavy Gravy or Bronx pimps because it’s all about the music, man/dawg. But, be sure to laugh at nearly everything else, especially if your program director tells you it’s funny.

Fortunately, Jim McInnes has disregarded the above formula, ditching much of the industry schlock to create his own on-air persona. Since 1973 McInnes truly has become the face of San Diego radio. His midwestern accent reminds listeners more of a neighbor, or an old friend, rather than a recent grad of broadcaster’s school who welcomes you to another day of car insurance commercials and lame drug-jargon innuendo. Instead of canned laughter, he has added an intelligent sense of humor, a bookish knowledge of language, an encyclopedic knowledge of the music he plays, and a real desire to get out into the community to befriend both local musicians and just plain ol’ local Joes and Joesettes.

McInnes was born in Detroit and grew up in suburban Chicago, coming of age when Flower Power was in late bloom. Like many of his fellow Boomers, he found music through that new-fangled invention – The Transistor Radio. His faves were those four horse-men of early rock n’ roll: Elvis, Little Richard, Chuck Berry, and Fats Domino. By the age of nine, not only had he discovered music but also that mysterious voice at the other end of the transmission signal. Soon, he wanted to be that voice and his career path was set.

In high school, he was given the job of announcing the daily bulletins over the school’s PA system, such as sports scores, special events, and general information for over 2,000 students. He never got the chance to play music, but

his propensity for side splitting one-liners once got him hauled into the principal’s office. During these years, he also learned to speak Russian. At 17, he started playing guitar as a way to meet girls.



McInnes yearbook photo when he was a senior in high school.

After high school, he went on to pursue a communications degree from Southern Illinois University where he also DJed for the college radio station. Then, in 1970 he got his first paying job in broadcasting at WIBA-FM in Madison, Wisconsin. “It was right after Kent State,” Jim remembers. Tensions were high. And, FM radio was emerging as its own counter-cultural force. WIBA had adopted a “free form” format, giving the DJs and listeners broad decision-making powers. “We’d play jazz one minute, B.B. King the next, Terry Riley and other electronic music pioneers, even classical music, and round out the hour with the Grateful Dead.” In many ways FM radio was beginning to emulate the Woodstock-like music festivals that had popped up across the country during the 1960s. WIBA-FM, in fact, was one of the earlier stations in the country to adopt the “free form” radio format, which put Jim right on the cutting edge of things to come. While in Madison, a city known for its Bohemianism and radical-left culture, McInnes worked as both a DJ and a program director.



McInnes in his band, Land Piranha, 1975

While vacationing in San Diego in the summer of 1973, he dropped off a tape of one of his WIBA shows at KPRI, San Diego’s first FM “underground” radio station. Upon returning to Wisconsin, he got a call from KPRI Programmer Mike Harrison and was offered a pay cut to move to San Diego.

Then, on April 30 of 1974, Jim got an offer from KGB. On May 1, he was KGB’s new morning jock, earning a princely \$50 more per month! McInnes debuted on KGB as “JM in the AM.” But, his aversion to waking up early soon allowed him to move to afternoons. The now-famous “JM in the PM on the FM” was born.



JM with Bryan Adams, 1983

He spent the rest of the 1970s as part of a very talented air staff, building up KGB’s equity as one of the premier FM radio stations in the country.

The idea for the *Homegrown* albums was hatched in 1973, the year before McInnes joined KGB. But, within his first year, he was given the duties of co-producing the yearly LP devoted to San Diego musicians playing songs with San Diego themes. McInnes is well aware of the legendary story of how he and the other *Homegrown* producers rejected a song titled “La Jolla” by an unknown named Stephen Bishop. After receiving his rejection letter, Bishop changed the locale from La Jolla to Jamaica and the song’s title to “On and On” and took his little record to 1970s gold.

McInnes also remembers in the ‘80s during KGB’s on-air “Homegrown Show” throwing back a submission by a band called Bad Radio only to learn later that the lead singer was then-unknown Eddie Vedder.

McInnes would co-produce the *Homegrown* albums from 1974 through 1984, the year the last *Homegrown* disc was pressed. During this time, he also developed the “Homegrown Show,” which was dedicated to spotlighting local talent. Among the talent that was caught in McInnes’ sights was Mickey Ratt (soon to be renamed simply Ratt) and the Beat Farmers. Ratt’s Stephen Percy and McInnes became acquainted, with Percy visiting KGB whenever the band was in town. The Beat Farmers’ Country Dick Montana made several co-host appearances on the *Homegrown* Show.

Another KGB institution that McInnes would spearhead was the annual Sky Show, now in its 33rd year. “The first year, we had a synchronized

sky show, shooting off fireworks at both Chollas Lake and Fiesta Island,” McInnes recalls. But, the snarls of traffic quickly agitated the powers at city hall. So, San Diego-Jack Murphy Stadium (now Qualcomm Stadium) soon became the Sky Show’s permanent home.

An indication of KGB’s cutting edge instincts was the TV show “KGB Rocks 10,” which McInnes co-hosted. The show was one of the first on television to showcase music videos and premiered on San Diego’s Channel 10. Unfortunately, MTV soon cornered the market and “KGB Rocks 10” was taken off of the air.

The ‘80s saw Jim cementing his reputation as a local legend. He emceed scores of concerts by national acts and local favorites. (He is even featured introducing the Beat Farmers on their *Loud, Plowed...and LIVE* album.) Because KGB was the top station in one of the top 15 U.S. markets, McInnes was always included in the national promotions. He was even given a “platinum album” by Columbia Records for his help in spinning Loverboy’s first record to the top of the charts. In 1987, KGB was voted the best radio station in the western United States in a *Rolling Stones* poll, thanks in no small part to their afternoon drive guy “JM in the PM.”

McInnes would also take over the midday slot throughout most of the 1990s, a time slot that allowed him to stretch out creatively beyond KGB’s ever-restrictive set and play requests while pulling out old favorites. He would even hold down the morning show in an interim period while the station was assembling the new Dave, Shelley, and Chainsaw crew. Around 1991, however, the once-cutting edge KGB went corporate and adopted a “classic rock” format. The old set list of 10,000 songs was now whittled down to around 500. No new music was allowed. And, those like McInnes, who had been weaned in the days of post-’60s “free form” radio now found themselves in direct conflict with the corporate program directors.



McInnes in 2009

Yet, corporate radio meant corporate ad dollars, which translated into bigger promotional concepts. During this time, McInnes was sent to Moscow as part of an entourage charged with covering a Rolling Stones show that was ultimately cancelled. (The Stones would later play Moscow in 1998.) Still, Jim got the chance to send his remotes back to San Diego, giving the station a chance to riff off of its call letters “KGB” and references to the Soviet secret police agency of the same name. In 1996, McInnes was sent to Ireland as part of a Guinness beer promotion. “I fell in love with Ireland on that trip,” McInnes recalls. Again, he was able to chronicle his trip through a series of remote broadcasts.



JM with wife, Sandi, after winning the San Diego Music Award for Lifetime Achievement, 1994.

In 1994, Jim was given the San Diego Music Awards very first Lifetime Achievement Award for his tireless support of local music. He also hosted the San Diego Music Awards from 1996 through 2002. In 1999, he went back to the afternoon drive.

In 2002 the unthinkable happened: The guy who had defied radio-industry gravity by working for the same station for 28 years was fired. “Free form” radio had been dealt its death knell.

To be continued next month.

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# Recordially, Lou Curtiss

## COPYRIGHT LAW

There was a pretty long article in the Aug.-Sept. issue of the *Old Time Herald* on the copyright reform legislation that's being milled about in Congress right now. As many of you know I've been doing radio shows going back some 40 years here in San Diego and a lot of what I play on the air comes from unauthorized collectors reissues. These are collectors' sets created by and for fans who want to hear old music (and other stuff) that has been unavailable (mostly) from the original companies since they went out of print 70 to 100 or so years ago.

For major companies that own the rights to these recordings it's impractical

as well as un-economical to keep this low-selling material in print. The unauthorized collectors reissues are often ignored by the original copyright holder but every once in a while someone in violation of the fuzzy laws winds up in court.

The best and often most complete reissues today come from outside the U.S. where copyright laws are a little more practical. In the U.S. there is no public domain law for early recordings. Anything issued before 1972 falls under state law (not federal) and it's different in most every state. Duplication of deteriorating recordings by pubic archives is technically illegal.

This is only true in the U.S. by the way. No other country has such a system.

That's why labels like Bear Family out of Germany have available such complete packages of rare and even more common artists and they keep them in print. Right now only 10 percent of pre-1955 recordings are available from the original rights holder. To get anything else you have to go overseas. It seems to me we shouldn't have to go overseas to get access to our own culture. If you get a chance, read Dick Spottswood and Tim Brooks in the *Old Time Herald* ([www.oldtimeherald.org](http://www.oldtimeherald.org)) and if you are fans of old time music, you really ought to be a subscriber to this fine magazine.

## LOU CURTISS SOUND LIBRARY

I've talked about the Grammy grant to digitize the Folk Festival reel-to-reel library. Well, this week the first 420 digitized reels will be going off to the Library of Congress (there are about 1,500 plus reels to go) and we need to start the second part. The first nine festivals have been copied, plus a good portion of the concerts held at Folk Arts Rare Records, the Heritage, the Sweets Mill Folk Festival, the Sam Hinton Library, and the Sign of the Sun Bookstore (some other miscellaneous stuff too). What we need now is help to continue the project. Mainly, we need help in fund raising. The benefit concert we did at Old Time Music started us along and hopefully we will be eligible for further grants from the Grammy folks. Right now we need volunteers who would be willing to help us organize more benefit concerts (I'd like to do a benefit that features San Diego ethnic heritage bands (an Irish group, a Cajun group, a Mexican conjunto, maybe some Vietnamese or Chinese music, some Klezmer music, etc.) and maybe a concert featuring jazz and blues, old and new. This material in the Lou Curtiss Sound Library needs to be preserved. All of it.

Russ Hamm and I are pretty good on the technical end of things but we really need help with the financial part.

## MIKE SEEGER



Mike Seeger (center) with the New Lost City Ramblers†

Speaking of old time Music, we lost Mike Seeger last month to cancer. I first saw Mike with the New Lost City Ramblers in the late 1950s and so many times since. In my festival organizing days he was a pillar of information and help in contacting old time people (many who he arranged to bring out this way) and people who knew old time people. He was one of my teachers in this complex mias-



Mike Seeger at 2007's Adams Avenue Roots & Folk Festival



Lou Curtiss

ma called the Old Time Music Revival. Mike never gave me a bum steer and he was responsible for getting so many good people out this way (Roscoe Holcomb, the Balfa Brothers, Wade and Julia Mainer, John Jackson, Lily Mae Ledford, Napoleon Strickland and the Como Fife and Drum Band, Sweet Honey in the Rock, Cousin Emmy, Tommy Jarrell, the Highwoods String Band, the Golden Eagles New Orleans Indians, and lots, lots more).

Mike was always himself an important part of every show I ever saw him involved with. You could never perform an old time song after hearing Mike do it without a bit of his way of singing and playing that tune creeping into your performance. I think I have in my own collection every recording that Mike ever made (unless there are some I don't know about) and I've learned so many of them. From 1970 to 2007 Mike Seeger appeared at various festivals I've put together.

We have all lost a major friend of our music and a fine musical treasure in our world.

Recordially  
Lou Curtiss

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# John Foltz: The Piano Man Returns

by John Philip Wyllie

When John Foltz opened his July 16 Folkey Monkey guest host gig at Milano Coffee Co. with the classic "Vienna Waits for You," I was immediately transported back to a magical, musical night in the 1970s. I had somehow managed to score third row tickets to what was then a young, up and coming artist named Billy Joel. As the lights went out on that cool New Jersey evening, dozens of lighters simultaneously illuminated Princeton University's Jadwin Gym in what was then a concert ritual. The sweet smell of burning herb soon followed and it quickly enveloped the room. Billy Joel proceeded on stage and performed a series of songs that in the next few years would become some of the most recognizable pop anthems of the 20th century. That concert is etched into my mind as one of the greatest that I have ever attended.

Foltz grew up listening to many of the classic rock legends, but the music of Billy Joel had a particularly profound impact. That influence was obvious from the first notes of "Vienna Waits for You" but continued throughout the evening in many of his original numbers as well.

"Billy Joel has been an enormous influence on me for as far back as I can remember," Foltz said in a telephone interview from his Temecula home. "Growing up, I remember my mom had the *The Stranger* LP. I must have been two or three then and she played it all the time. I just fell in love with it. It's still one of my top ten favorite albums of all time. During my formative years [Billy Joel] was a lot of what I was listening to. There is a certain amount of admiration for him, so there is a conscious choice to at least emulate some of that sound, but I think most of it comes unconsciously.

People have told me occasionally that I sound like him or that I phrase things like him. There are certainly many worse people that I might have sounded like, so I consider it a compliment when people tell me that I sound like Joel."

In 2003 Foltz auditioned as an understudy for the lead role for the Billy Joel Broadway musical *Movin' Out*. While he didn't get the part, he did impress the casting director enough to gain a call-back. Prior to that Foltz released two albums of original music (2001, 2002) and was frequently seen performing locally, primarily in the North County. By mid-decade he retreated from the music industry in order to focus more on his 9 to 5 office job, his marriage, and his two kids. The musical hiatus did him a world of good. Since early 2008 he has been performing and writing music full-time and he has a terrific new CD called *Grounded* to promote.

"I realized when I started recording this album that I really hadn't written anything new in two or three years. Doing another album provided the impetus to get me going. I needed to get those juices flowing again. I said to myself, I am getting these people to play on this album so I need to produce something for them to play. As we scheduled each session I would write the [corresponding] songs. It turned out to be a good exercise to get me writing. In the time that I took off from it I experienced some growth in my attitude toward music. It became much more of a personal thing. These songs are all pulled from my life."

What resulted is his splendid 13-song album titled *Grounded*, which will be officially released at Milano Coffee Co. in Mission Valley on September 11 and two days later in Temecula.

Produced by San Diego studio wizard Sven-Erik Seaholm, *Grounded* captures Foltz

doing what he does best, singing finely-crafted adult alternative pop tunes that are driven by his stellar keyboard work. I found *Grounded* enjoyable from beginning to end. Foltz considers it the high-water mark of his career and was particularly pleased with the way three of the songs on the album turned out.

Seaholm joined Foltz for the aforementioned Milano's gig in July. It turned out to be another impressive Folkey Monkey evening of music, this time dedicated in part to Bill Withers. Foltz was subbing for regular host, Joe Rathburn, and Seaholm was his special guest. The pair traded off on about two dozens songs paying tribute along the way to Withers. They also performed some of their own originals.

Seaholm spends most of his time recording others so he enjoyed trading in his mixing board for the evening and reacquainting himself with his guitar. Foltz and Seaholm have been seeing a lot of each other, recently working on Foltz' now completed album.

"I feel a sense of achievement with this album that I didn't feel with my prior two," Foltz said. "I didn't compromise on it. I wrote the songs that I wanted to write and had the people on it that I wanted to play. The opening track, "One or the Other," seems to be a really popular one. Sven, who was doing the post production work on the album mentioned that it was also one of his favorites. Searching and moody, it was different from any song that I have written before. "5 Till" is kind of a fun, let it loose song. We got really involved with tracking on that one and did a lot of background vocals and added sax. It came out different than I had originally imagined it. If I had to pick a single favorite off of the album, it would be "Murmur." People that have heard me play it over the last few years tell me they can really identify with it. It came easi-



John Foltz

ly from another place in a stream-of-consciousness kind of way. I am proud of all of them, but with all elements combined, "Murmur" is probably the strongest song on the album."

One of the most listenable and marketable adult alternative albums that I have heard in some time, *Grounded* includes elements of funk, rock, pop, folk, and soul. Foltz blends them together seamlessly into an album that listeners will find easy to enjoy.

John Foltz will officially unveil *Grounded* on September 11 at Milano's Coffeehouse in

Mission Valley and have a second album release party in Temecula two nights later at a location still to be determined. He will also share a bill with Joe Rathburn and Nicole Torres on September 18 at Java Joe's new San Diego location at Café Libertalia, 3834 Fifth Ave., at 7 p.m. He can often be found Thursday nights at Milano's subbing for Folkey Monkey creator, Joe Rathburn and can be located online at [www.myspace.com/johnfoltz](http://www.myspace.com/johnfoltz).

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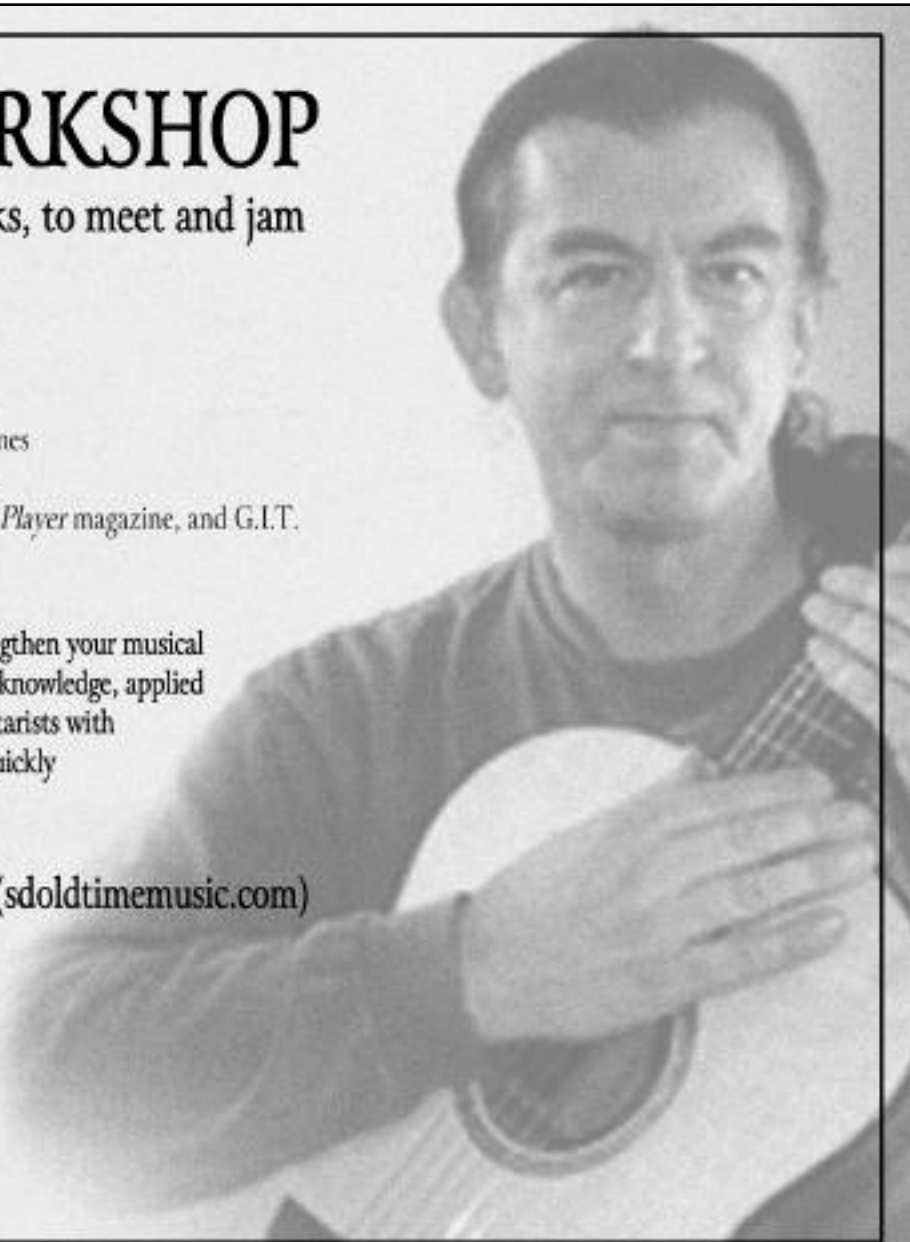
**DATE:** Sunday, September 27, 2009

**TIME:** 2 - 6 p.m.

**COST:** \$75 (check or cash at the door)

**LIMIT:** 40 students

For inquiries, or to make a reservation: [wsriker@yahoo.com](mailto:wsriker@yahoo.com)





## Jeannie Cheatham to Be Guest of Honor at Museum of Making Music Gala



by Bart Mendoza

True, today San Diego has an abundance of jazz clubs and concerts to keep all but the most die-hard music fan happy. But until fairly recently that was hardly the case. While there have been many wonderful jazz artists to call San Diego home since the forties, it wasn't until Jeannie (piano) and Jimmie Cheatham (trombone, best known for the classic tune, "Meet Me with Your Black Drawers On.") arrived in 1977, that the scene here began to take on a greater focus.

Sadly Jimmie passed away this year, on January 12, having taught, mentored, and inspired generations of players. Jeannie, however, is still going strong, with a flurry of activity on the horizon.

On September 26, the Museum of Making Music will host its seventh annual Evening of Note Gala, honoring Jeannie. The event serves as a fundraiser for the museum, helping to continue educational programs.

She joins past honorees that include

Ravi Shankar (2008) Roger Williams (2007), and Peter Sprague (2006).

"I love the place," Jeannie said. "When they were first putting it together they asked Jimmie and me about various instruments and things to display. I've been there many times – there should be one in every town."

Since Jimmie passed away, Jeannie has continued to perform sporadically, notably a concert at the Kennedy Center in May, but music has begun to take a back seat to her second love: writing. In 2006, her autobiography, *Meet Me With Your Black Drawers On: My Life in Music*, named after her best-known song, was published by the University of Texas Press. She notes that she is "always writing music; my apartment has yellow post it notes all over the walls," she laughed. "I don't want to forget a title or idea."

However, don't expect an album anytime soon. "I haven't been recording, because I'm in the middle of writing a second book," she explained. Jeannie is enthused about writing, but guarded when it comes to the subject matter of her second book. "I don't want to jinx it," she laughed. "It's just knocking me out to be doing this; I didn't even know I could write this sort of thing." While her new book is in preparation, she continues to promote the first. "I've been going around doing clinics, having people read part of it, and then, usually using a rhythm section and maybe a guitar player, we play soft blues behind the reading."

While there are no concrete plans, she has been approached about the possibility of making *Meet Me with Your Black Drawers On: My Life in Music* into a play. "A couple of people have approached me about putting it on stage," she remarked. "Nothing is set at all, but they are looking for someone to do the script."

While Jeannie is looking forward to hitting the stage with her group, the nine-piece all-star Sweet Baby Blues Band this month, she is happiest about gathering her friends together. "Musicians are loners in a way, except for other musicians," she remarked. "But most of my friends are not musicians, so it will be great to see them out in a social setting."

With no other performances scheduled as of press time, fans won't want to miss this event. "I've turned down quite a few

things, mainly because a lot of the guys in the band are old or sick at this point. I don't seem to have the incentive to go out and hunt like a lion and bring home the bacon," she quipped. "I'm content to be a book writer and listen to music. That old fire in the belly for organizing things, getting the plane tickets, and setting up schedule and rehearsals, I've sort of lost my taste for the nuts and bolts of the business."

Jeannie is open to releasing new music, provided the right label is involved. Indeed, fans will be thrilled to learn that there is an unreleased Jeannie and Jeannie Cheatham album in the vault. "We had a new album all set to go when he died," she said. The album remains unfinished and untitled, with the hope that an interested label might help it get completed. "We won't name it until after it's finished," she said. "That way, you can tell the flavor of it. It's always the song that sticks out the most that you end up naming an album after. And we won't know that for sure until it's finished."

Seventh annual gala, "An Evening of Note," September 26, 7pm, Museum of Making Music. Tickets are \$90. For information or reservations, please call (760) 438-5996, ext. 220.

### Farewell to Guitar Legend Les Paul



1915-2009

## Christopher Dale Finds Harmony in a Busy Life of Music

by Paul Hormick

Of all the dozens of bands that performed at the Woodstock festival, one always featured in the tributes and retrospectives that flooded the airwaves over the last couple of months was Crosby, Stills, and Nash – and for good reason. Their spiraling vocals rewrote the book on three-part harmony. Despite 40 years since CSN's performance at the festival, San Diego Music Award-winner Christopher Dale is keeping their vocal style alive. For the last two years his Christopher Dale Trio has been treating audiences to his pop and Americana inspired songs, all with tight CSN style harmonies.

Dale performed for a number of years in the pop band Superdoo, with drums, bass, and an electric guitar or two, but that project has fallen a bit by the wayside as he concentrates his trio. The Christopher Dale Trio, which includes Matt Silva on guitar and Bill Coomes on percussion, performs in a number of settings, mostly smaller venues and house concerts. "We'd been doing the bar circuit, but we've tried to get away from that. They would turn into cover gigs, not our music," says Dale. "The people aren't there for the music, they want to talk and socialize. We wanted to play places where people are focused on the music." Depending on the setting and the demands of travel, Dale may perform solo, as a duo, or with the complete trio. On the 25th of last month Dale and Silva headed for the East Coast for a two-week tour, with gigs in New Jersey, Massachusetts, and New Hampshire.

Dale writes all the songs for the band. His efforts at songwriting go back to when he was in the sixth grade when, with the help of a very encouraging teacher, he was able to get time in a studio and get his first composition recorded. He says, "My songs are usually based on the common experiences that we all have, like what it's like to get over a relationship. Or it might be that I'm trying to convey something, an idea or emotion, to someone. A lot of my songs are introspective, sort of as a way to help me deal with a problem or something that is bothering me. You might say that I use my songs as an outlet to express some of my emotions." To keep from writing one sensitive and heartfelt missive after another, Dale works at composing songs with more of a pop sensibility and often incorporates other styles, such as jazz, into his tunes.

The little ditty that you find yourself humming from the commercial you heard earlier today may have come from Dale.



Photo: Dennis Andersen  
Christopher Dale Trio: Dale, Matt Silva, Bill Coomes

With his company, Marketable Melodies, he has provided jingles for Ikea, Sparklett's Water, Nissan, JW Lumber, and Torrey Pines Bank. For years his was the voice on the music used in the commercials for Henry's Marketplace.

Every Wednesday Dale hosts an evening at the Handlery Hotel, to which he invites three other performers to share and swap songs. Sometimes they alternate sets, each performer taking the stage in turn. When the musicians know some songs in common, they will sometimes form an impromptu ensemble. Other times they song swap, taking turns passing around song after song. Dale never knows how things are going to go until they start going; it's all a spontaneous undertaking except for the opening and closing of the show, which Dale always performs solo.

Touring, composing, performing, running a jingle business, Dale remains busy with a number of different projects. He says, "That's the way it is with music. You have to be willing to try and do a lot of different things to be successful, to be open to the possibilities."

### UCSD's Che Café Victim of Break In



by Raul Sandelin

It is always disheartening when artists and the arts community that supports them become crime victims. Sometime between Sunday, August 2 and Thursday, August 6, UCSD's famed Che Café was broken into and about \$10,000 in equipment was stolen. According to Sarah Latoski, a member of the Che Café's non-profit cooperative, the thieves used some type of crowbar to break open the stage door. Since it is summer break, no one was around to notice the break in for several days. In an email sent to Latoski from UCSD campus police, the case remains unsolved and no suspects have emerged. Fortunately, the Che Café does have insurance. So, the lost equipment, which included the PA system, several mics and cables, and three amps, will ultimately be replaced. Still this is an emotional blow to an institution that has dedicated itself to non-violence and the open exchange of art, music, and ideas. In the meantime, all scheduled concerts and performances will go on as the Café uses back up equipment that fortunately wasn't stolen. "The best way to support us is to simply attend our events and volunteer to build the cooperative," Latoski said. A listing of upcoming shows can be found at the Café's website: www.che cafe.ucsd.edu. The Che Café was founded in 1980 to provide a vegetarian alternative on campus. The Café also has a zine library and provides a radical political space where progressive social change can be freely discussed.

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# Guitar Legend Dan Crary Pays a Visit to the San Diego

by Dwight Worden

For more than 50 years Dan Crary has been a force on the flatpick guitar. A native of Kansas, Dan began guitar at a young age, and in the 1950s and early 1960s he was one of a handful of pioneers (including Doc Watson and Clarence White) who began to make flatpick guitar a lead instrument by transposing highly skilled fiddle tune leads for the guitar. Since that time Dan has evolved his technique, as well as his style, combining his considerable singing and song writing skills into the mix. He has been presenting solo concerts from 1960 to the present day and is still going strong and performing at the top of his game.

If you attend a Dan Crary solo show, you are in for a treat as you enjoy his mastery of the guitar and his engaging singing and storytelling. In addition to his considerable musical talents and undertakings Dan is a trained linguist who served for many years on the faculty at Cal State Fullerton, and his considerable intellect and curiosity are sure to appear in his solo concerts, making for a great audience rapport.

Dan has an impressive background in band performances and recording. From 1968-1970 he toured and performed with the Bluegrass Alliance. Following that were appearances with Byron Berline and Sundance during 1975-1977 and with the acclaimed trio Berline, Crary, and Hickman from 1975-1990. Berline, Crary, and Hickman released several popular recordings featuring Byron Berline on fiddle, John Hickman on banjo, and Dan on guitar. Dan's recording productivity includes an impressive nine solo album releases and 11 band releases.

Perhaps most notably, though, Dan performed with the award-winning band California from 1990 through 1995 and then again from 2003 to the present. On a local note, in 2003 Dan and California held their first reunion concert in years on the main stage at Summergrass to inaugurate the very first Summergrass bluegrass festival in Vista. Since that time the band continues to do special concerts and reunion events. Completing his performance history, Dan has also performed with talented Italian guitar master Beppe Gambetta as Gambetta and Crary from 2002 to the present, with Men of Steel from 2003 to the present, and as Dan Crary and Thunderation from 2006 to



Dan Crary

the present

Dan has recorded many quality records over his lengthy career, including his 1994 release *Jammed if I Do*, along with guest artists Tony Rice, Doc Watson, Norman Blake, and Beppe Gambetta, a recording hailed as one of the great all-time guitar tours de force. His releases also include his two award winning albums, *Thunderation* (Independent Record Distributors and Manufacturer's indie award for "Best String Instrumental Album") and *Holiday Guitar* (Indie award for "Best Seasonal Music"). In addition, national and world touring have been part of Dan's life for decades, with travels to Europe, Asia, and elsewhere.

In September 2006, after more than a year in the works, Dan hosted the inaugural presentation of his guitar program *Primal Twang: the Legacy of the Guitar* at the restored Birch North Park Theater. This story of the guitar through history was told by way of narration and stage performances by many of the best of all time, including Dan Crary, Eric Johnson, Albert Lee, Doc Watson, Andrew York, Mason Williams, Doyle Dikes, John Doan, Beppe Gambetta,

Fred Benedetti, George Svoboda, Patrick Berrogain, Duncan Moore, Jeff Pekarek, Raul Reynoso, John Walmsley, Sharon Whyte, Dennis Caplinger, and Peter Sprague. Whew! What a line up! Primal Twang was Dan's conception, which he produced in partnership with film producers to present, film, and release the program on DVD. It was, and is, quite a show. To learn more about it, visit [www.primaltwang.com](http://www.primaltwang.com).

The San Diego Folk Heritage Society presents Dan Crary in concert, September 12, 7:30pm. Admission is \$18 for non-members and \$15 for members. Tickets are available at [ticketweb.com](http://ticketweb.com). The concert will be held at the San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas. If you have never seen Dan Crary in concert, this is your chance.

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# '09 NAMM Show Product Highlight Review

Story and photos by Chuck Schiele

This year I decided to look at everything else. We all know what a Fender is by now and know how to find out everything one might need to know about it. They'll still probably be there next year, too. So based on the confidence of that good bet I'm here to tell you what I saw on the aisles less traveled at this past year's 2009 NAMM Show in Anaheim.

## V69XM Tube Condenser Microphone



I fell in love with this mic enough to record several projects. Using it primarily as a vocal microphone, I sent it through and Avalon vt737sp, and found the vocals "sitting-right-into-place" within the mix... effortlessly. It's also a gorgeous thing to look at. This microphone is destined to be a classic! Internally wired, with world-class Mogami cable, the V69XM is a versatile vacuum tube condenser microphone with a 32mm capsule and transformer-balanced output for extremely high levels of tonal quality. The V69XM is a perfect complement to analog and digital recording devices, featuring transformer-balanced output for smooth sound and 12AT7 dual triode vacuum tube. It also comes with shockmount, power supply, 15' 7-pin Mogami® cable, 15' XLR Mogami® microphone cable, cleaning cloth, and flight case.

I liked it so much, I bought it.

## Blackbird Travel Guitars



Here's a guitar with traveling in mind. I specifically checked out the Blackbird steel string guitar. By looking at it I was a little suspicious that it might not sound good – due to its carbon-

fiber body – but actually I was quite impressed. It didn't sound the same as a wood guitar but nonetheless the sound was still very pleasant and enjoyable. The neck was "right on" – intonation at the 12th fret being the first thing I look at when considering buying or even playing the guitar. The next thing I noticed was how light (2.5 lbs.) and durable it was. The unique sleek body shape is also an efficient expression of form following function. If you're going somewhere this guitar wants to be your buddy.

## Couch Guitar Straps



Visiting the Couch Guitar Strap Company booth was pretty notable, considering it's an accessory. After almost 30 years playing guitar, you'd think I'd seen every strap on the planet by now. I have to say... Couch Guitar Straps views the strap as a high art. They're cool, durable, and they have an impressive variety of styles in their inventory.

## Cascade Fat Head II Dual Ribbon Microphone

The distinctive look of the Fat Head II is enough for anyone with a microphone fetish to stop dead in their tracks, due to the unique look of gold radial grill design. Unlike most ribbon motors designed today with an offset ribbon element, the new Cascade FAT HEAD II houses a hand-tuned ribbon element that incorporates the legendary symmetrical ribbon design. This design offers a true figure 8 pattern. The corrugated alu-

minum membrane itself is positioned in the center from front to back, thus producing a balanced audio input signal to both sides of the ribbon assembly. This design is very useful when executing a mid-side or Blumlein recording set-up and also great for live stage use.

I found the Fat Head II particularly special when applied to "aggressively bright" sounding instruments such as electric guitars and horns. Something about this mic makes one curious as to how vocals and other instruments would translate through its use.

## ZT Lunchbox Guitar Amp



If you ever wanted an amp that was the size of an old school lunch box and still attempt "arena-volume," check these guys out. The Lunchbox 2 is one of two new portable guitar amps from ZT Amplifiers in Berkeley, CA. The other is the Future Amp and it features a larger 12-inch speaker as opposed to the Lunchbox's 6.5-inch. I was immediately taken by its compact size and its clean and quality construction. Oh, and the sound is impressive, actually! Even using the internal speaker, it is amazingly loud and punchy. The Lunchbox measures a diminutive 7.3 x 9.8 x 4.4-inches and weighs 9.5 pounds. It's made out of MDF (that's high density fiber board) and is the size and shape of a child's lunchbox but puts out over 200-watts into its internal 6.5-inch speaker. An all solid-state design, ZT claims it'll produce 125dB SPL (at 1m) from its sealed enclosure. ZT Amplifiers represent a new paradigm – a piece of gear that shatters all previous perceptions of what makes a fine guitar amplifier.

I'll be looking forward to traveling more roads less travelled at the 2010 NAMM universe.

Chuck Schiele owns and operates StudiOB92107.com, a full-service recording studio in San Diego, California, and is an award-winning musician/songwriter.

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Photos by Dennis Andersen

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by Allen Singer

And the seasons they go round and round  
And the painted ponies go up and down  
We're captive on the carousel of time  
We can't return, we can only look behind  
From where we came  
And go round and round and round  
In the circle game

— Joni Mitchell

Ever since the Native Daughter of the Golden West left her California home in 1975 to spend 25 years on a long detour to Nashville, she has been in creative overdrive. Patty Hall has always been more than just the musical sum of her many interests and life adventures. Patty is a fourth generation Northern Californian, born into a family that lived on the Mother Lode before the '49ers ventured there seeking gold. After many generations, her family still continues to call California their native home. Patty grew up small town where she was smitten by the 1960s folk revival, had a bit of wanderlust, discovered a Raggedy Ann heart beat, and felt the lure of the big city. She studied psychology at the University of California at Santa Cruz, where she graduated in 1969, and then went on to get a Master's Degree in Anglo-American music/folklore at UCLA in 1975.

**UNRAVELING HER STORY AND PUTTING THE HISTORY IN PERSPECTIVE**

Patty and I recently got together at her house to talk, reminisce, and revisit her many previous adventures in the music field, her scholarly pursuits as an antiquarian and expert authority on Johnny Gruelle and his works, her efforts as a children's book collector, and her latest green thumb role as a "worm wrangler." As I rambled in to see her, Patty said, "You've got to see my garden," a testament to her quest for organic produce. We went into her backyard, transformed by Patty into an above-ground, terracotta vase-strewn veggie farm. Each vase is filled and labeled with a wide variety of international veggies, lettuces, and other things green, red, and purple. She also showed me the secret behind her successful garden, conveniently located in her crowded garage among the usual treasured stuff. Inside the garage is a many layered compost box filled with the discards of kitchen/household waste. Inside this waste heap pagoda live the worms Patty loves to wrangle. I learned more than I ever intended to know about the heap – and especially the juicy castings, a worm waste byproduct that forms the basis for Patty's pure organic, rich brown soil.

Once inside the house, I saw that Patty's living room is filled with musical instruments. On the wall above the dining area is a quote from John Whitcomb Riley's poem, "Kissing the Rod," which inspired Patty to write her heartfelt song "Just Be Glad." Patty brought out her many scrapbooks, photos, books, monographs, and some vinyl records, ancient relics from the 1970s that she produced for the Country Music Hall of Fame, featuring such artists as Marty Robbins and Roy Acuff. When she showed me her scrapbooks, I was awestruck that she was able to capture most of the events of her personal life and professional careers. Anything and everything she ever did was catalogued, documented, filed, and chronologically placed in her scrapbooks, books of memories that held more than just a collection of scraps. Patty has documented much of her life in these scrapbooks – pictures portraying her many different periods of interest and friendships, and concert flyers listing the names of friends and peers, some of whom such as John Bosley and Martin Henry are still picking here in San Diego. Patty also showed me a few of the 17 books she wrote and published. These included some scholarly works about John Gruelle and his creations, Raggedy Ann and Andy.



# Patty Hall

native daughter of the golden west  
comes full circle

Photo: Barry Cohen



**BITTEN BY THE FOLK MUSIC BUG**  
Back in 1963, when Patty was a student at Hayward High School, she won some tickets to the Berkeley Folk Festival. Up to this point, Patty was known to sing, plunk, and play some ukulele. When she was four or five years old she listened to Mara and Miranda at a family friend's house and got her first taste of folk music. At the Berkeley Folk Festival, she had one of those "gotta" moments, an epiphany from her first dose of the 1960s Folk Revival. Patty heard, watched, and experienced old time, traditional music played by the New Lost City Ramblers. Mike Seeger's banjo playing; his frailing, claw hammer style, really got her attention and she never turned back. "Traditional musician" was added to her "got to do" list. After the festival she scoured the local record stores, hunting down Folkways records and examples of traditional music. Patty would go on to teach herself banjo, guitar, and autoharp. After the festival, Patty and her friends put together a trio called the South County Girls, a traditional band modeled after the New Lost City Ramblers. Somewhere around this same time in mid-1963, Peter, Paul, and Mary and Patty discovered each other, musically speaking, and Patty found another muse.

In 1966, Patty went looking for the origins of the Great Folk Revival. She somehow convinced her mother to let her and a friend go to New York City with the hope of getting to the Newport Folk Festival. Patty flew to New York where she spent the first night in the Park Central

Hotel, because Judy Collins once stayed there. Well, time had changed the hotel, and, instead, Patty got a taste of the real New York underbelly – street characters and dangerous, strange folks. The next day she moved uptown, a couple of streets north of the original Sam Goody's record store, to the YWCA. During her visit to New York she got a picture of herself with Peter Yarrow of Peter, Paul, and Mary; Peter still remains a friend of hers.

Sadly, by 1966, the folk revival in New York had moved on, especially after being over-commercialized and diluted by some of the so-called folk artists holding electric guitars and sporting tie dye shirts who were playing folk rock and who were signed to major record companies. Some of the original folk clubs still existed when Patty visited New York, but some had become more rock than folk. Patty never got to the Newport Folk Festival but went home more tuned into the music and more hungry than ever to play American traditional folk music. She came back from New York City energized and feeling she'd really been there. She was genuinely touched by the experience.

While Patty and I talked about the 1950s/1960s folk revival, I realized how far the impact of a small group of people jamming in Washington Square had traveled in less than 10 years. Patty discovered traditional folk music while she was at Hayward High, many miles from the Berkeley Folk Festival and San Francisco's Hungry i. At the time, the folk revival wasn't really televised much. Dylan's first record only sold 5,000 copies and Folkways Records only got radio play on Pacifica and College sta-



Patty and We Three, with George Erickson & Rick Olivera, Hayward High School, 1966



Photo: Vert Hall

Patty in 1973



Patty at Sweets Mill, 1975



Concert flyer from Lou Curtiss' Folk Arts Rare Records, 1975

tions. But word of mouth, trading licks, jamming with friends, cobbling together groups, and record trading all fed our creativity from coast to coast.

In high school, Patty started another trio, the Song Spinners. She also scoured Berkeley for Folkways Records. At the time, many musicians, including Joan Baez; Bob Dylan; Johnny Cash; Peter, Paul and Mary; and the Byrds, picked up where the Kingston Trio left off and broke into mainstream media and radio shows. During



Patty demonstrating the banjo "frailing" technique for visitors at the Country Music Hall of Fame, 1977



Patty with Judy Eron at Herr Phrank 'n' Steins in Nashville, 1976

this period you could watch the TV show "Hootenanny," a so-called folk music show that many musicians boycotted because the show banned Pete Seeger.

Throughout the rest of the 1960s, Patty attended the Hayward Folk Festivals and Queen of the Rodeo Festivals, where she had an opportunity to hear cowboy/western music. During her years at the University of Santa Cruz, Patty also learned to really play guitar well from a friend named Dick Fredrickson. After college Patty spent a year studying at San Francisco State, but decided to enter UCLA's Master's program in Anglo-American Folklore in 1972. There met D.K. Wilgas, who directed the folklore group program. The best part of this was that she got to play and sing traditional music with other students in a string band twice a week or more. By this time, Patty was also beginning to write songs, penning her first song, "Organic," and recording a reel-to-reel tape of herself on an old Uher tape recorder. Harold and Roz Larman heard the tape Patty made and got her involved in their magazine, *Folkscene*, and their radio show in Los Angeles. Both of them encouraged Patty to perform. Industrious as ever, Patty sent the tape to various coffeehouses as well as to Lou Curtiss. Lou invited Patty down to San Diego where she would return at least four more times more to play concerts at Lou's Folk Arts Rare Records store. Patty told me this was the "shot in the arm" she needed. She was also surprised to be asked to perform at Lou's San Diego Folk Festival in 1974. During these years, Patty also penned her first song book, *Grownin' Songs*. In 1974, Patty also went to Sweets Mill, a music camp, and became a member of their staff. She wrote a monograph titled "At the Mill" and met EZ Mark there, whom she would see again many years later in the mid 2000s at the Adams Avenue Roots Festival.

In her last year at UCLA, as Patty was wandering down the halls, she noticed a flyer on a bulletin board offering a one-year internship in Nashville at the Country Music Hall of Fame. Patty sent off an application, not thinking this would be another major move in her life. A week later, she got a call from Bill Ivey, director of the Hall, offering her the internship. Patty left her home in California in October 1975 to begin a new adventure and journey in the heartland of country music. Patty would spend a year at the Hall working alongside Doug Green (Ranger Doug), head of the oral history department and producer of her first record, *The Fourth Annual Fan Fair Reunion Show*. During this pivotal year, Patty met and crossed paths with many renowned country stars including Minnie Pearl (who seemed to always be Minnie Pearl even off the stage, according to Patty), Marty Robbins, and many others. Patty developed a songwriters night at a place called Herr's Phranks 'n' Steins. She also started a duo with her best friend, Judy Eran. One night Patty was too sick to run the evening's open mic and called her friend Doug Green to fill in. Doug got his musical pals to join him. The date was November 11, 1977. This would be the first performance of a new cowboy group called Riders in the Sky. And as the old saying goes, "the rest is musical history." In 1977 Patty and her musical partner represented Nashville at the National Women's Folk Music Festival in Urbana, Illinois.

Patty went through many changes in her life by the beginning of the 1980s. She didn't perform much, but played at home. She took a job as director of education with the American Association of State and Local History. As Director of Education, she traveled, taking her banjo along, lectured, and sometimes tried to include music in her museum and library presentations. But most of the time, she wasn't able to include the music. In 1984, Patty

married Barry Cohen, a Texas boy whom Patty describes as her biggest supporter. After 1986, when Patty and Barry's son David came into their lives, Patty basked in what she calls an avalanche of hormonal, maternal, and overwhelming feelings as she raised her son.

Patty had done some writing in the late 1970s, but in the mid-1980s while doing some museum grant writing, Patty's interest in Johnny Gruelle, creator of the Raggedy Ann and Andy book series, was rekindled and she began seriously studying and researching Gruelle's life and creations. While reading some clippings about Gruelle, she noticed there was a mention of Gruelle's grandson and a conference related to Gruelle. Patty spent the next year getting the family's attention and was finally invited to meet them in 1988. Her interest in Gruelle was so deep and genuine that she obtained an NEH grant that enabled her to travel widely to present programs about Johnny Gruelle and his characters. She presented in schools, museums, libraries, and bookstores. Patty has also written extensively about Gruelle and Raggedy Ann and Andy. Some of her books are scholarly works and others are for children. In 1993, Patty authored the book *Johnny Gruelle, Creator of Raggedy Ann and Andy, an Illustrated Biography*. In 1998, Patty was appointed as the historical consultant to the Johnny Gruelle Raggedy Ann and Andy Museum. In 1999, Simon & Schuster asked Patty to begin authoring a series of Raggedy Ann and Andy *Ready-to-Reads* and *Board Books* for children, in which Raggedy Ann and Andy enjoy contemporary adventures.

During the early 1990s Patty returned to performing with an old time traditional band that played historic music. By the late 1990s Patty began to feel the tug of family and her West Coast roots. It was time to move, to return back to the California hills where it had all begun.

#### RETRACING HER STEPS HOME TO CALIFORNIA

In August 2000, Patty returned home. For her, the move would set off a return to performing, writing music, and recording. She and her family settled up in San Diego's North County and she hit the local musical scene running. She sought out open mikes and her old buddy, Lou Curtiss. Her first musical quest was to head to Lou Curtiss' store, Folk Arts Rare Records, to find out about the local traditional music scene. Actually, Patty picked San Diego because of the time she spent here in the mid-1970s when she performed at the San Diego Folk Festival, a festival that helped her secure her traditional musical roots, and at Lou Curtiss' store concerts, where she developed her musical footing and a platform to play the music she's always loved. Patty never forgot that 1974 festival and how it laid down a foundation and a road map that seemed to lead her right back to Lou's store in 2000. Lou suggested Patty attend the 2001 Adams Avenue Roots Festival. Patty said it triggered the old feelings and her dream to return to performing. She felt she could do it all over again, so in 2003, Patty drew up a five-year plan.

Around that time, she discovered Just Joe's, a coffeehouse in Chula Vista, where the group Wood 'n' Lips ran a weekly open mic. She felt welcomed and began to build a repertoire, practice her new material, and develop her act. Patty said that she was thankful to have met Greg Gross there, a Wood 'n' Lips band member who was really helpful to her by providing sound support and helping her get closer to the San Diego folk music community.

My first Patty experience was at Just Java, a San Diego coffeehouse. As I walked in, I noticed a woman in knee high, red and white striped socks, who was sporting aviator glasses and setting up a table of information, books, and promo material. Industrious and clever, I

thought. Then Patty got on stage with her banjo and began to claw hammer away, singing "The Cuckoo," an old traditional song. The place was silent as the banjo softly cut through the air and Patty's pure voice sang out. There was nothing false about her singing or any feigned, pretentious regional accent. During Patty's set, she mentioned something about working as director of music and drama at a camp called the Hudson Guild Farm back in 1969 to 1972. This comment slipped by me, hanging in my subconscious. Later that evening I introduced myself to Patty. I asked if she said what I thought she said about working at the Hudson Guild Farm. Patty confirmed that she did indeed work there. I told her how I had grown up in New York City in the Elliott Housing project next to the Hudson Guild Settlement house, which owned the Hudson Guild Farm camp in New Jersey, and how I had attended and worked at the camp for many years. For me, this was a strangely eerie connection, since I was now living 3,000 miles from my New York City home and was many miles down the road, both as a musician and as a clinical social worker. Patty talked about old, mutual friends I had grown up with, and how odd and strange a coincidence it was for both of us that we met at a coffeehouse in San Diego so many years down the road.

#### IT'S ALL ABOUT THE MUSIC

There is something comforting and real about Patty's music. Patty found her musical footing playing at Just Java and the 2004 Adams Avenue Roots Festival, where she established a musical partnership with Greg Campbell, a fine musician and guitarist. Tom Boyer, our local finger-picking guitarist extraordinaire, also performed with Patty that year at the Roots. Patty began to record her first CD, *Just Be Glad!*, in late 2003. The song and CD title was inspired by the James Whitcomb Riley poem, "Kissing the Rod."

(Riley had also created Raggedy Man and Little Orphan Annie.) Patty said, "The song reflected post 9/11 gratefulness and the theme that life was not bad." In 2004, Patty went to see local blues guitarist guru Robin Henkel at the Coyote Café. She was so impressed that she called and left him a message after the show, seeking out guitar lessons. Robin would become Patty's first music teacher for guitar, theory, and specific songs, and she still studies with him. In 2007 Patty developed some problems with her left hand that made it difficult for her to chord her guitar. Robin suggested learning to play slide guitar and she got herself a National tricone guitar. It worked out so well that Patty has gone Delta Blues on us.

When I talked to Patty about song writing, Patty said that her influences have always been traditional, old progressions, blues and its origins in Irish/Scottish ballads. In 2003 Patty wrote the song "Raggedy Candy Heart," which would lead to her second album called *Jump on Up!*, which she co-produced with Brian Baynes. She also created a trademarked program for children and young at heart adults called "Jumpin' Up! Songs." The program includes songs, stories, and a spontaneous rhythm band, where everyone either bangs a drum, shakes their maracas, plays their marimbas, tinkles their triangles, and has a jump-up time. I reviewed the *Jump on Up!* CD after it was released. Here's some of what I thought and wrote about Patty's music and songs:

"Patty Hall's CD *Jump on Up!* is a joy for both children and adults. It's a 12-track musical surprise consisting of five of Patty's original children's songs, six American traditional tunes, and an excellent original tune called "Little Dancer" by Jason Weiss. The folk songs all lend a sense of continuity and provide a historical grounding for her CD. Knowing Patty, this is not an accident of musical roulette with the tracks or style, but a way of enriching what children and even adults hear. The CD welcomes children in and invites adults to join them in a quality music experience. *Jump on Up!* provides kids with a "wake up" call to be yourself and appreciate who you are. It's a CD with a beat and a distinct rhythm and provides a musical place where kids' differences and similarities can be universally appreciated."



Patty with Greg Campbell, 2008

Patty still travels to present programs all over the country, and if you're lucky enough, you might get to enjoy one of her presentations. Sometimes they focus on her scholarly books, her music, or her other passions, such as Raggedy Ann and Andy. You can also see Patty at the Friendly Grounds coffee house, Rebecca's open mic on Thursday nights, at the Sam Hinton Festival, at the Old Poway Train Song festival, or when she's doing library concerts and Jump Up song shows around town. She also has played shows for San Diego Folk Heritage and has played the Adams Avenue Roots Festival for the last five years.

Remembering the conversation we had, I recalled what Patty had told me a while back about how she wasn't interested in being a brand or business. I realized she

*Patty is in this for the enjoyment and sheer pleasure of entertaining and performing – to educate people about the joys of the music and the experience of reading the written word or hearing the next song.*

was in this for the enjoyment and sheer pleasure of entertaining and, yes, performing – to educate people about the joys of the music and the experience of reading the written word or hearing the next song. Our talk was part of an ongoing conversation that began before we ever met, one that started in the 1960s all over

America, a conversation that got us all involved with folk music and captivated our lives and connected us to the soil, our people, our families, and the many aspects of music and its influence on life in America. Patty said that folk music is a part of her life. She's proud to be known as a performer who does children's material. She wants to also be known as an adult performer and tries not to confuse her roles in music. Back in the 1960s her friend Barry Oliver, founder of the Berkeley Folk Festival, gave her some advice that she still abides by today. He said, "Don't be a purist, and when you perform, expose the audience to all kinds of music." Patty said musicians should do what they're hired to do.

Patty's in the studio again, this time with Greg Campbell, co-producing and engineering a new CD that may be called *Lay Your Burden Down*. Patty wants to stay in the pocket of the local folk music community. She wants to keep on keeping on – performing and writing songs and books. She dreams of publishing books with a CD inside. After I spent the day at Patty's worm farm, nothing she does in the future would surprise me.



Patty with the author, 2008



# Bluegrass CORNER

by Dwight Worden

## THE ANNUAL IBMA AWARDS

The International Bluegrass Music Association annual awards are in the final stage of balloting as this month's *Troubadour* goes to press. Let's take a look at who the nominees are and how the voting works.

Each professional member of IBMA is entitled to vote in the annual awards balloting. To become a professional member of IBMA one can join by visiting the IBMA website ([www.ibma.org](http://www.ibma.org)). Annual dues are \$70 per year per person, or \$200 per year for an organization. There is no requirement that you earn a certain amount of money or have any particular status in the bluegrass world.

The balloting then goes through three stages:

1. All professional members receive a ballot wherein they may make nominations for the year's awards. Any person or group receiving ten or more nominations in this first round will make it through to the second round of balloting.
2. The second ballot is sent to each professional member allowing for votes up to a maximum of five entries in each category. The five winners in each category then go on the final ballot. At this point the candidates are officially designated as "nominees" for the first time.
3. A third and final ballot is sent to each member listing the top five nominees from the prior round, and each member votes for one winner in each category.
4. The final results are then tabulated by an independent accounting firm that prepares the official envelopes to be opened at the awards show with the winners.

Here are some of the key awards and who the final five nominees are for 2009.

### ENTERTAINER OF THE YEAR

This is the IBMA's highest award, which Dailey and Vincent won last year. This year's nominees are:

1. Dailey and Vincent
2. The Grascals
3. Doyle Lawson and Quicksilver
4. The Del McCoury Band
5. Russell Moore and Illrd Tyme Out
6. Dan Tyminski Band

### VOCAL GROUP OF THE YEAR

In this key category the final contenders are:

1. Blue Highway
2. Dailey and Vincent
3. The Isaacs
4. Doyle Lawson and Quicksilver
5. Russell Moore and Illrd Tyme Out

### INSTRUMENTAL GROUP OF THE YEAR

The nominees are:

1. Blue Highway
2. Michael Cleveland and Flamekeeper
3. The Infamous Stringdusters
4. Ricky Skaggs and Kentucky Thunder
5. Dan Tyminski Band



Dailey & Vincent are up again for Entertainer of the Year

In addition to the above categories, there are awards for Song of the Year, Album of the Year, Gospel Recorded Project of the Year, Instrumental Recorded Performance of the Year, Recorded Event of the Year, Emerging Artist of the Year, Male Vocalist of the Year, Female Vocalist of the year, Instrumental Performers of the Year, and an award for "best" on each instrument.

Of special note this year, local performer and songwriter Chris Stuart (Chris Stuart and BackCountry) has two of his original songs up for awards. His Song of the Year contender, recorded by Dan Paisley and the Southern Grass, is titled "Don't Throw Momma's Flowers Away," and his entry in



Steve Martin is nominated for Banjo Player of the Year and for his album, *The Crow*

the Gospel Recorded Performance of the Year category was cut by Doyle Lawson and Quicksilver, titled "When the Last of Our Days Shall Come." Good luck to you, Chris! It is also noteworthy this year that Steve Martin, of movie and TV fame, who is an accomplished banjo player, has an album up for Instrumental Recorded Performance of the Year titled *The Crow*, and Steve himself is a nominee for Banjo Player of the Year. The final voting ends in early September, and then the awards will be announced at the gala awards show held at the historic Ryman Auditorium in Nashville as part of the IBMA annual World of Bluegrass week in early October. If you are not able to attend the show, you can listen in to Wayne Rice's "Bluegrass Special" on KSON radio, 97.3 FM and 92.1 in North County. As part of his weekly radio show, which airs from 10pm to midnight every Sunday evening, Wayne will run a live recording of the entire awards show. Check with the KSON website to see when that airing will be.

Attending the awards show is a special treat and something every serious bluegrass fan should do at least once. Listening to the awards show on KSON's "Bluegrass Special" with Wayne Rice is next best thing and definitely worth the effort, even if you are not that interested in the awards.

Performing live this year at the awards show are Kathy Mattea and Hot Rize who will serve as hosts; Dailey and Vincent; Steve Martin with the Steep Canyon Rangers; Michael Cleveland and Flamekeeper; Dale Ann Bradley; Russell Moore and Illrd Tyme Out; Junior Sisk and Danny Paisley; the Grascals with Sonny Osborn; G2, Most Awarded Individuals All-Star Performance; Dan Tyminski Band; Sierra Hull and Highway 111; the Lonesome River Band; the Gibson Brothers; and a Tribute to Hall of Fame Inductees (with inductees and special guests). So, if you can't make it to Nashville, be sure to listen in.

**SUMMERGRASS.** The end of last month brought us Summergrass here in San Diego, the annual three-day bluegrass festival, hailed as one of the best in the West. Stellar performances were presented by the Kenny and Amanda Smith Band, Sawmill Road, the Bluegrass Patriots, and New Found Road. Wow, can these folks do some serious picking! Rounding out the stage schedule were top local bands Gone Tomorrow, Shirthouse Band, and Highway 76, with a Sunday performance by the Bluegrass Brethren. If you missed Summergrass this year, make a note to be there next year. You won't regret it!

**LOCAL NEWS.** Coming up is some great entertainment for local bluegrass fans. For guitar fans Dan Crary will appear in North County on September 12 (see article on page 8 for details), and we just had the incomparable David Grier in concert at Old Time Music in North park on August 28. The San Diego Bluegrass Society is looking to bring the legendary Eddie Adcock of the Country Gentlemen to San Diego in October, so stay tuned for more on that as details emerge.

Finally, the San Diego Bluegrass Society paid a fond farewell to outstanding fiddle player John M. Allander who left at the end of August to start school at the esteemed Berklee School of Music in Boston. Look for great things from this young man. You'll be able to say you knew him when.



## PSP OLD TIMER

In the seemingly never-ending quest for ways to make our audio sound its best, there is a veritable avalanche of choices that can be made: Do we use EQ and compression? Do we do that at the time of recording, or do we wait until after it's recorded to apply processing? Hardware or software? Thankfully, the answers are just as plentiful. These things are always decided on a case-by-case basis of course, so having the right tool for the job available and ready to go is most conducive to keeping one's workflow streamlined.

Having a variety of hardware EQs and compressors on hand can be problematic because, frankly, they take up space. The alternative, of course, is that one turns to the software side of things. The down side to this is that while there are a number of excellent products out there, they are often lacking in the "character" that is imparted onto the audio by running it through the iron, silver, and other mysterious metals within the vintage hardware's signal path. In other words, there's a mysterious voodoo that happens when you go through certain vintage pieces, and it's often so intangible as to be nearly impossible to replicate through digital means.

Poland's PSP Audioware ([pspaudioware.com](http://pspaudioware.com)) has always been a bit ahead of the curve compared to its competitors in this regard, most notably with its development of the *Vintage Warmer 2*, a multi-band compressor/limiter with a distinctly analog attitude that quickly became a go-to tool for professional and project studios everywhere. With the introduction of the *oldTimer* vintage-style compressor (\$79 for a limited time, *VST, RTAS, AU*), PSP has raised the analog emulation bar considerably.

As many recordists know, sometimes you can hear the "magic" being imparted to the signal, even before any sort of adjustments have been made. Many say they can hear the signal become fatter and richer, and this is certainly the case here. Obviously there is not enough space to delve too deeply into the technical end of things here (64-bit double precision floating point computations, anyone?), but I can tell you that the three word motto "Inspired by Analog" that appears in the product documentation is dead on the

money.

The *oldTimer* is a "vintage-style" compressor, and can be used for either individual tracks or full mixes. It is a very simple compressor that offers an exceptionally musical sound with a minimum of tweaking. In fact it has only a few controls,

*Ratio* allows you to select from very subtle compression settings like 1.2:1 all the way to hard limiting settings like 10:1. *Time* controls the amount of time it takes the compressor to begin working as well as when to "let go" of the signal after compressing it, allowing for a more musical effect. *Compression* controls how hard the compressor is driven, which can affect not only the threshold (at what level the compressor should begin working), but how much of the signal will be affected. Best results were achieved by striking a balance between this and the ratio, i.e., the more compression, the lower the ratio. It should also be noted that when using the higher compression settings, you will begin to notice more of the tube-like character coming through; as if the edges were being gently sanded down to a smooth finish. *Output* is basically a make-up gain. After squashing the signal, this allows you to turn it up even louder than before. The



Sven-Erik Seaholm

*Valve/Clear/Off* switch is a peach of a feature, giving users the option of engaging/disengaging the previously mentioned rounding characteristics inherent in tube-based gear. If the switch is set to its middle position (Clear) the internal tube rounding is disengaged, resulting in more transparent processing. In other words, this thing can sound all rich, warm, retro, and goey, or you can achieve a more modern sound with a flick of this switch. At the top of the interface is an old-school *Gain Reduction Meter*, showing you just how much the signal is being affected.

I must admit to being a big fan of the Waves Renaissance Compressor. Many a project goes by without me using it on *something*. Well, I am here to tell you that there's a new favorite compressor in town, and this baby's it!

Being able to achieve such a sweet sound so easily has been a lot of fun. Bass is smooth and round. Drums slam and pump. Vocals seem to take on a sugary sheen and mixes sounded so good through it, I've even used it to master a couple of projects!

It would cost tens of thousands of dollars (and quite a bit of real estate) to get this kind of audio quality with hardware versions, and while this plug-in is not based on any one specific piece of hardware, it certainly has captured the very best features of all of them, making it not only the finest product I've reviewed all year, but at \$79, it's the best deal as well.

Sven-Erik Seaholm is an award-winning independent record producer, performer and recording artist. He has received seven San Diego Music Award nominations this year, including Best Acoustic Artist. Find him on the web at [SvenSongs.com](http://SvenSongs.com), [KaSPRO.com](http://KaSPRO.com), [Lynda.com](http://Lynda.com), [MySpace.com/SvenSeaholm](http://MySpace.com/SvenSeaholm) and Facebook.

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# Hosing Down

by José Sinatra



The piercingly incisive José Sinatra

## SEALING THE FÊTE

When I first heard about the Seal Problem down at the Children's Pool in La Jolla, I raced down there, a mirage of indecent, frenzied visions tagging the pavement on the 805, 52, and Ardath Road. Was this just too awesome? The Seals camping out every night, refusing to leave, befouling the immaculate sand upon which I had encountered my first accidental display of female breast on that blessed, youthful summer day?

What was the perceived injustice this time, I wondered. What cause had Seal and his wife, Heidi Klum, become caught up in, that they would risk their musical and modeling careers and their dignity to publicize with such determination? I needed an answer, dammit, and I needed it now. (Besides, I hadn't spoken to Heidi since I sent her packing so very long ago. . . . I wanted to finally give her closure. And, of course, I brought my camera with me for the kind of shots tabloids dream about.)

You can imagine my disappointment when the "Seals" turned out to be the aquatic/mammalian type — loud, noisy, severely antisocial. Just another big group of illegal aliens, actually. But this one, so it happened, was organized and determined enough to put our entire city in a snit.

By now it's become an ongoing debate, a divisive quandary that has pit brother against wussy-brother, liberal against homicidal, Kennedy against Nixon.

I've long considered animal seals a proud, uncompromising race. They needn't be tossed off like so many dolphins into the net of human greed. Nor do they taste as good, I've been told.

So I recently went back to the former Children's Pool (now "Sealcamp" — a Community of San Diego") armed with a ghetto blaster and a mixtape featuring the most annoying songs of Seal as well as Seals and Crofts. Surely hearing music by mere pretenders (scabs) would cause the filthy illegals to head back into the tainted waters whence they emerged. To my surprise, they dug the tunes; they became uncommonly energetic at 4am, even substantially increasing their production of what I'll delicately call *squano*. Yes, they certainly are proud and uncompromising. And as dumb as they come. Paris Hilton comes to mind. For that matter, Heidi . . .

How about education? Couldn't the seals be trained like their classier legalized relatives at Sea World and the Zoo? Build a couple of uniseal bathrooms into the cliffs and potty-train the barking hooligans. Oh, yeah . . . I know . . . budget problems would prohibit that. Or the general quality of teachers these days. . . .

Bingo! I've got the solution! I feel nearer to my Pulitzer now than ever. When I receive the Key to the City, I promise to donate it to the winning bidder when I put it up on eBay!

The trauma-less answer: for a few hundred bucks, have some special-effects nerd up in La La Land make us a 15-foot fake shark, then be buoy the bastard 50 yards off shore. Properly weighted down, it won't even be visible from the beach. The currents will give it a semblance of constant movement. If you want to go *de luxe*, add an underwater music system in its "gills" (inaudible on land) and have it play Paris Hilton's album on an endless loop.

Thank you. No, really. That's just the way I am. Just please remember to invite me to the public rededication of the Children's Pool next spring. Before the ribbon is cut, allow me to sing "Mack the Knife" while I stand on that pearly white sand.

The whole ugly, polarizing system has given me the impetus to consider a return to live performance, if for no other reason than to bring attention to a worthy cause: my desire to perform again.

The world has been without a concert-type performance by yours truly for over two years. To understand what's gone on without me one need only look at the size of the handbasket our hell now nests in. The need for a remedy is something even Paris Hilton would call a no-brainer. I'm not saying that spending a lot of the past 24 months playing "Doctor" with the like-minded females was necessarily meaningful or a bed of roses. But it was.

Still, duty calls. On the last Thursday night this month (September 24) at the new, intimate Java Joe's at Cafe Libertalia (across the street from the old Guild Theatre in Hillcrest, where I first projected porn in 1974 and actually "managed" for over 10 years when it turned legit), there will be a one-time-only performance of my one-man-one-videoprojector show, *The Passion of José Sinatra*. This is a modern revision/update of the immortal show performed once in San Diego about five years ago and once in L.A. a month later. The reviews have yet to arrive. My intention this time, as always, is to make even *one* person happy, which I've never failed to do (since, obviously, I'm always there). And if I can't make you happy, maybe the fact that I'm letting Gregory Page close for me that night will.

It's the least I can do. Believe me.

In honor of Liz Abbott's birthday, the *Passion of José Sinatra* will be presented live at Java Joe's @ Cafe Libertalia, Thursday, September 24, 3834 Fifth Ave., Hillcrest, 8pm. Get in line now.



# RADIO DAZE



Jim McInnes

by Jim McInnes

## IT'S THAT TIME AGAIN!

It's September again (or, as we used to call it on the radio, September), which means it's time for the annual Adams Avenue Street Fair on the 26th and 27th. I love the Fair. It's billed as the largest free festival on the West Coast, and I believe it. Where else can you sample 50 different musical acts on six stages over two days at no charge, except perhaps to park? (That parking thing is ALWAYS an issue, dammit.) The fair always has pretty good food (it's where I get my annual falafel fix), three beer gardens (each near a stage), and all the vendors you also run into at the swap meet/fair/carnival of your choice.

Here are just a few of the groups you'll not see at this year's Adams Avenue Street Fair:

**Fat Asp** — a two-person band that's revolutionary in its instrumentation. Bassist Rex Carr plays the standard Fender bass, while vocalist Al Fusco plays the bass unitar, a one-stringed guitar tuned three octaves below the bass. All of FA's vocals are sung in Esperanto. Bring an open mind...and body armor, because they're REALLY, REALLY LOUD! And awful.

**Farm Town** — began as an app on Facebook. They're now a full-fledged 12-piece, back-to-the-country hippie outfit, playing unique instruments made from corn, watermelons, pumpkins, peas, and rice. Guaranteed to send you to the nearest falafel stand.

**Itt, the Thing that Lived** — five guys dressed like Cousin Itt, from the "Addams Family" TV show. With hair down to their feet, you might mistake them for Blue Cheer, circa 1969, minus the talent. These cats turn the air into pudding. Awesome. Or you could shove bamboo shoots up your nose.

**Sam and Janet Evening** — a married couple specializing in smoooooth, relaxing, jazz-like mellowness. Sam coaxes buttery tones from his bugle and Janet croons the tunes while accompanying Sam on a carburator from a 1963 327 Chevy Impala V-8. My 16-year-old dog, Zeppy, is more entertaining than these two...and she's senile!

**Snot Locker** — an up-and-coming noise-rock quartet who have abandoned instruments altogether. They control their sound using just the on-off switches, volume, and tone controls of their 16 Marshall amplifier stacks. They're terrible.

It'll be another wonderful weekend. I'll see you there!



by Peter Bolland

## IN COMMON HOURS

*If one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will experience a success unimagined in common hours.*

— Henry David Thoreau

Thoreau wrote those words 160 years ago but some things never change. The granddaddy of the self-help movement, Thoreau finds himself quoted by everybody from Wayne Dyer to Deepak Chopra. What makes his words so perennial? Why do we still hear in his voice our own best inner wisdom?

As each generation struggles to re-imagine and redefine the meaning of success, the fundamental hunger to improve our lives remains. We want to let drop all that is unessential. We want to uncover our authentic being. Success has little to do with account balances and the approval of the herd. We know that now. But we want to grow. We want to move out of scarcity and into abundance. We want to expand into our highest vision for ourselves. We want to shed all of our limitations and surge up in the world as we were meant to be — genuine, strong, humble, masterful, generous, joyous, and free. How on earth are we going to do that?

Thoreau suggests that we first simply advance confidently in the direction of our dreams. Stop waiting for your life to begin. It already did — a while ago. Start moving forward. Do something. You don't have to know what all the steps are. Just take the next step. And find a way to embody confidence. Stop making excuses like *I'm too old, I'm too young, I don't have enough money, I'm too busy, I don't have enough time, I will look foolish to others, it's too late, I'm not qualified, I've waited too long, I'm not ready, I'm too disorganized, it won't work*. Stop basing your decisions on meticulous calculations of everything that might go wrong. Cultivate the eyes to see opportunity where others see problems. How do you become confident? You just throw a switch. Simply choose. And get clear about the difference between confidence and arrogance. Confusing the two is fatal. Arrogance is a false sense of entitlement based on an exaggerated sense of self-importance. It is often pathologically competitive and overtly hostile. Confidence is kind. Confidence is simply expecting good things to happen. No one else needs to lose so you can win.

Thoreau is talking about a deeply spiritual and intuitive process. This isn't about pointless acquisition of material wealth. This isn't about mindless ladder climbing or Machiavellian power grabs. This isn't about proving your critics wrong. This is about manifesting and cultivating your highest good and your deepest dream — the dream in which your life is grounded in love, shaped by service, illumined by joy, buoyed by creativity, and flowing in boundless abundance — a vision far grander than any fear-based fantasies of wealth and power born in the shadow of scarcity and nurtured by the wounded ego.

To this end, Thoreau then suggests

PHILOSOPHY, ART, CULTURE, & MUSIC

# STAGES



Henry David Thoreau

that we endeavor to live the life we have imagined. In other words, move out of the realm of imagination and into the field of action. If you want to be a writer, write. If you want to be more compassionate, practice kindness, especially when you least feel like it. When caught in the grip of fear ask yourself what would a courageous person do and then do that. To endeavor is to move confidently through the unfolding process of intention, action, and realization. Want it, do it, be it. If you want to be a singer, sing.

Thoreau was a deeply spiritual man though he had little patience for religion. Thoreau's theology, if it can even be called that, was a kind of pantheism, the idea that the entire cosmos and everything in it is an expression of divinity. This means that, according to Thoreau, you're just as likely to access divine wisdom in a snow field as you are in a sacred text. It also means that each of us, in our essential core, is in perpetual partnership with the generative, divine intelligence of the universe. That is why his formula for success works. Your own highest good is already trying to come into being, with or without you, and sometimes in spite of you. We need only cooperate with it by disengaging from our fearful, worried minds and moving forward with optimistic confidence. By embodying the qualities today that we someday hope to have we cheat time and bring into the eternal now the truth and beauty of our highest nature. Be what you are. Let everything else drop. Move calmly and confidently toward your highest vision for yourself. If you do, you will experience success unimagined in common hours.

Peter Bolland is a professor at Southwestern College where he teaches eastern and western philosophy, ethics, world religions, and mythology. After work he is a poet, singer-songwriter, and author. He has a band called the Coyote Problem. He also leads an occasional satsang at the Unity Center and knows his way around a kitchen. You can write to him at peterbolland@cox.net





## Feeding the Hungry with Music

by Will Edwards

San Diego musician Eben Brooks has been living and performing in San Diego for almost two decades. The city has given him inspiration and plenty of material. Now, he's looking to give something back to the city by raising awareness and donations for the San Diego Food Bank, a non-profit organization that distributes over 10 million pounds of food to the nearly half a million adults and children in San Diego County who don't have enough to eat.

Brooks founded the Heroes Against Hunger series in December 2008 in order to bring a focus to hunger in San Diego in the shadow of the holiday season. The original event was a success and soon became a concert series intended to maintain the focus of helping to feed the hungry in our community. Brooks and his band have hosted or sponsored half a dozen concerts and events in San Diego, Riverside, and Las Vegas and now perform at a monthly event that is officially recognized as a San Diego Food Bank donation event. All the events are intended to raise awareness and donations for the purpose of feeding the hungry. "A lot of people don't really understand that hunger is a problem in America and in San Diego," says Brooks. "There are thousands if not tens of thousands of people in San Diego who don't get enough to eat every day." Brooks says that his reason for choosing the San Diego Food Bank as an organization to support came down to recognizing a need. "It's one of those causes that needs more exposure," he says.

Brooks has been involved in several fundraising projects supporting causes related to hurricane Katrina, the Tsunami of 2004, and breast cancer research. While working with the San Diego Food Bank is a new experience – and a new cause – he believes that his contribution is making a meaningful impact every day. The San Diego Food Bank "really appreciates the extra exposure... they've been terrific!"

Each month, Brooks hosts the Heroes Against Hunger concert at Claire de Lune in North Park from 6 – 8pm. His band performs a set and



Eben Brooks

plays host to a guest artist each month. "We want to keep audiences involved and excited [during the show]. The audience is still the focus [of the band]," says Brooks. Past guests include Folding Mr. Lincoln, Wild Older Women, Jinx, and Allison Lonsdale. Guests are encouraged to bring donations to the performance in the form of cash, check, or non-perishable food items (including personal products like toothpaste, etc.) and fresh fruit. All donations, including a percentage of the artists' CD sales, are given directly to the San Diego Food Bank. The audience can also learn about donation centers, distribution points, and get literature regarding the San Diego Food Bank's many programs.

You can learn more about the following: San Diego Food Bank: <http://www.sandiegofoodbank.org>, Eben Brooks and Heroes Against Hunger: <http://music.ebenbrooks.com>. Eben Brooks also performs every third Saturday at Lestat's at 6pm with Allison Lonsdale.



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# Iris Dement Still Sings in her Mama's Opry



Iris Dement

by Terry Roland

*With a woman it's all one flow, like a stream, little eddies, little waterfalls, but the river it goes right on. A woman looks at it like that.*

Ma Joad in John Steinbeck's *Grapes of Wrath*

Who can say just how songs and the love of music is passed along from generation to generation? This may be a rhetorical question, but the answer just may be found in the persevering flow of the spirit of the mothers, daughters, sisters, friends, and lovers in all of our lives for generations. In the earliest time of Americana culture stories and songs were as much a part of the family as Sunday dinner and church gatherings. When the modern era came along, we lost such traditions to radio, the long playing record, and celebrity culture. Often, in the past, it was the role of mother to keep this tradition alive and in so doing, kept her own spirit alive as well. Tin Pan Alley and the Hit Parade ended this important part of an American and, in many ways, an ancient tradition.

*She grew up plain and simple in a farming town  
Her daddy played the fiddle and used to do the calling  
when they had hoedowns*

Someone forgot to tell this to mother Flora Mae and daughter Iris Dement back in the early '60s. It may be because growing up as a child and also as a mother, Flora Mae didn't have much time to sit still for outside entertainment other than Sunday church and the Grand Ole Opry. With 14 children, Iris being the youngest, Flora Mae must've been worn out from all of the child-raising, keeping herself busy enough to create the need to entertain herself with the rooted-earth music of her childhood. And that she did, remembering all of those country and gospel songs she grew up on, singing them to herself while she hung the clothes on the line under the Arkansas and California skies. But, as in those days over a century ago, when the song making tradition was still a part of the family quilt, there was always someone there to hear. Little did she know, her youngest daughter, Iris, was listening, absorbing and singing along.

*Her eyes, oh how they sparkled when she sang those songs  
While she was hanging the clothes on the line  
I was a kid just a humming along  
Well, I'd be playing in the grass,  
to her what might've seemed obliviously  
but there ain't no doubt about it, she sure made her mark on me*

It not hard to imagine a little girl taking

the in the good natured songs of the Carter Family and Jimmie Rodgers while she danced and played in the grass beside her hard working mother. Of all of the lyrics she has written, there is none so touching as "Mama's Opry," where Flora Mae reveals to young Iris her hidden desire to one day sing at the Grand Ole Opry.

*I'll never forget her face when she revealed to me  
that she'd dreamed about singing at the Grand Ole Opry*

Instead singing at that more famous Opry, Flora Mae gave her daughter her own Mama's Opry, where Iris Dement still joyfully performs.

The 1991 album, *Let the Mystery Be*, now a classic, has the distinction of being one of the best break-out albums released in the country-folk genre. With *Let the Mystery Be*, Iris comes off as a philosophical hillbilly mystic who's listened the songs of A.P. Carter while waiting out some Arkansas dust storm. Filled with story songs of hometown, heartbroken love, passionate romances, repentance, redemption, and gospel homages to a hymn-singing, praying, devoted, aging mother, the themes of this album are common to any ambitious country singer-songwriter but on *Mystery*, these songs are executed naturally and authentically, with the feeling of someone who knows the terrain first hand. And as always, the church-gospel influence is skillfully woven through every tune. This becomes never as clear as it does on the title song "Infamous Angel," told from the perspective of a repentant home-bound prostitute drawn from the gospel story of the prodigal son.

Her two follow up albums, *My Life* and *The Way I Should*, a bold switch to more topical and controversial songs, were solid albums to come in the aftermath of what could have been an overshadowing debut. Then, in 1996, after five years, she disappeared. No new albums, no tours. Only an occasional appearance on tribute albums, like her cover of Merle Haggard's "Big City on Tulare Dust" or appearances on "Garrison Keillor's Prairie Home Companion." Just enough to tease her

audience. In 2000 her role in the independent film, *The Songmakers*, as an Appalachian woman was a part she could wear like a dress with a perfect fit. She blended so well that it took a while to figure out that it was Iris and not a local mountain lady hired to lend authenticity to the film.

During the years following her divorce in 1994, Iris experienced what happens to many songwriters, poets, and other artists who build their art on reflecting the life around them – a period of depression. This led to a long dry spell for her songwriting and a disappearance from the public eye. She married songwriter Greg Brown in 2002 and after what can best be described as a heroic battle against the black dog of depression, she re-emerged. In 2004, she showed up with her friend and mentor, John Prine, on an album of duets, *In Spite of Ourselves*. The title song gave her the challenge of singing such lines as, "you ain't been laid in a month of Sundays, I caught you once smelling my undies."

Most important, 2004 was the year she returned to the studio for an album of southern gospel songs titled *Lifeline*. It is a natural extension of her spare but rich recording career, especially paying tribute to her roots and her mother, Flora Mae. At first glance, as is the case with many artists, when a new album is needed, it's common to record either an album of covers or a gospel album. But, *Lifeline* is not just any gospel album. Carefully selected, not commonly covered gospel songs, *Lifeline* is clearly, like its title, an homage to the message of hope embedded in her spiritual journey, which is centered in the voice and songs she once heard her mother sing in her childhood. This is not just an album to fill the years between the release of songs of new material. However, most of the music industry didn't get the title or the underlying story of Iris' missing years. In this case, *Lifeline* is not just a reference to an old gospel song, but a virtual outcry from the hardship and emotional years of loss and the reach out for the lifeline of spiritual and artistic renewal. So, this often-passed-over album, generally reviewed as a four-star

album, but discounted because of the lack of original material, is a return to her roots and, most important, to the voice of her mother, singing under the blue California skies of her childhood.

A few months ago, it was a rare and pleasant surprise to see the name Iris Dement show up on the Belly Up's September schedule. Touring now with no album in support, she's being met with gratitude from her loyal audience with sell-out performances at small, intimate venues. There is also the added gospel news of an upcoming album of new material in 2010.

Up to now Iris' story is a living example of the power of music to renew, heal, restore, and energize the human spirit. However, as universal and important as these are to all of us, Iris Dement's story is also a testimony to the love of music from the past to rescue one artist purely through the continuity of forgotten traditions: The beloved singing of songs from mother to daughter without intent of anything more than to make it through a busy, tedious afternoon of chores, once a tradition as common as wildflowers in spring, became a lifeline for a modern artist who has, in the last two decades, given us through Flora Mae's voice, her own songs of life, love, redemption, and everyday salvation. Today, looking back on this story and for many of us, our own stories, we can see the women of our past and perhaps our present, who like Iris' mother, Flora Mae Dement, symbolize the enduring waters Ma Joad spoke of at the end of Steinbeck's *Grapes of Wrath*, moving like a flowing river over the trials and hardships of our lives.

*Iris Dement performs at the Belly Up Tavern on Thursday, September 24, 8pm. The venue is located at 143 S. Cedros, Solana Beach. For further info, visit [www.bellyup.com](http://www.bellyup.com).*



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## San Diego's Own Tyler Grant Wins the National Flat-Picking Guitar Championship at Winfield, Kansas

by Dwight Worden

San Diego's own Tyler Grant has done us proud. Tyler, who grew up in Jamul, played and taught guitar locally for many years. He is one of many who chased his dream to Nashville but in contrast to most, Tyler has found impressive success.

Tyler graduated with a bachelors degree in music from California Institute for the Arts, founded by Disney and located in Santa Clarita, California. His degree and emphasis was on classical guitar, but he was soon smitten with the bluegrass bug. With dedication, he committed himself to flat pick guitar style, and stunned the locals with the speed of his progress and the strength of his chops. Tyler played as the first guitar player in the local band, Virtual Strangers, and played locally with Josh Dake and other bluegrass standouts including considerable performance work with multi-instrumentalist Tom Cunningham of Lighthouse.

In 2002 Tyler released a self recorded EP of about five tunes, which he sold at local bluegrass and other events to raise money for his dream trip to Nashville. In January, 2003, he finally took the drop and hit the road for Nashville. Upon arrival he joined Adrienne Young and her well-received band Little Sadie. Tyler also recorded with Adrienne Young on her CDs *Flow the End of the Row* and *The Art of Virtue*. In 2004 Tyler hooked up with Casey and Chris Henry of Nashville and a group called the Two Stringers. He performed with this group for two years and appears on their recording *Get Along Girl*. Next up, a trip to China

Joey Harris and the Mentals, continued

can do through both the clean and dirty channels of his amp, delivering a guitar solo that brushes with both crystalline purity and vibrato gut-muck. From rollicking and fun to balladesque and contemplative, this CD is filled with mature songwriting. The many twists and turns that Joey takes with the riffing, arrangements, and vocals shows off his personal catalogue of rock knowledge. Somehow centered on the 1970s penchant for big, choral statements, the songs are rich in complexity and lean into everything from kick-in-the-nuts rock to knock-on-heaven's-door gospel to Mexican folklorico as witnessed by the CD's last song "Miguelita."

with Casey Driessen (fiddle, Steve Earle Band), Amanda Kowalski (bass), and Abigail Washburn (banjo) as part of a musical cultural exchange event.

Ever moving forward, Tyler joined the Drew Emmitt Band (Leftover Salmon) in 2005 and the Emmitt/Nershi band (String Cheese Incident). Tyler has played some of the biggest and best festivals, including Telluride, Four Corners, and others. 2006 saw the release of Tyler's first solo album titled *In the Light* on FGM Records. This excellent release features not only Tyler, but some stellar back up musicians as well, including some of Nashville's finest.

In case you have doubts about Tyler's chops as a guitar picker, ponder this summary of his competitive resume:

- First Place, Rocky Grass Guitar Competition 2003
- First Place, Wayne Henderson Competition 2005
- Second Place, National Flatpicking Championship, 2005
- First Place, New England Flatpicking Championship 2008
- First Place, National Flatpicking Championship 2008
- First Place, Merlefest Guitar



Tyler Grant

### Competition, 2009

It's a huge deal to win the Winfield National Flat Pick Guitar Championship, which, without question, is the premier event of its kind. As far as I know, no other San Diegan can claim this feat. Tyler is the reigning champion until this fall. And for his efforts, Tyler took home \$2,000 in prize money and a custom Collings guitar, beating out 31 other competitors from the U.S., Canada, and France.

Tyler has recently released a CD of relaxation and massage music, and has plans for a second solo release of flat pick guitar to be recorded this year.

Way to go Tyler!



## Katie Cat Blue Cat Diamonds

by Frank Kocher

San Diegan Katie Cat (nee Catinella) has been a performer for some time in various Bay Area and local jazz clubs, singing jazz and blues standards. Her debut disc, *Blue Cat Diamonds* is a collaboration with local jazz composer/performer/one man band John Cain. Cain co-produced with Cat and wrote two of the songs and the result is a delightful mixture of styles and sounds. Cain plays all the instruments, adds touches of orchestration, and frames Cat's clear, expressive vocals in a way that makes the most of her singing talent. Cat, for her part, avoids the temptation to over-sing the vocals, giving just the right inflection to the songs. She knows other singers have done these songs before, like Karen Carpenter, Judy Collins, Dionne Warwick, and some of the best of the big band singers; she is content to interpret, rather than try to reinvent.

The disc opens with a Cain original, "I Almost Feel Alive," which has some great word play. This clever mid-tempo jazz tune sets the tone as shimmering keyboards and acoustic guitar figures float behind Cat's easy harmonies and scat-singing. Then, a keyboard-guitar, jazzy version of "Both Sides Now," the country-rock feel is sustained as Cat's phrasing gives the song a jazz edge. "Me and the Blues" shows that she has done her homework in blues clubs; this one is rendered with just the right amount of smoky, world-weary attitude, a real contrast to the voice she uses in "Both Sides." Cain's piano and bass lines anchor the highlight next cut, "I Thought About You." This song has Cat giving herself some good background harmony support, and with Cain's playing the effect sounds like a record from a 1940s vocal combo. After a minor misfire on the country-pop "Snowbird," with Cat having trouble with the low notes, "Like a Lover" and "I Won't Last a Day Without You" are both exquisitely realized. "Lover" gives Cat a chance to stretch out on a jazzy shuffle, and "Day" is a bright reading of the familiar Carpenters song minus the heavy strings and overdone vibrato of the original.

The selection of songs on the disc is inspired. Cain and Cat have mined the American Songbook, Broadway musicals, country-rock, and the 1960s pop charts to find the ten covers here and the songs are instantly memorable.

"It Might As Well Be Spring," a Rodgers and Hammerstein musical classic, is right in Cat's wheelhouse and is another high point. Burt Bacharach's "The Look of Love" is performed very well, and this version of the often-covered song measures up well to the 1967 Dusty Springfield original. Things conclude with another Cain original, "Back to Being Myself." This tune has also a Bacharach-style flavor with catchy pop hooks, and Cat pulls it off with flair.

*Blue Cat Diamonds* is a very enjoyable collection of good music by a singer with a great feel for the songs. She sounds right at home, and helps the listener feel the same way.



## Alexis Allan

by Heather Marie Janiga

If Alexis Allan were to become the next big teen sensation to top the music charts and reignite 1990s-era Britney Spears fever across the nation, have no fear, San Diego, for we can be proud to call her our own. This young lady has all the right ingredients for whipping up a solid batch of Southern California Cool: She's a natural beauty, has extreme sports skills (she's a national skateboarding competitor), and is quite the guitar-wielding songbird, come to find out.

Between attending high school classes and soaring off half pipes, Allan has been spending the last handful of years cultivating a love for writing music and playing the guitar. With the release of her debut CD, the fact she has a real knack for it presents itself in a lovely spotlight.

A softer (and subtly more naïve) Jenny Lewis meets a brimming-with-muted-teen-angst Michelle Branch in this five-song self-titled EP, which, thankfully, is a safe far cry from any "Baby One More Time" Britney Spears.

Joanie Mendenhall, one of San Diego's premier singer/songwriters, acts as Allan's guide through her first musical expedition, taking the helm as co-producer and also adding her own unique brand of pulsing piano and Wurlitzer tracks to tastefully mold Allan's song piece. The recruitment of engineer, Ben Moore, for mixing purposes wasn't a bad move either. Once again, he demonstrates his uncanny ability for converting a delicate canvas of music into a piece of fine art – perfectly balancing the colorful array of instrumentation and fluttering background harmonies while bringing the center of attention right where it should be – on Alexis Allan's girly-sultry lead vocals.

Perhaps the greatest weapon in Allan's talent arsenal is her "write" hook. The pop-smear melodies scattered across this album are contagious and easily call for a sing-a-long. Songs like "Fallen" and "Not Giving Up" stand out on top, with swooping chorus lines and staggering background harmonies that blend three-part harmony and counter melody alike (insert goose-bump factor here). Enter "One Last Kiss" and Allan shows off a little bit more versatility, seeming to sway from pop princess to beach babe as she emulates Jack Johnson-y guitar strums over airy vocal quips.

My only criticism (constructive, of course) is that the lyric selection sometimes leans a bit on the trite side, with the occasional (but dangerous) usage of recycled phrases that hit on elementary basic rhymes like heart/apart, mad/sad, etc. However, when you consider her young age and the limited time she's had to mold her seemingly instinctive talent, this seems a non-significant glitch that is certain to work its way out on its own. Besides, this pop melodic voyage is strong enough to keep the listener afloat no matter what the words are – she could be singing the menu from McDonald's and it would still sound good.

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## Phil Harmonic Sez



**"Wanting to be someone else is a waste of the person you are."**

**— Kurt Cobain**



## Chris Acquavella Letters from London

by Frank Kocher

Chris Acquavella is a San Diego musician who specializes in classical mandolin and guitar. He recorded and toured nationally as a rock guitarist and bassist before focusing on classical mandolin in England, earning a degree at Trinity College in London, with subsequent awards and opportunities playing with orchestras. He has released an EP-length CD of six of his classical mandolin recordings, *Letters from London*, most of which were recorded during his stay there from 2002 to 2006.

The music on this disc consists of Acquavella and a single classical guitar accompanist. Two of the cuts, recorded live in 2003, feature guitarist Joachim Huby. Three from 2006 feature Zura Dzagnidze, and the final track includes current accompanist Nathan Jarrell. The musicianship is top-notch all the way, though the recording quality on the two live tracks is disappointing.

"Departure" is the opener and this original by Acquavella establishes his considerable prowess on the instrument while telling a baroque tale about the small lute and its history, as the piece brings to mind pastoral sounds of the Renaissance. The mood changes dramatically as "Pompeya" by Argentine composer Maximo Pujol begins a tango between the Dzagnidze's guitar and Acquavella's mandolin, with interludes of excitement and restraint. For Astor Piazzolla's "Café 1930," there is a jazzy mixture of mandolin figures and minor guitar voicings by Huby that resolve into and out of a bright melody, a sad welcome, and farewell to a sunny encounter. The live recording has some of the finest playing on the disc, but both instruments are buried in echo at times and the mix hurts the mandolin in particular. The same happens on the next selection, "Bolero, Op. 26." This composition by Italian mandolin virtuoso Raffaele Calace begins with flamenco flourishes, with rapid-fire scales by Acquavella weaving in and out of the melody, then slows down only to build up to fever pitch again and again. The flavor of listening to a gypsy dancer is definitely achieved, but again, the sound is murky on a piece that features fiery playing. A studio recording of this selection would have been a plus, but perhaps this gives the listener a glimpse of Acquavella in a concert situation.

"Mart" is an original by guitarist Dzagnidze and is unusual; it features a note whirlwind that recalls some of the fusion jazz music of guitarist John McLaughlin, with the guitar in the forefront for much of the piece as the mandolin darts in and out, a faster and higher shadow. The curtain falls softly as Hermeto Pascoal's "Serenata" finds Acquavella and Jarrell softly playing a Brazilian melody, resonating and in no hurry.

*Letters from London* is an interesting and entertaining collection of recordings. While it is played on classical instruments, it is in reality a mixture of musical approaches and styles that show the many possibilities of the mandolin in the hands of a gifted artist.



## Bass Clef Experiment

by Frank Kocher

San Diego musicians Mike Alvarez and Greg Gohde got together in 2006 with a novel idea: a two-man band that would feature two instruments normally reserved for background roles in most music, the cello and bass. *Bass Clef Experiment* is the eponymous debut EP by these musical partners, joined by guest percussionist Clive Alexander.

Both are multi-instrumentalists. Alvarez is a keyboardist, bassist, and guitarist who has been playing electric cello for a number of years both as solo performer (as the One Dude Orchestra) and in several progressive rock projects, including Erik Norlander's band and a recent group called the Roswell Six. He has also appeared with many other artists, including Don Schiff.

Gohde is a luthier who operates the Classic Bows Violin Shop on Adams Avenue and plays bass, guitar, and other stringed instruments. The craftsman also is a veteran of the San Diego Mandolin Orchestra and has played with many other performers, including Dennis Cahill and Tom Guntly. As the Bass Clef Experiment, the two draw from their experience playing a variety of musical forms to create something unusual and unique.

The approach on the five-track, 19-minute disc is to record without overdubs, like they play live, and without layered arrangements or studio effects. Gohde is the one who provides the pulse here, a superb fretless electric bassist who manages to provide bottom as well as moments when his use of harmonics, chords, and other techniques becomes a key part of the melodic tapestry. Alvarez, no slouch on the difficult cello, avoids showboating by staying in a comfortable melodic zone throughout. He does not hesitate to have some fun, though, with some funky, chunky chords and quirky scales. Alexander's touches help give some of the tunes additional flavor.

Things open with "Minor Blues Highway," a tune that recalls some of the fusion-jazz music of the '70s, including violin/violist Jean-Luc Ponty. The template is established, as Gohde sets the rhythm up a bouncing bass line that evolves from a slower intro, over which Alvarez paints lines of melody. "The Lowdown" has a more insistent funk beat, with Gohde doing some fleet-fingered riffs while Alvarez plays power-rock influenced chords and scales. For "Kung Fu Soul Brother," a melancholy melody clicks as there is a world fusion flavor captured by the exotic bass line and percussion. "Funk in E Minor," despite the title, seems to have a bit of world fusion flavor to it as well, the percussion and Alvarez' best work on the disc combining to weave a mysterious, dark spell. The closer, "Lazy Monday," features Gohde in a bass playing clinic that shows his ability to play a bass line and song melody simultaneously.

*Bass Clef Experiment* is something completely different and enjoyable. These are two very good musicians, having fun, creating something new, and it makes for a great listen.



## Joey Harris & the Mentals

by Raul Sandelin

You know my usual rant: San Diegans have contributed more than their fair share to the annals of rock n' roll. There's the incident, for instance, when former *diegueño* Jim Morrison crapped on a stage down in Florida back in '68. (Or, is that a rumor his publicist spread to enhance his image?) Then, there're the multiple cases of Dago mobster Scott Weiland found drooling on himself between two parked cars. One of the more elegant contributions to rock history comes from those ever-so-elegant rockers – the Beat Farmers – who performed their hit "Hideaway" on David Letterman back in 1991. While Country Dick did some heavy metal polka moves on an accordion, Jerry Raney made his guitar whine and whiny like some bad, bad schoolgirl, and Rolle Love plugged away on an unplugged bass, while Joey Harris stood and delivered his melancholic masterpiece. Flash forward 18 years and Joey Harris is still at it. This time with Joey Harris and the Mentals, a band that evolved from Powerthud, which was itself a direct strand from the post-Beat Farmer lineup. Simply self-titled, this new CD, *Joey Harris and the Mentals*, finds the Kmak brothers – Jef and Joel – on bass and drums. Mighty Joe Longa tickles the keyboards, usually configured to emulate either roadhouse piano or Hammond B3. Mississippi Mudsharks' Scottie Blinn produces, and a range of friends and family provide vocal and instrumental support. Harris always struck me as the sensitive, compassionate Beat Farmer, epitomized by the lyric, "I guess I better get her 'fore the trashman finds her, yeah" from "The Girl I Almost Married." (But, seriously!!!) While the other BFs were concerned with cars and redheads, Harris' tunes often centered on relationships. The same is true with much of this new album. Couple this with that fact that Joey finds himself in a new phase of his life and says, "This CD is the result of me getting sober and sitting down and writing like I haven't done since the winter of '95, when Country Dick died." Hence, there is a redoubled focus on his wife Vicki and their seven-year-old son. This gives the CD a certain sweetness not often credited to members of the Beat Farmer Family (bff's for those of you who text). Take the honest, existential wake up call in the tune "Baby, You're a Star" when Harris sings, "We used to play pretty rough...now, we're home in bed every night with the Simpsons and the boy...and I don't understand how that works." The song "Don't Go" is equally tender and introspective as Joey declares his inability to live without his mate. In addition, there are less serious moments on the CD, giving the band ample space to rip it up, such as the opening tune "Little Boy," reminiscent of J.L. Lewis' "Great Balls o' Fire" or Led Zep's "Rock and Roll." Add to that the bully-macho, cockrocker "She's on the Pill." On "I Haven't Been Crying," Joey shows us what his Stratocaster

continued on previous page



## John Miller & the Payback Vinyl Static Compliments

by Frank Kocher

*Vinyl Static Compliments* is the debut by San Diego's John Miller and the Payback. Miller is a singer/songwriter who draws from funk, alternative, classic rock, and other sources to brew quirky pop tunes. The band does most of the studio lifting on *Compliments*, with guitarist Ryan Vernazza getting plenty of action, along with the rhythm section of bassist Dave Swendsen and drummer Leo Zugner. The excellent production is by StudiOB's Chuck Shiele.

Things get started with "Inside Out," featuring a choppy-riff, rocking beat, and a commanding vocal by Miller. He can sing very well and fills out the songs comfortably throughout. The riffs don't stop as "Wrong Turn Right" is next, another funk piece. This one takes a few listens for the older listener to shake the echoes of Traffic's similar "Feelin' Alright" in the verses; on its own it is an interesting, if awkward, tune with an ear-catching guitar solo by Vernazza. After these two cuts with a lot of R&B feel comes "Away," a smooth trip down the avenue of Tom Petty-style, catchy-as-hell rock. This highlight is executed flawlessly, with Miller dialing in the vocal and the arrangement working to maximize the radio-friendly impact. "Gonna Find Me" is a good calypso-inspired acoustic song that changes the palette completely with Miller singing higher and a large background chorus. Next up is "Heidi," a nod to Elvis Costello that slows the beat down, drives home a catchy hook ("That's how, that's how, that's how Heidi likes it"), and benefits from the drum mixing by Shiele. Miller stays in a mellow mode for "Treated Me Well," as good work on harmonies anchor a strong chorus about California treating him well and more tasty playing by Vernazza.

The disc's eight cuts are a bit over 30 minutes long. A minor problem with a disc of this length is that the listener never really gets a feeling of just what the sound of the Payback is – there are flavors of different genres and styles galore, but nothing is sustained for more than a cut or two, and then the disc is finished.

"Low Fidelity" returns the music to the riff-chunky-verse, melodic chorus style of the first two cuts, which it resembles (especially "Inside Out"). No real harm, since the sequencing has four smooth tunes between, and "Fidelity" gives Vernazza another chance to stretch out. The disc closes with "We Will Find a Way," a soft rocker that seems almost too laid back, until Miller lays into the last couple of verses and hammers it home.

*Vinyl Static Compliments* is an interesting and varied collection. The songwriting and singing talents of John Miller are clearly evident on many of the songs, and listeners may want a more complete look at him next time.



## Mendoza Y Los Guys Carl & Sunshine

by Jennifer Carney

I often think that music reviewers could take a cue from food and wine reviewers and create not wine pairings, but "album pairings" along with their descriptions of the album in question.

To attempt this while writing about Steve Mendoza's latest venture, Mendoza Y Los Guys' *Carl & Sunshine*, I feel compelled to start with the album cover. Here's why:

The cover itself gives the impression that you're getting pretty standard SoCal Latin rock. That wouldn't necessarily be a bad thing, but this is why wine experts never tell you to buy a bottle based on its label. *Carl & Sunshine* is so much more than it appears at first blush.

Mendoza is a witty and thoughtful songwriter, and his sometimes politically-charged – yet unobtrusive – lyrics are the perfect accompaniment to his music, which is a buffet of Americana, electric blues, country, Latin jazz, rock 'n' roll, and everything in between.

The album opens with "21st Century Blues," a mellow, latter-day lament accented by eerie pedal steel and far away vocals. It's followed by an up-tempo true country blues number, "Rollin' Die," rife with resonator guitar. That Steve Mendoza worships Tom Waits is very evident in the gravelly vocals of several songs; the slow tango of "Dollars and Cents" and grit of the title track are as much homage to the man as they are outright tributes. "Carl & Sunshine" is the tale of a misfit musician (Carl) and a ruinatin' woman named Sunshine, and it especially sounds like Waits' best story-telling.

"Carl & Sunshine" is also part of an old-timey jazzy blues trio of songs, which includes the Django-inspired "What We're Fighting For" and "Sunday Arvo Come on Down." The latter song brings to mind what might have been on a Victrola during the summer in the Deep South in the 1930s – acoustic guitar, harmonica, kazoo, washboard, and foot-stomping, the tinny microphone double-tracking regular vocals, and scratchy production.

"Oh Baby" is a two-steppin' honky-tonk number that pairs perfectly with the country blues of "Kate Figured It Out," which also hiccups out a power-chorded, Stones-like riff part-way through. "I'll Come Around" morphs between low-key salsa and a walking rock rhythm, featuring what seems to be Mendoza's favorite sound: ethereal psychedelic guitar. "That's It" is the most standard rock song of the lot, but its extended lo-fi, garage rock jam – the hidden track, "Yet Even More Psychedelic Guitars for The Entire Family" – keeps his distorted guitar work in the forefront to close out the CD.

*Carl & Sunshine* is a work of excellent songwriting with a gritty, bluesy, psychedelic finish across the musical palate. What Mendoza y Los Guys have concocted is well-produced and, as Mendoza aptly describes it, "genre-defying." *Carl & Sunshine* would be a perfect pairing for a summer barbeque, and would work well with cigars, beer, and a hot poker game.





# SEPTEMBER CALENDAR

## Tuesday • 1

**The Pretenders**, Pala Casino, 35008 Pala Temecula Rd., Time TBA.  
**Natalie Cole**, Anthology, 1337 India St., 7:30pm.  
**Chet & the Committee**, Patrick's II, 428 F St., 9pm.

## Wednesday • 2

**The Alley Cats**, California Ctr. for the Arts, 340 N. Escondido Blvd., 4pm.  
**Stephen Bennett/Kev**, Old Time Music, 2852 University Ave., 7pm.  
**Weller Family Band**, Dizzy's @ SD Wine & Culinary Center, 200 Harbor Dr., 7:30pm.  
**Terence Blanchard**, Anthology, 1337 India St., 7:30pm.  
**Soul Persuaders**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.

## Thursday • 3

**Joe Rathburn & Peter Bolland**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Brett Sanders & his Soul Band Project/Mikey Cannon & the Academics**, Dizzy's @ SD Wine & Culinary Center, 200 Harbor Dr., 7pm.  
**Alphonse Mouzon Jazz Project**, Anthology, 1337 India St., 7:30pm.  
**Robin Henkel**, Wine Steals, 1243 University Ave., 8pm.  
**Gregory Page**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Chris Ayer**, Lestat's, 3343 Adams Ave., 9pm.

## Friday • 4

**Heloise Love**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Bob Weir & Rat Dog**, Humphrey's, 2241 Shelter Island Dr., 6:30pm.  
**Wendy Bailey**, Swedenborg Hall, 1531 Tyler St., 7pm.  
**Bettye LaVette**, Anthology, 1337 India St., 7:30&9:30pm.  
**Carlos Olmeda**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Jazz Guitar Night w/ Mundell Lowe/Bob Boss/Jaime Valle**, Dizzy's @ SD Wine & Culinary Center, 200 Harbor Dr., 8pm.  
**Johnny Winter/Anna Troy Band**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.  
**Veronica May**, Lestat's, 3343 Adams Ave., 9pm.

## Saturday • 5

**Beauty & the Blokes/Patric Petrie**, O'Ireland Gift Shoppe, 575 Grand Ave., Carlsbad, noon.  
**Mark Jackson Band**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Dave Stamey**, Mission Theater, 231 N. Main, Fallbrook, 7:30pm.  
**Tito Puente Jr. Orchestra w/ Johnny Polanco**, Anthology, 1337 India St., 7:30&9:30pm.  
**Rob Mullins Trio**, Dizzy's @ SD Wine & Culinary Center, 200 Harbor Dr., 8pm.  
**Jeff Lee**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Chucko & Friends w/ Everett & Dunbar**, Bailey's BBQ & Saloon, 2307 Main St., Julian, 8pm.  
**B-Side Players**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

## Sunday • 6

**Peter Rutman Band**, Encinitas Library, 540 Cornish Dr., Encinitas, 2pm.  
**Labor Day Weekend Caribbean Blast w/ Afro Rumba/Gene Perry & More**, Dizzy's @ SD Wine & Culinary Center, 200 Harbor Dr., 2pm.  
**Mark Jackson Band**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Dave Stamey**, Dark Thirty House Concert, Lakeside, 7:30pm, jimmyduke@cox.net  
**Toquali/Gregory Page**, Anthology, 1337 India St., 7:30pm.  
**Jake Allen/John Nolan/Terrence Brian**, Lestat's, 3343 Adams Ave., 9pm.

## Monday • 7

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

## Tuesday • 8

**Songwriters Showcase Competition**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.



## Wednesday • 9

**Paragon Band**, The Orchard, 4040 Hancock St., 6:30pm.  
**Lighthouse**, Friendly Grounds Coffeehouse, 9225 Carlton Hills Rd., Santee, 7pm.  
**Corea, Clarke & White**, Anthology, 1337 India St., 7:30&9:30pm.  
**The Blasters/John Doe**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Ruby & the Red Hots**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## Thursday • 10

**Robin Henkel**, Terra, 2900 Vermont St., Hillcrest, 6pm.  
**San Diego Music Awards**, Viejas Casino, 5005 Willows Rd., Alpine, 6pm.  
**Joe Rathburn & Chris Clarke**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Cheryl Wheeler**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.  
**Corea, Clarke & White**, Anthology, 1337 India St., 7:30&9:30pm.  
**Gregory Page**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.

## Friday • 11

**Jake's Mountain**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Robin Henkel**, Chateau Orleans, 926 Turquoise St., Pacific Beach, 6:30pm.  
**Hope for the Nations Concert w/ Martha Munizzi**, Total Deliverance Worship Center, 2774 Sweetwater Springs Blvd., Spring Valley, 7pm.  
**Corea, Clarke & White**, Anthology, 1337 India St., 7:30&9:30pm.  
**Peggy Watson/David Beldock/Rick Kastner**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.

## Saturday • 12

**Robin Henkel Band w/ Horns**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.  
**Sunrise Highway**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Chris Clarke**, Old Time Music, 2852 University Ave., 7pm.  
**Three Dog Night**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Center, 7pm.  
**The Blokes**, Sunshine Brooks Theater, 217 N. Hwy. 101, Oceanside, 7pm.  
**Dan Crary**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.  
**Deborah Liv Johnson**, Christ Lutheran Church, 4761 Cass St., Pacific Beach, 7:30pm.  
**Stacey Earle & Mark Stuart**, Canyonfolk House Concert, Harbison Canyon, 8pm, canyonfolk@cox.net  
**Molly Jenson**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Lisa Sanders & Friends**, Lestat's, 3343 Adams Ave., 9pm.

## Sunday • 13

**Rhythm Jacks**, Mission Bay Deli, 1548 Quivera Way, 2pm.  
**Robin Henkel**, Art Walk by the Bay, Embarcadero Marina Park North, 3:15pm.  
**Randy Phillips**, Tango Del Rey, 3567 Del Ray St., 7pm.  
**Gypsy Kings**, Pala Casino, 35008 Pala Temecula Rd., 7:30pm.  
**Chet & the Committee**, Patrick's II, 428 F St., 9pm.

## Monday • 14

**Kyle Travor/Sven & Lacy "World Famous" Jim Gibson**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 8:30pm.

## Tuesday • 15

**James Taylor**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Center, time TBA  
**Jaime Valle Jazz Explorations Trio**, Harry's Bar & Grill, 4370 La Jolla Village Dr., 6pm.

## Wednesday • 16

**Venice**, Birch Aquarium @ Scripps, 2300 Expedition Way, 6pm.  
**Sue Palmer Quintet**, Croce's, 802 5th Ave., 7:30pm.  
**John Legend**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Charles McPherson**, Anthology, 1337 India St., 7:30pm.  
**Robin Henkel/Nathan James/Billy Watson/Troy Sandow**, Lestat's, 3343 Adams Ave., 9pm.

## Thursday • 17

**Bonnie Raitt/Taj Mahal**, Humphrey's, 2241 Shelter Island Dr., 7pm.  
**Robin Henkel**, Wine Steals, 1953 San Elijo, Cardiff, 7pm.  
**Sue Palmer Quintet**, Oceanside Museum of Art, 704 Pier View Way, Oceanside, 7pm.  
**Gregory Page**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Ruby & the Red Hots**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 9:30pm.

## Friday • 18

**John Foltz/John Rathburn/Nicole Torres**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 7pm.  
**Chris Klich Jazz Quartet**, Gio's Bistro, 8384 La Mesa Blvd., 7pm.  
**Pieta Brown w/ Bo Ramsey**, Acoustic Music SD, 4650 Mansfield St., 7:30pm.  
**Oleta Adams**, Anthology, 1337 India St., 7:30pm.

**Government Mule**, House of Blues, 1055 5th Ave., 8pm.  
**Joe Rathburn/John Foltz/Nicole Torres**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Carlos Olmeda/Chris Trapper/Shawn Rohlf**, Lestat's, 3343 Adams Ave., 9pm.

## Saturday • 19

**The Blokes**, O'Sullivan's, 640 Grand Ave., Carlsbad, 2pm.  
**Firehouse Swing Dance**, Belly Up, 143 S. Cedros, Solana Beach, 4pm.  
**Chris Clarke**, Wynola Pizza Express, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Allison Lonsdale**, Lestat's, 3343 Adams Ave., 6:30pm.  
**Pat Cloud**, Old Time Music, 2852 University Ave., 7pm.  
**Sue Palmer Trio**, Bing Crosby's, 7007 Friar's Rd., Fashion Valley Mall, 7pm.  
**Tom Baird w/ Ron Franklin**, Rebecca's Coffeehouse, 3015 Juniper St., 7:30.  
**War**, Anthology, 1337 India St., 7:30pm.  
**Cathryn Beeks Ordeal**, Rock Valley House Concert, University City, 8pm, wonder-woman@san.rr.com  
**Rob Dee**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 9pm.  
**Gregory Page**, Lestat's, 3343 Adams Ave., 9pm.

## Sunday • 20

**Sue Palmer Quintet w/ April West**, Tango Del Rey, 3567 Del Rey St., 3pm.  
**The 88/B-52s**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.  
**Molly Jenson**, Lestat's, 3343 Adams Ave., 9pm.

## Monday • 21

**Ian Tordella Jazz Trio**, Athenaeum, 1008 Wall St., La Jolla, noon.  
**Flogging Molly**, House of Blues, 1055 5th Ave., 7pm.  
**Ken Gill & Bill Hartman/Bill Rhoads/Charlie Reckisack (Bigfellas)**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 8:30pm.

## Tuesday • 22

**Flogging Molly**, House of Blues, 1055 5th Ave., 7pm.  
**Stan Ridgway/Sara Petite**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

## Wednesday • 23

**Sue Palmer Trio**, Darlington House, 7441 Olivetas Ave., La Jolla, 5:30pm.  
**Clay Colton & the Blokes**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 6pm.  
**East West Quintet CD Release**, Dizzy's @ SD Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.  
**Stanley Jordan Trio**, Anthology, 1337 India St., 7:30pm.  
**Soul Persuaders**, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.  
**Robert Cray Band/Steve White**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

## Thursday • 24

**Robin Henkel**, Terra, 3900 Vermont St., Hillcrest, 6pm.  
**Joe Rathburn & John Foltz**, Milano Coffee Co., 8685 Rio San Diego Dr., 7pm.  
**Stanley Jordan Trio**, Anthology, 1337 India St., 7:30pm.  
**Gregory Page/the Passion of Jose Sinatra**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Iris Dement**, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

## Friday • 25

**Happy Hour w/ Candye Kane**, Belly Up, 143 S. Cedros, Solana Beach, 5:30pm.  
**Mountain Tribal Gypsies**, Wynola Pizza, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Robin Henkel**, Chateau Orleans, 926 Turquoise St., Pacific Beach, 6:30pm.  
**The Beach Boys**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Christopher Dale Trio/Jordan Reimer**, Swedenborg Hall, 1531 Tyler St., 8pm.  
**Joey Harris/Sara Petite**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**Rhythm Jacks**, Rosy O'Grady's, 3402 Adams Ave., 9pm.  
**The Bad Blokes**, Hennessey's, 708 4th Ave., Gaslamp District, 9:30pm.

## Saturday • 26

**The Beach Boys**, Valley View Casino, 16300 Nyemii Pass Rd., Valley Center, time TBA.  
**Adams Ave. Street Fair**, Normal Heights, 10am-9pm.  
**Robin Henkel Band w/ Horns**, St. John of the Cross Summer Festival, 8086 Broadway, Lemon Grove, 10am.  
**Clay Colton & the Blokes**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 2pm.  
**Faultline w/ Harry Joe Reynolds**, Wynola Pizza, 4355. Hwy 78, Julian, 6pm, 760/765-1004.  
**Jeannie Cheatham**, Museum of Making Music, 5790 Armada Dr., Carlsbad, 7pm.  
**Sue Palmer Trio**, Bing Crosby's, 7007 Friar's Rd., Fashion Valley Mall, 7pm.  
**Fred Benedetti & George Svoboda**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.  
**Keiko Matsui**, Anthology, 1337 India St., 7:30pm.  
**Keali'i Reichel**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Trophy Wife/Allison Gill**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.

# 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.  
**Open Blues Jam w/ Chet & the Committee**, Downtown Cafe, 182 E. Main St., El Cajon, 2:30pm.  
**Gustavo Romero**, Neurosciences Institute, 10640 Hopkins Dr., University City, 4pm.  
**Celtic Ensemble**, Twigg's, 4590 Park Blvd., 4pm.  
**Traditional Irish Session**, The Field, 544 5th Ave., 7pm.  
**Open Mic**, E Street Cafe, 125 W. E St., Encinitas, 7:30pm.  
**Jazz Roots w/ Lou Curtiss**, 8-10pm, KSDS (88.3 FM).  
**Open Mic w/ Happy Ron**, Java Joe's @ Cafe Libertalia, 3834 5th Ave., 8pm.  
**José Sinatra's OB-oke**, Winston's, 1921 Bacon St., 9:30pm.  
**The Bluegrass Special w/ Wayne Rice**, 10pm-midnight, KSON (97.3 FM).

## every monday

**The Zapt Dingbats**, Turquoise Cafe, 873 Turquoise St., Pacific Beach, 7pm.  
**Open Mic**, Lestat's, 3343 Adams Ave., 7:30pm.  
**Pro-Invitational Blues Jam**, O'Connell's Pub, 1310 Morena Blvd., 8pm.  
**Songwriter's Showcase**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 8pm.

## every tuesday

**Paul Nichols**, The Vine Wine Bar & Bistro, 2502 Alpine Blvd., Alpine, 6pm.  
**Traditional Irish Session**, The Ould Sod, 3373 Adams Ave., 7pm.  
**Open Mic**, Beach Club Grille, 710 Seacoast Dr., Imperial Beach, 7pm.  
**Chet & the Committee 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**, The Royal Dive, 2949 San Luis Rey Rd., Oceanside, 8pm.  
**Patrick Berrogain's Hot Club Combo**, Prado Restaurant, Balboa Park, 8pm.  
**Open Mic**, Portugalia, 4839 Newport Ave., O.B., 9pm.

## every wednesday

**Chuck Schiele & Friends**, Farmers Market, Newport Ave., Ocean Beach, 4-7pm.  
**Christopher Dale & Friends**, Handlery Hotel, 950 Hotel Circle N., 5pm.  
**Firehouse Swing Dance**, 2557 3rd Ave., 7pm.

**Young Dubliners**, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

## sunday • 27

**Adams Ave. Street Fair**, Normal Heights, 10am-6pm.  
**Robin Henkel Band**, Mission Bay Deli, 1548 Quivera Way, 2pm.  
**Pink Martini**, Humphrey's, 2241 Shelter Island Dr., 8pm.

## monday • 28

**Anna Troy/Wes Davis/Robin Henkel**, Athenaeum, 1008 Wall St., La Jolla, CA 7:30pm.  
**Crosby, Stills & Nash**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Nic Cody/Sara Petite/Clay Colton**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 8:30pm.

## Jerry Gontang, Desi & Friends, 2734 Lytton St., 7pm.

**Scandinavian Dance Class**, Folk Dance Center, Dancing Unlimited, 4569 30th St., 7:30pm.  
**Open Mic**, Thornton's Irish Pub, 1221 Broadway, El Cajon, 7pm.  
**Michael Tiernan**, En Fuego Cantina, 1342 Camino Del Mar, 7:30pm.  
**Open Mic**, Across the Street @ Mueller College, 4605 Park Blvd., 8pm.  
**Charles Burton & Danny DiCarlo**, Pal Joey's, 5147 Waring Rd., 8pm.  
**Open Mic**, Skybox Bar & Grill, 4809 Clairemont Dr., 8:30pm.  
**Open Mic**, South Park Bar & Grill, 1946 Fern St., 9pm.

## every thursday

**Robin Henkel**, Terra, 3900 Vermont St., Hillcrest, 6pm.  
**Chet & the Committee Open Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 6pm.  
**Wood 'n' Lips Open Mic**, Friendly Grounds, 9225 Carlton Hills Blvd., Santee, 6:30pm.  
**Joe Rathburn's Folky 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.  
**Jazz Jam**, South Park Bar & Grill, 1946 Fern St., 9:30pm.

## every friday

**California Rangers**, Larry's Beach Club, 1145 S. Tremont, Oceanside, 4:30-9pm.  
**Fred Heath Blues Band**, Stockdale's Fine Southern Cuisine, 6523 University Ave., 6pm.  
**David Patrone**, Bing Crosby's, 7007 Friar's Rd., Fashion Valley, 7pm.  
**Jazz Night**, Rebecca's, 3015 Juniper St., 7pm.  
**Open Mic**, Bella Roma Restaurant, 6830 La Jolla Blvd. #103, 8pm.  
**Open Mic**, L'Amour de Yogurt, 9975 Carmel Mountain Rd., 8pm.  
**Open Mic**, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

## every saturday

**Jay Dancing Bear**, The Living Room, 1018 Rosecrans, Point Loma, 8pm.  
**Blues Jam**, South Park Bar & Grill, 1946 Fern St., 9pm.

## tuesday • 29

**Crosby, Stills & Nash**, Humphrey's, 2241 Shelter Island Dr., 7:30pm.  
**Wynton Marsalis & Jazz @ Lincoln Ctr.**, Copley Symphony Hall, 750 B St., 8pm.

## wednesday • 30

**Gregory Page/Lisa Sanders/Berkley Hart**, Anthology, 1337 India St., 7:30pm.  
**Sue Palmer Quintet**, Croce's, 802 5th Ave., 7:30pm.

# ROBIN HENKEL

Thurs. Sept 3, Wine Steals, 8-10pm, 1243 University Ave, San Diego (619) 295-1188

Thurs. Sept 10 & 24, Terra, 6-9pm, 3900 Vermont St, Hillcrest (619) 293-7088

Fri, Sept 11 & 25, Chateau Orleans, 6:30pm, Pacific Beach (858) 488-6744

Sat, Sept 12, Coyote Bar & Grill, 6-10pm  
Robin Henkel Band w/ Horns!  
300 Carlsbad Village Drive, Carlsbad, (760) 729-4695

Sun, Sept 13, ArtWalk by the Bay, 3:15-5pm, all ages, free  
Embarcadero Marina Park North, behind Seaport Village

Wed, Sept 16, Lestat's, 9pm, The Buddy Waddy's  
Nathan James, Billy Watson, Troy Sandow  
3343 Adams Avenue, San Diego (619) 282-0437

Thurs. Sept 17, Wine Steals, 7-9pm  
1953 San Elijo, Cardiff by the Sea (760) 230-2657

Sat, Sept 26, Summer Festival, 10am-12pm, all ages, free  
Robin Henkel Band w/ Horns! St John of the Cross Church  
8086 Broadway, Lemon Grove

Sat, Sept 26, Adams Street Fair, 6-7pm, all ages, free  
Robin Henkel Band w/ Horns!  
Blues Stage at the corner of Hawley & Adams Ave

Sun, Sept 27, Mission Bay Deli, 2-6pm  
Robin Henkel Band with Horns!  
1548 Quivera Way, San Diego (619) 223-5056

Sun, Oct 4, Lestat's, 8pm, all ages  
Robin Henkel Band with Horns!  
3343 Adams Avenue, San Diego (619) 282-0437

Guitar & Bass lessons 619 244-9409

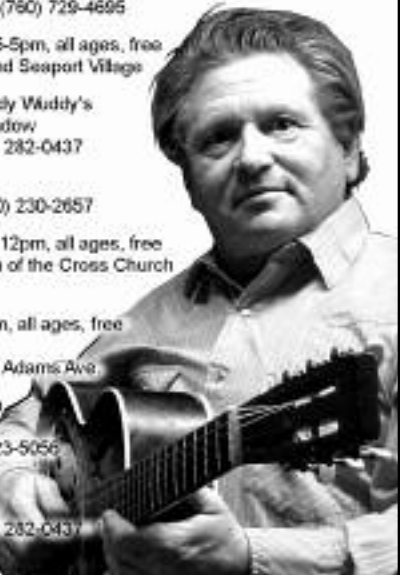




Photo: Steve Covault

America @ Humphrey's

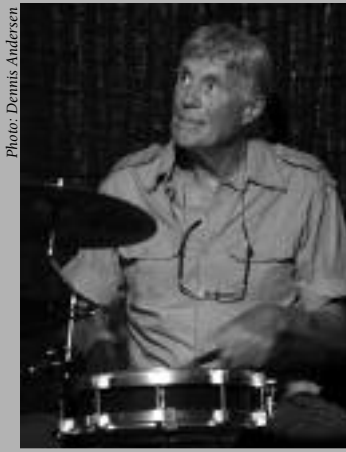


Photo: Dennis Andersen

David Page @ Java Joe's



Photo: Dennis Andersen

Bill Harvey @ Lestat's



Photo: Steve Covault

Baskery @ Acoustic Music SD



Photo: Barbara Rix

Peter Sprague, Gunnar Biggs, Leonard Patton, Tripp Sprague in Del Mar



Photo: Dennis Reiter

Chuck Perrin & Friends @ Hoffer's in La Mesa



Photo: Steve Covault

Laurence Juber @ Oasis



Tom Smerk @ Friendly Grounds



Photo: Dennis Andersen

Randi Driscoll @ Java Joe's



Photo: Steve Covault

The Riders open for America @ Humphrey's



Photo: Dennis Andersen

Sara Petite & John Mailander @ Lestat's



Photo: Dennis Andersen

Lizzie Wann @ Oasis



Photo: Dennis Andersen

Cindy Lee Berryhill & her band @ Oasis



Photo: Dennis Andersen

Chuck Cannon @ Lestat's



Photo: Dennis Andersen

Podunk Nowhere in Ramona

**SUMMERGRASS 2009**



Photo: Bob Page

Bluegrass Patriots



Photo: Bob Page

Kenny & Amanda Smith Band



Photo: Bob Page

Kenny & Amanda Smith conduct workshop at OTM



Photo: Bob Page

Kid's Camps



Photo: Dennis Andersen

Lisa Sanders & Brown Sugar @ Claire de Lune



Photo: Dennis Andersen

Jordan Reimer @ Claire de Lune

