

T

SAN DIEGO

TROUBADOUR

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

FREE



September 2011

www.sandiegotroubadour.com

Vol. 10, No. 12

what's inside

Welcome Mat.....3

Mission
Contributors
Julian Back Country Jamboree

Full Circle.....4

Ken Graydon
Recordially, Lou Curtiss
Fanny, Nook & Cranny

Front Porch... ..7

Jazz88 OB Music & Arts Fest
Joyce Rooks

Parlor Showcase ...10

Jeffrey Joe Morin

Ramblin'.....12

Bluegrass Corner
The Zen of Recording
Hosing Down
Radio Daze
Stages

Highway's Song. ...14

Adams Avenue Street Fair
The Ultimate Doo-Wop Show

Of Note.....17

Berkley Hart
Steve White
Mattson 2
Chris Clarke
Robert Bondurant

'Round About18

September Music Calendar

The Local Seen.....19

Photo Page



30th Annual Adams Avenue Street Fair

San Diego's largest free music festival

Sept. 24th, 2011-10am-9pm • Sept. 25th, 2011-10am-6pm

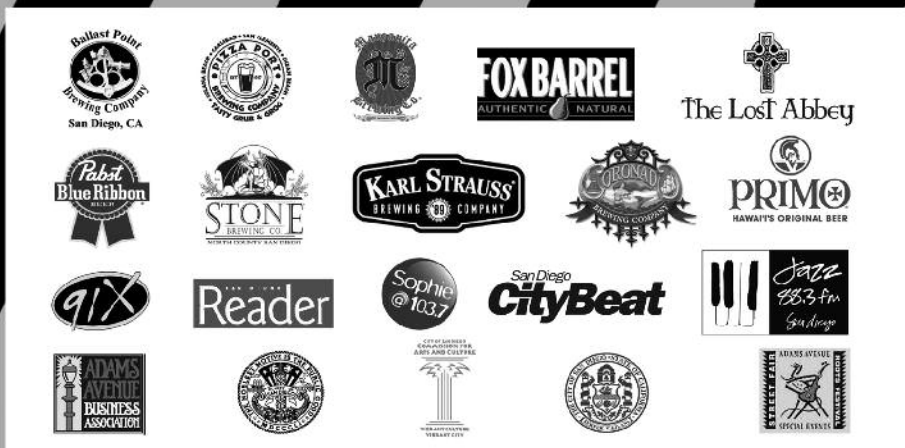
6 stages • 60 musical acts
Beer gardens • Beer tasting
Exotic food • Arts and crafts
Giant carnival rides

Saturday, September 24

El Vez
Dengue Fever
Cedric Burnside Project
Bi-National Mambo Orchestra
with Jack "Mr. Bongo" Costanzo
The Blackout Party
The Roosters
Skid Roper Combo
Jeff Clark Band
Action Andy & The Hi-Tones
Larry Mitchell
The Travis Larson Band
Aaron Bowen
Mia Dyson
Caroline Brooks
Josh Damigo
Ruby Summer
Jon Ji
Jarrod Dickerson
Chris Carpenter
Black Hondo
A Scribe Amidst the Lions
Joey Harris & The Mentals
The New Kinetics
Lady Star & The Bustin Loose Band
The Styletones
The Amandas
The Bedbreakers
Los Alacranes
Euphoria Brass Band
Maiz
Todo Mundo
Folding Mr. Lincoln
The Midwinters
The Earthlings
Fred Thompson & The Ukulele
Orchestra of Southern California
Bianca Paris Band
Gayle Skidmore
The Loons

Sunday, September 25

The Beat Farmers
Davie Allan & The Arrows
Arthur Adams
El Chicano
Roy Rapid & The Rhythm Rock Trio
Jesse Lamonica & The Dime Novels
Jinx King
John Hull
Ramekega
Trevor Davis
Robin Henkel
Nicole Vaughn
Scott West
Saba
The Creepy Creeps
The Beautiful View
Old Tiger
Taryn Donath Duo
Brothers of Praise Phase II
Mercedes Moore Blues Band
J.D. All Stars
Cumbia Machin
Nathan James Trio
Country Rockin' Rebels
The Red Fox Tales
Subsurfer
Mattison 2
The Fire Eaters



www.adamsavenuebusiness.com • 619-282-7329



MISSION

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

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

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

ADVERTISING INFORMATION
For advertising rates, call 619/298-8488 or e-mail lizabbott@cox.net. You can also find information on our website: www.sandiegotroubadour.com

SUBSCRIPTIONS are available for \$30/yr. Send check payable to S.D. Troubadour to:

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

WHERE TO FIND US Can't find a copy of the San Diego Troubadour? Go to www.sandiegotroubadour.com and click on FIND AN ISSUE for a complete list of locations we deliver to.

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

SUBMITTING A CALENDAR LISTING
Email your gig date, including location, address, and time to info@sandiegotroubadour.com by the 22rd of the month prior to publication.

©2011 San Diego Troubadour.

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

DISTRIBUTION

Kent Johnson
Dave Sawyer
Indian Joe Stewart
Dan Long
Paul Cruz

PHOTOGRAPHY

Steve Covault
Dennis Andersen

WEB MASTER

Chris Clarke
Doug Walker

WRITERS

Ross Altman
Mike Alvarez
Peter Bolland
Lou Curtiss
Lyle Duplessie
Paul Hormick
Frank Kocher
Jim McInnes
Bart Mendoza
Mark Pulliam
Sven-Erik Seaholm
José Sinatra
Steve Thorn
D. Dwight Worden

Cover photo: Dennis Andersen
Cover design: Chuck Schiele

BACK COUNTRY JAMBOREE: BANJOS AND APPLES IN JULIAN

by Frank Kocher

It's September; the leaves are turning and it's time to pack up your fiddles, banjos, mandolins, and other wooden instruments and head to Julian for some down home music. The 41st Back Country Music Jamboree will be taking place at Frank Lane Park in Julian on September 17th and 18th. Though the festival has a new name this year, it will carry over its Banjo and Fiddle Contest, and entries are welcome. Presented by the Julian Lions Club and known for many years as the Julian Bluegrass Festival in various incarnations, it is considered to be the oldest such music get-together in the state and one of the oldest in the country. The event has been re-branded this year as the Back Country Music Jamboree to spotlight the range of talented performers who will be entertaining over the weekend, spanning not only bluegrass, but Americana, traditional, folk, and country styles.

"The goal was to expand the Americana flavor, while keeping the bluegrass roots, keeping the essence", said Eddie Kalish, Jamboree chairman.

"The festival started off in the early days as a banjo and fiddle contest, then became more of a bluegrass event. Back in its heyday it was a wild and wooly event, but it's calmed down since then. One of the nice things we have is open areas for people to jam. Last year we had a lot of people who brought their own instruments and were making music on their own."

In addition to the jamming area, there will also be many music-related vendors, and plenty of food. An estimated 3,000 music fans are expected over the two-day event, with proceeds going to benefit Lions Club charities.

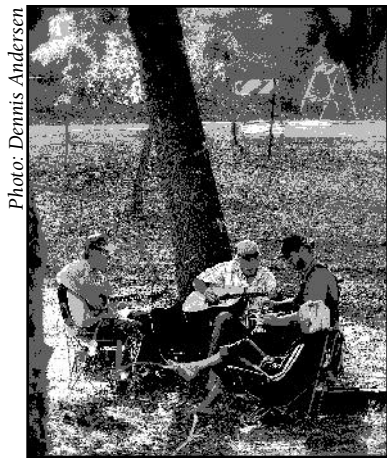
Things kick off each morning at 9am with competitions among banjo, fiddle, guitar, and mandolin players. There will be three expertise levels for each instrument, and prizes will include Taylor guitars and Deering banjos. Information about the con-

tests and entry fees are available at the festival web site (backcountrymusicjamboree.com).

The generous slate of six acts scheduled to perform on Saturday start with Heritage at noon, featuring the early American music of fiddler Larry Edwards and Chuck Preble on guitar, mandolin, banjo, and flute. Festival veterans Trails and Rails will bring their cowboy and train songs to the stage at 1pm, followed at 2pm by Shawn Rohlf and the Buskers playing Americana music like they do at the Hillcrest Farmer's Market every Sunday. Next up is gifted local country-roots singer/songwriter Sara Petite, performing with a trio. Her drummer and boyfriend Johnny Kuhlken passed away, sadly and unexpectedly in late May, but Sara is moving forward with solo and trio performances. At 4pm Chris Clarke and his band Plow will play their traditional and bluegrass songs, showcasing Clarke's singing and multi-instrumental talents. Saturday will wrap up with the Mark Jackson Band, another local country and Americana group that performs often in Julian and has garnered many award nominations for their live and recorded work.

After Sunday morning's competitions, there will be a Contest Winners Showcase at noon, with Julian's Cierra Smothers emceeing and handing out awards and prizes. An hour later, Folding Mr Lincoln will deliver the intimate, folksy harmonies of Harry and Nancy Mestynek, along with their ace band. Bluegrass fans will enjoy Oceanside's Taildragers at 2pm to lay down some serious chops. Next, Rick Shea will be combining his veteran country-roots singing and playing with stringed-instrument whiz Tom Corbett. The last act on Sunday will be at 4pm, when Susie Glaze and Hilonesome Band will perform. This L.A. area group has received a lot of recognition for its Appalachian roots music, bluegrass, and traditional songs.

Advance tickets (backcountrymusicjamboree.com) are \$35 for both days or \$20 per day, including parking. Children under 16



Jammers in Julian last year

get in free with a paid adult ticket; tickets at the gate are \$20 per day. Vendors interested in participating at the festival can also find information at the website.

The Jamboree is also the first event for the Julian Apple Days, which runs through the apple season until the end of the year. More than a few festival attendees will be feasting on the town's famous apple pie, worth the trip all by itself.

Many of the performers will be no strangers to regular festival attendees, or to the vibrant music scene in and around Julian. Kalish points out that there is good, live music at least two nights a week right next store to his office.

"Julian is a lively music town, with a good reputation for putting on music events." Based on event's tradition, the talent scheduled to appear, and the surroundings, it looks like this fall's Jamboree will be no exception.



Oasis

House Concerts

in Sorrento Valley

Because music should always be heard this way...

For more information, go to www.OasisHouseConcerts.com

NEXT UP...

Laurence Juber

Sat., September 10, 8pm.

The Oasis is proud to welcome back two-time Grammy winner and world-renowned master fingerstyle guitarist, Laurence Juber, as he'll be playing selections from his 17 albums, featuring beautiful originals, timeless classics, and some of your favorite Beatles tunes as well. Don't miss it!

Serving the Community Since 1962

7442 Girard Avenue, La Jolla, California
www.lajollamusic.com 858-459-3375

Private Lessons in Our Studios
Band & Orchestral Instruments by Eastman, Selmer, & Yamaha
Guitars by PRS, Taylor, Cordoba, Ramirez, & Samick
Sheet Music - Classical, Jazz, Popular, & Methods
Instruments from Around The World

KEV KEV's QUICKSTART™ GUITAR WORKSHOPS

CONCERTS • LESSONS
GUITAR & UKULELE WORKSHOPS

Beginning Guitar & Ukulele lesson. Specializing in KIDS and Adult beginners.
It's back to school season. Limited lesson spots! Reserve now. kev@kevmusic.com

SAT SEPT 17 WORKSHOPS
Beginning Ukulele \$25
12 p.m. - 2 p.m. Level: Beginner

Beginning Blues Guitar \$25
2:30 -p.m - 4:30 p.m Level Beginner/intermediate

VALLEY MUSIC
619-444-3161 Call to reserve.
1611 N. Magnolia Ave Ste. 310,
El Cajon, CA 92020
Take 8 east to El Cajon. Merge onto
the 67 North. Take Bradley Exit.
In the strip mall behind In&Out.

THURS SEPT 29 7 P.M.
Beppe Gambetta/KEV in concert
Italian Fingerstyle Guitar master. \$20 at the door.
Space is limited - call now to reserve tickets!
(619) 280-9035

NEW EXPRESSION MUSIC
4434 30th St., San Diego 92116
www.NewExpressionMusic.com

SAT SEPT 17 QUICKSTART™ UKE
Beginning Ukulele
12 p.m. - 2 p.m. Level: Beginner

Fingerstyle Ukulele
2:30 -p.m - 4:30 p.m Level Beginner/intermediate

Buffalo Bros. Guitars
Call to Reserve (760) 434-4567
www.buffalobrosguitars.com
4901 El Camino Real, Carlsbad, CA 92008
www.NewExpressionMusic.com

SAT OCT. 15 KEV CD Release PARTY AT COSMOS - LA MESA
FOR MORE INFO VISIT : www.KEVmusic.com



As Ken Graydon Lay Dying

by Ross Altman

Forgive me, Ol' Pard, but I want to get this one in for you before your great heart stops beating. Something in me rebels against the thought of writing in the past tense of a man who is larger than life, "a genial bear of a man" who has inspired as many songs as he has written, who represents the last of the dying West, and perhaps the last of the just, and proves every day that as long as the sun sets in the West, there will be a cowboy to watch it go down.

You have been that cowboy for me. Oh, I know you tried to fool us modern sodbusters and "Death Valley 49ers" by writing songs of the sea too, like your classic "Whaler's Tale," and even train songs like your "Coyote Special," but we both know where your heart came from – the days when your father was a working cowboy in Seligman, Arizona during the 1920s, from whom you inherited your love of horses, boots, and saddles. So humor me, Ken, and let me hold off on the sails and rails for a few minutes. You were a man who wore many hats, but your cowboy hat fit best. I hope Phee doesn't mind, either.

Ken and Phee (Ken Graydon and Phee Sherline) are rarely seen apart; they appear almost like one musician with two instruments – she plays the hammer dulcimer and he plays a big 12-string guitar – matching his booming bass voice with its powerful bass runs. Ken doesn't play anything "fancy on a stick," as Woody Guthrie once described his own playing, just the right chord and the right strum at the right time, always keeping the song and its story front and center.

Ken is the spiritual godfather of Songmakers, the quintessential folk singer/storyteller who could always turn a good yarn into a good poem or song. Nothing was off limits; even his own brain cancer inspired this rattling good cowboy poem about every debilitating side effect of the medications that would hopefully save his life:

MEDICINE TALK

by Ken Graydon, January 2011

While reading through the warnings
Of these pills I take each morning,
The feeling comes aborning
That something is awry.

For that which happens to you
As each slowly courses through you
Can cause a sort of voo-doo
When they join and multiply.

For each new medication
Seems to add more information
That further ingestion
Could bring consequences dire.

And as though this weren't enough
When the going's really tough
They'll make it rather rough
'Cause then they'll get together and conspire.

Levetiracetam can run antic
It can sometimes leave you manic.
It can cause attacks of panic,
Make you hear things that aren't there.

It's designed to ward off seizures
Which can sneak up in your leisure
But it's dangerous for geezers
For their complications flare.

It can cause hallucinations
And other aggravations
Such as hyperventilation.
Insomnia comes in rollers tidal.

Fevers, chills and rashes may come visit
And you start to wonder "Is it
Time to bite the biscuit?"
It can make you suicidal.

Famotidine's for fighting reflux
Which is similar to upchucks
And I can tell you, it sucks

When a belch disturbs your sleep.

Use caution if you're older
For it tells you in the folder
That consequences then grow bolder.
They're enough to make you weep.

And then there's Dexamethasone.
This one goes right for the bone.
If you're osteoporosis prone
It helps you on your way

Along with fever, seizures, chills
A myriad of mental ills
Like weakness, sadness, losing wills,
All for a moderate co-pay.

It says there that your bones might break.
Perhaps your back and head could ache.
It might at night keep you awake
Or give you indigestion.

Do not despair. It's no upsetter
For the statement's made in big bold letters.
It's all designed to make you better.
Now, have you any questions?

Posted by DeathValley49ers

Ken was born October 30, 1933, in Long Beach, California, and grew up in Bakersfield and Delano, where he raised and trained horses with his father, though, as he put it, he had enough sense not to ride a bronc or a bull in rodeos. His mother designed the family home, an adobe ranch house she filled with Indian and Mexican pots and artifacts, in the San Joaquin Valley north of Bakersfield. In addition to horses, the family raised cotton and olives.

I first met Ken and Phee at the Claremont Spring Folk Festival in the 1980s, where year after year we would share the closing ceremonial sing along on their outdoor stage. Ken did workshops on cowboy songs, of course, but also railroad songs and sea shanties. Not surprisingly for this cowboy poet, he was particularly devoted to shanties of the West, observing that most songs of "the sea" came from the Atlantic. He tried to balance the books by adding songs from the Pacific.

But unlike many cowboy poets and singers, Ken gave his Southern California roots away by not turning his nose up at the counterculture that set him apart from your typical lasso spinning, guitar slinging western bard. On the contrary; he celebrated it in one of his best songs – "It's Time to Start Singing Again."

He wrote songs in the sixties that prodded the conscience of the nation

And the words that he chose to use mirrored our own indignation

And some called him Bobby and some called him PhilOr Richard or Johnny or Len

Now the voices have changed but the message sounds clear

It's time to start singing again.

(Chorus)

So give me your words. Tell me what's on your mind

Show me what needs to be shown

Come raise up your voices and pour out your song

Let me know I'm not singing alone.

From Selma to Birmingham, Chicago, New York and Seattle

He sang us the news and the hopes and the fears of the battle

'Til it blew in the wind and it hammered and rang

And the whole land was singing and then It shimmered and echoed and faded away

Now it's time to start singing again

Now the years have gone 'round and the circle's come full in its turning

And it's time to be heard while liberty's torch is still burning

For there's power in music that can't be denied

And it comes 'round again and again

But no one can listen if nobody sings

So come and start singing again.

(transcribed from Ken's website.

Ken Graydon once said that the cowboy and sailor have a lot in common. They both live outdoors and use the stars as landmarks. He's been collecting and writing songs of the sea for years, noticing that most of the sea songs are based in the Atlantic. He's put some exciting Pacific sagas to music and collected songs from this ocean that are often quite different from their Atlantic counterparts. (source: www.kengraydon.com) Here is one that has traveled around a good deal, based on a true story recounted by San Francisco whaling captain Charles Melville Scammon from the California Gold Rush:

A WHALER'S TALE

Words and Music by Ken Graydon
(Recorded by Tom Lewis.)

I signed aboard this whaling ship, I made my mark it's true,

And I'll serve out the span of time I swore that I would do.

But I'll not man your boats again, though you cast me in the sea,

For I tell you sir, them fish can think as well as you or me!

Just yesterday the lookout's call had bent us to our work,

I took me place like all the rest, I'd not be one to shirk;

Now 13 men's been drowneded, and no more of them we'll see,

I'd take an oath, them fish can think as well as you and or me!

We pulled our boats abreast the pod, the steersman took his stand;

He had no time to make his throw, when the oar flew from my hand,

Just then a great fluke smashed our boat, that whale I didn't see,

But I believe them fish can think as well as you or me!

For then them whales destroyed our boats, they rammed them one by one;

They stove them all with head and fluke and after they was done,

We few poor souls left half-alive, was clinging to debris,

I'd stake my life them fish can think as well as you or me!

The way them whale fish went for us, it seemed as though 'twas planned,

For each one had his target boat, they played us man for man;

Just knowing' now they think so clear, my heart says let them be,

I swear to God them fish can think as well as you or me!

Now John is blind, Jim's lost an eye and Caleb's lost below;

My leg will heal but other men no more aloft can go,

So I'll not man your boats again though you drown me in the sea,

For I tell you sir, them fish can think as well as you or me!

According to Ken's wife Phee Sherline, who detailed the song's origins for the Mudcat website, Scammon's book (1875), *The American Whale Fishery* is a notable work. I believe he also wrote a book with a title similar to *Marine Mammals of the Pacific*, which was considered a definitive text. Ken's song is fiction but tells what possibly could have happened when Scammon entered the lagoon.

Ken rides one other hobby horse that must be mentioned to let those outside of his wide circle of friends have some measure of the man: Before he was diagnosed with brain cancer last year Ken

Photo: Steve Covault



Ken Graydon

continued to write and perform but spent much of his time "wrangling a different kind of horsepower – cars. His specialty is wiring hot rods."

As a matter of fact, his skill as a mechanic served him well as a folk singer too, for when Ken and Phee took their show on the road in their sturdy one-room motor home, Ken was always able to keep their performance dates by keeping their "horse" in optimal running condition. While Phee would work up their bookings on the computer, Ken would work on the engine, brakes, and whatever else needed fixing to get them there.

A master storyteller and craftsman with words and music, as well as horses, ships, and steam engines, Ken took his deadly illness and subsequent radiation and chemotherapy as one more challenge to write about. With the telltale meter and internal rhyme scheme of the cowboy poet, he addressed his own mortality with the same clear-eyed sense of humor and down-to-earth honesty that speaks to his innate strength of character.

To sum up, Ken Graydon is a mensch, dying with the same quiet nobility with which he has always lived. In this wonderful poem, one may easily imagine Tevya talking to God, if Tevya had worn a cowboy hat:

NUFF!

by Ken Graydon, December 2010

Now we've all heard the word that the almighty Lord

Doesn't send you a thing you can't take.

Just reach down inside and you'll find he'll provide

What you need to succeed some bad break.

If you sit there and whine you'll be sure to resign

And that will be no use at all

And I've often heard said that what don't make you dead

Makes you stronger when your back's 'gainst the wall

For each tribulation there's a grand explanation.

That it's left up to you to discern

And sooner or later in the depths of each crater

There's some wonderful secret to learn.

No use in cryin'. You've got to keep tryin'.

The answer just lies deeper down.

When He hands you a big'un if you keep on diggin'

There's some treasure deep down to be found.

I know men of faith say whatever he sayeth Comes true when you've shelled to the cob

And he's give me this task for which I did

not ask

'Cause he figures I'm up to the job.

Considerin' this matter I guess I should be flattered.

I s'pose most men more pious would be.

But, sisters and brothers, if I had my druthers

I wish he'd quit braggin' on me!

Ken, from now on every time I sing a cowboy song, a sea shanty, or a railroad song, I'll hear your voice too, and to quote a great songwriter, I'll know I'm not singing alone. Adios, Ol' Pard, and thank you for a lifetime of trails, sails, whales, rails, and tales.

This piece was written and posted for FolkWorks on July 29, the day before Ken passed away from metastasized melanoma July 30 around 7pm. Phee had just sent out a cancellation notice for the annual campout folk music gathering scheduled for that same weekend. I strongly believe that Ken was trying to hang on for one more campout and despite the cancellation, about 20 members of Songmakers showed up to "sing Ken back home." Phee also tried valiantly to read my words of appreciation to Ken, but he went into a coma the night before, and we can only guess if Ken received any of our words and music. Our favorite singing cowboy was surrounded by a loving family (Phee and their three children), friends, and attentive hospice caregivers. He died as he had lived: with dignity. Ken was a local hero – and a national treasure..

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and speech. He now sings around California for libraries, unions, schools, political groups, and folk festivals. You can reach Ross at Greygoosemusic@aol.com

REPRINTED FROM FOLKWORKS WITH PERMISSION (www.folkworks.org)

Photo: Phee Sherline





Recordially, Lou Curtiss

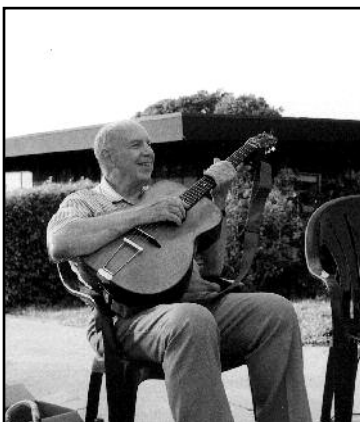
WHAT I REMEMBER ABOUT THE SAN DIEGO FOLKSONG SOCIETY

Someone asked that I do a bit on the San Diego Folk Song Society and I have been in and around that organization since about 1958 or so (or at least 1958 was when I first went to a meeting). I had just been struck with a case of Folksore-itis with some country western thrown in and heard about this group that met in each other's homes and made music. I guess Sam Hinton, who helped to start the organization had moved on, but that first time out I met Johnny Walker, Ed Cormier, Reed Moran, and several other faces that I would see again later.

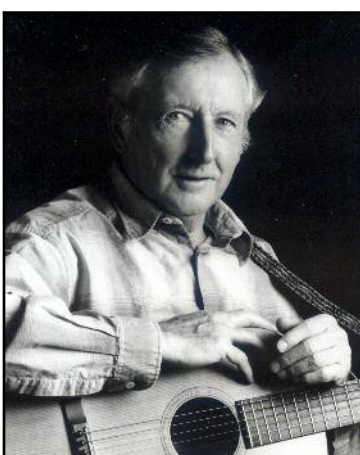
1959 and 1960 was my great trek to New York City to become famous (which I didn't) but I got to go to the Newport Folk Festivals those two years, washed dishes at the Gaslight Cafe and for a short time at the Fat Black Pussycat (both Greenwich Village folk clubs) and when I got back to San Diego in the summer of 1960 there was still a San Diego Folksong Society with most of the same people and when I went out to San Diego State the next year I met Curt Bouterse and we started

a branch of the Folksong Society out there. A lot of the people in that group were also in the original Folksong Society (or at least came to some meetings of both), including Wayne Stromberg (fine blues guitar picker) and his brother Warren (old timey banjo picker); folk songster Corkey Woerner (who was the original SDSFSS president and later on the SDFSS president); Nicolette Axton who played fine old Carter Family type stuff; Larry Murray who played dobro with the Scottsville Squirrel Barkers Bluegrass Band and who later went to Hollywood and formed a band called Hearts and Flowers; and Clark Powell who played the dobro and five-string banjo in a group called the Kern County Boys. Clark also played music with Wayne Brandon and Ray Kellog (lots of Roy Acuff stuff) and sometimes he and I played music together.

The San Diego Folksong Society got so big at one point that besides the group at SDSU, it split into about three groups that met three times a month. So there were four meetings to go to each month. I was traveling during the 1960s so I was in and out of contact with the Folksong Society. They put



Sam Hinton



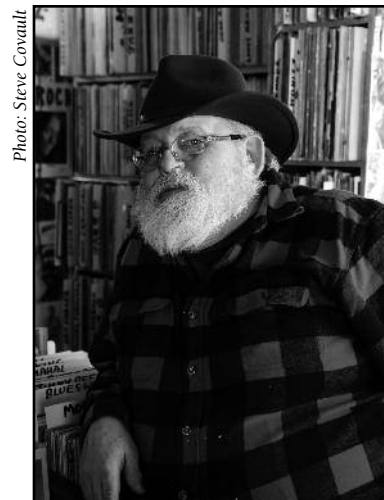
Johnny Walker

together a Folk Festival in 1965 out at Cal Western University in Point Loma featuring Hedy West, Sam Hinton, Stu

Jamieson, Bess Lomax Hawes, and the Kentucky Colonels (that location is where Point Loma College is today). When we started our own series of festivals in 1967 they were always a help. Along about the early '70s I remember Sandy Dutkey becoming an important wheel that kept the Folksong Society turning, and John Slaughter came along about that time too. By that time I was getting more involved with the SDSU Folk Festival and Folk Arts Rare Records, so I don't remember much about the inner workings of the Society. I have been voted a lifetime honorary membership five times over the years and members of the Society have been lifetime working partners in the San Diego folk scene. I can't imagine a San Diego folk scene today without memories of Johnny Walker, Ed Cormier, Reed Moran, and later of course Tanya Rose. Also of course there's Sam Hinton who got the whole thing off the ground. For well over 50 years there's been a SAN DIEGO FOLKSONG SOCIETY, which has become important part of the city's music scene. May it continue for many years more.

LOU CURTISS SOUND LIBRARY DIGITIZATION PROJECT BENEFIT

On Sunday, October 2, I'm hosting a special live edition of my JAZZ ROOTS radio show that will take place at the music Auditorium on the San Diego City College campus. It'll be my 25th year doing JAZZ ROOTS at KSDS and this one will feature a special live show



Lou Curtiss

with Yale Strom and Hot Pastromi, the San Diego Cajun Playboys, Chet and the Committee Blues Band, John Bosley & Jeffrey Joe, Allen Singer and Dane Terry, and Nathan James, with more to be announced. Don't miss this show and help with compiling the digital copies of tapes made at the San Diego Folk Festival, The Adams Avenue Roots Festival, the Adams Ave Street Fair, the San Diego Blues Festival, concerts and workshops and banjo and fiddle contests that I have been involved with. Copies will go to a special Lou Curtiss Collection at The Library of Congress and also to the UCLA Department of Ethnomusicology and hopefully an eventual Folk Life archives here in San Diego.

Recordially
Lou Curtiss

MOZE Guitars
619 698 1185

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

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

Located in the La Mesa Village
mozeguitars.com

FOLK ARTS RARE RECORDS
est. 1967

Old time • folk • blues • jazz,
show tunes • rhythm & blues
rock & roll

And a vast
inventory of
vinyl and
78 rpm records!

2881 Adams Ave • Open 7 Days
619-282-7833

**SAN DIEGO FOLK HERITAGE PRESENTS
A MUSICAL ODYSSEY**

BORDER RADIO
Sat., Sept. 10, 7:30pm
San Dieguito Methodist Church
170 Calle Magdalena, Encinitas
\$18 (members: \$15)

**AN EVENING WITH
PEGGY, CICI, & LISA**
Sat., Sept. 24, 7:30pm
San Dieguito Methodist Church
170 Calle Magdalena, Encinitas
\$18 (members: \$15)

Further information: www.sdfolkheritage.org • 858/566-4040

COUPON
Bring this coupon to any SDFH event to receive one member-priced ticket.
Expires: November 30, 2011

THE JULIAN LIONS CLUB PRESENTS

41st Back Country Music Jamboree & Banjo Fiddle CONTEST

HERITAGE ★ SARA PETITE
TAILDRAGGERS ★ TRAILS & RAILS
FOLDING MR. LINCOLN ★ MARK JACKSON BAND
CHRIS CLARKE & PLOW ★ RICK SHEA/TOM CORBETT
SHAWN ROHLF - BUSKERS ★ SUSIE GLAZE & HILONESOME BAND

**Saturday & Sunday
September 17 & 18, 2011**
Saturday: 9am To 6pm
Sunday: 9am To 4pm

Frank Lane Park - Julian CA
backcountrymusicjamboree.com

**Tickets: \$20.00 (per day) / \$35.00 (both days)
\$15.00 (per day) // before Sep. 1st, 2011**
Children under 16 - Free admission with paid adult ticket
All proceeds benefit Lions Club Charities



Fanny, Nook & Cranny Jumpin' in a Time of Jive

by Lyle Duplessie

On the surface Fanny, Nook, and Cranny appeared to be no more than a premiere local lounge act of the mid to late '70s. It went far deeper than that, however. This little combo specialized in recreating the music of great American artists from the '20s, '30s, and '40s. Though the group covered the contemporary music of the day, its claim to notoriety was how it reached into the past for its soul and inspiration. The works of Fats Waller, Dizzy Gillespie, Bessie Smith, Duke Ellington, the Boswell Sisters, and so many more of the great singers, players, and songwriters sandwiched between the Roaring '20s, the Great Depression, WWII, and the early post-war years, were the mainstay of Fanny, Nook, and Cranny. With their quirky, upbeat, and updated renditions of classic American musical gems, Fanny, Nook, and Cranny provided patrons with not only fine entertainment, but also a musical history lesson.

The core of Fanny, Nook, and Cranny was comprised of guitarist Kent Johnson and flutist Maxine Sherman. At the time, Johnson was a recently discharged sailor from the aircraft carrier Kitty Hawk and one-time lead singer for the navy's Western Pacific Fleet's rock and jazz band. Sherman was a formally trained musician who had studied at Juilliard. Both met while band members of friend Craig Ingraham's band, Freedom Quest, which included a young David Benoit on keyboards and a teenage Bill Richardson on violin. When Freedom Quest broke up in 1973, Johnson and Sherman attended Mesa

College as music majors and began their collaboration as the duo Kent and Maxx. They became regulars around town, playing venues as diverse as the upscale Springfield Wagon Works in Kearny Mesa to the seedy Apartment beach bar across from the then-derelict Mission Beach roller coaster.

Duos are limited to what they can do. That's even the case with a very good duo like Kent and Maxx. In 1976 the duo became a trio with the addition of bass player Barry Rekoon. With this change came the need for a new name. Thus, Fanny, Nook, and Cranny was birthed. The trio's name actually came by way of a rewritten lyric from a crazy Christmas carol penned by Johnson and his old friend José Sinatra a couple of years earlier.

Johnson recalls the period when Fanny, Nook, and Cranny came into being. "In the years just before disco, there were few dance bands around town. Bands were always playing to an audience, so every band that was successful also had to put on a good visual show. A band's music and stage presence had to be unique. They also had to inject a lot of in-between-the-lines humor in their shows. My favorite local bands that blended these aspects real well were O.D. Corral, Montezuma's Revenge, and Thunder Bolt the Wonder Colt."

Fanny, Nook, and Cranny was known for its hysterical, infectious blend of class and irreverence as well as their mastery of the double-entendre. Even though the band had great stage presence and put on memorable shows, it was always the music that mattered most to its members. They were all drawn to the popular sounds and songs of a nearly for-



Kent Johnson and Maxine Sherman

gotten era — ragtime, jazz, jug band, blues, and sultry torch ballads became the substance of the band's repertoire. Many of those songs had been a part of each member's musical baggage, but at this juncture they all became committed students, exploring this music even deeper. You could often find them at Lou Curtiss' old Folk Arts digs on Fifth Avenue, mining for the songs they would be performing a few days later. They soon became experts on these songs, artists, and the times reflected in its representative music.

As for the competition, only one other local band had a similar vision. That band was Stone's Throw. Johnson remembers the two groups sharing a good-natured and supportive rivalry. And even though both bands might cover the same musical territory, their interpretation and delivery could be quite different. Stone's Throw presented very cool and laid-back renditions, whereas Fanny, Nook, and Cranny made the same songs swing and jump.

Between 1976 and 1979 Fanny, Nook, and Cranny became well-known regulars around town. As a mere partial listing, they performed at the Mandolin Wind in Hillcrest, Jose Murphy's in Pacific Beach, Quinn's Pub



Jack Johnson, Maxine, and Kent



Barry Rekoon, Maxine, and Kent

in Bird Rock, Dick's at the Beach in Solana Beach, Harpoon Henry's on Shelter Island,

Jeremiah's Steak House in Rancho Bernardo, the Heart of Europe in La Jolla, and the Triton Restaurant in Cardiff. When they weren't playing taverns and restaurants, they were busy putting on shows at private parties, political fund raisers, and casuals. They even appeared on the Gong Show in June, 1977. Out-of-state gigs included a stint at the Holiday Inn in Lubbock, Texas, and a New Year's Eve at the Hotel El Tovar at the Grand Canyon, South Rim.

Things were looking real good for the band when they got a call to play an extended gig at the Inn at the Park in Anaheim. This hotel was part of the Disneyland Hotel Chain, and with a bit of luck they could be regulars with salaried positions, health benefits, a retirement plan, and the whole shebang. With optimism on high, the band moved up to Anaheim. Everything was going fine until one night a hotel chain executive heard the band in one of its frisky moods. He took offense to some of the between-the-lines off-color banter going on between the band and the audience. What went over well in San Diego fell like a lead zeppelin within the family confines of a Disneyland hotel venue. In short order they were given their walking papers, were out of jobs, and stranded out in the Orange County wastelands.

Soon after the dispirited band finally staggered across the San Diego County line, they decided to call it quits. Once again Johnson and Sherman regrouped around each other. Between 1980 and 1981 they performed in town as the duo, Two the Maxx. Shortly thereafter Sherman left San Diego, leaving Johnson to go solo.

Though the whereabouts and welfare of the other Fanny, Nook, and Cranny members can't be clearly ascertained, Kent Johnson is still as creative and effervescent as ever. He put in years of solo work, collaborated as one head of a two-headed serpent with his old comrade José Sinatra, and eventually married his wife, Liz Abbott. He continues to be a friend and supporter to local musicians. Finally, he remains a major asset to the local music scene as an indispensable member of the Troubadour family.

This article is reprinted from the San Diego Troubadour, July 2003.




SATURDAY - SEPT. 10TH 2011

THE JAZZ88 OCEAN BEACH MUSIC & ART FESTIVAL

Newport Ave. Between Cable St. and the Ocean Opens at 10AM

8 STAGES 23 BANDS 80 FINE ARTISTS

DR. JOHN AND THE LOWER 911

DR. LONNIE SMITH • CHARLIE MUSSELWHITE • DONALD HARRISON QUARTET
CHARLIE SHOEMAKE QUARTET • MUNDELL LOWE • ROBERT WALTER QUARTET
WAYNE WALLACE LATIN QUINTET • CHARLIE HUNTER • HOT CLUB OF COWTOWN • MARK McGRAIN & PLUNGE
GENE PERRY'S SALSA ORCHESTRA • STYLETONES • ALLISON ADAMS TUCKER with JOSH NELSON • THE MLK COMMUNITY CHOIR
JAZZ88 ALLSTARS • ESP • NATHAN JAMES TRIO • DANNY GREEN QUARTET • JANICE EDWARDS • STEPH JOHNSON
SAN DIEGO SCHOOL FOR THE CREATIVE & PERFORMING ARTS • MISSION BAY HIGH SCHOOL DIXIE JAZZ BAND

NICK'S AT THE PIER • WINSTON'S • GALLAGHER'S PUB • HODAD'S • THE HARP

OB PIER MAIN STAGE • COMMUNITY STAGE • ELECTRIC LADYLAND

CRAFTS & FOOD VENDORS

Discounts at OB Restaurants with Festival Wristband • Kids 12 & Under Free • 21+ at Selected Venues

VIP Packages Available

TICKETS \$30

For Tickets and Info

WWW.OBMUSICFEST.ORG

or Call 619-388-3037























Joyce Rooks Find Ways to Express Herself

by Mike Alvarez

Joyce Rooks smiles warmly and frequently as she reminisces on the patio of Ducky Waddle's Emporium, a business she owns with her husband Jerry Waddles. Located adjacent to Lou's Records, the Emporium is a kind of shrine to popular culture and kitsch, generously stocked with books, posters, comic books and unusual gift items. It also serves as an art gallery and a focal point for the local creative community. Live music performances and workshops of all kinds are held there on a regular basis. It's a pleasantly overcast late summer morning in Leucadia, and Rooks fondly recounts her adventures as a musician, punctuating many of them with her easy laughter. Although she is primarily known as a pioneer of the cello in non-classical settings, she has found a multitude of ways to express herself throughout her creative life. Interestingly, she reveals a certain envy at people who do only one thing and get really good at it. "I never considered myself a virtuoso. I've never been in a position where I could do nothing but practice for 8 hours a day. I've always had to have a job, mainly because I have no interest in being a starving musician!" Yet she has made a tremendous reputation for herself doing what she loves, be it playing the cello, singing, composing music, fronting a band as a guitarist and vocalist, or creating and teaching about her beloved glass jewelry, this latter pursuit being a particularly strong passion. She teaches at the UCSD Craft Center and makes regular trips to Tucson to participate in a craft show. She cheerfully confesses, "I love glass!" Although no one else in her family played an instrument, Rooks recalls that the house was always filled with music. Her mom played all kinds of records, including jazz, country music and the classics. "I remember the impression (Prokofiev's) 'Peter and the Wolf' and (Tchaikovsky's) 'Nutcracker' made on me." While she has lived in Southern California for most of her life, she is a native of Baltimore, and it was there that she first witnessed an orchestral performance. Then six years old, Rooks enthuses that "it was the first time I had ever seen violins playing live and I fell in love." Her musical education started with piano lessons, but the absence of one in the house proved to be problematic. Luckily, her school offered alternatives. "I wanted a violin, but by the time they got to my name they were out of them. So the teacher assigned me the cello, saying that I had

'good cello hands'." It turned out to be a fateful meeting of player and instrument, as the cello would become her lifelong companion. From the ages of 12 to 18, she took private lessons from a distinguished teacher named Irving Lipschultz and played in youth orchestras. When the family relocated to California, she joined the Meremblum Junior Symphony in Los Angeles. A result of her early exposure to different musical genres was a fascination with a variety of styles. Even while playing the cello throughout junior high and high school, she recalls that "Led Zeppelin and Jimi Hendrix were big at the time and everybody who was cool played the guitar. So I wanted one." She acquired her 6-string skills by learning to play Neil Young songs. "There was a great mix of everything on L.A. radio back then. Rock, country, R & B...we got exposed to a lot of stuff." This served her in good stead, as she would be called upon to play in many different musical situations. Yet she would always keep in touch with her cello, bringing it out to play the occasional Bach piece every now and then. As Rooks brought the instrument into other realms, she found herself taking point in a movement of cellists whose groundswell is still building to this day. "There weren't any cellists doing what I did until ELO (the Electric Light Orchestra). I felt like a loner with a cello!" Of course, nowadays there are artists like Zoe Keating, Erik Friedlander, Melora Creager, Eugene Friesen, and Lindsay Mac who are putting their big fiddles in the spotlight. Rooks' first serious attempt to rock with her cello was with a band called Wait For Nothing, with whom she toured The Netherlands and Germany. "It was my first time using a pickup, amplifier and stomp boxes (effects pedals)." As the 70s unfolded into the 80s, punk, new wave, reggae and ska ascended in popularity, and Rooks was in the thick of things. It was during this time that her abilities as a guitarist and vocalist came in handy. She played ska and reggae with The Trowers ("where I learned to play on the off-beat"), and The Ideals. An all-female punk rock outfit with the eyebrow-raising name The Cockpits also counted Rooks as a member, and she stayed in the lineup when they morphed into a more mentionably monikered group called The Dinettes. She sang backup onstage and in the studio for local legends, The Penetrators (who recently received a lifetime San Diego Music

Award). Of their release "A Sweet Kiss From Mommy", she emphatically asserts, "that's not my butt on the album cover". She hit the road with them and shot a professional music video in Los Angeles when they were being courted by A & M Records. Her vocals can be heard on an album by Carla Olson, "the female Tom Petty", which featured such notable players as Nicky Hopkins and Percy Sledge. More importantly during this time, she started The Joyce Rooks Band, a versatile ensemble whose sound encompassed the worlds of rock, pop, R & B and reggae. A live recording of a local 1983 gig at Bodies offers solid proof that they put on a tight, fun show. With all of these groups, she was able to play the most popular San Diego nightspots like The Zebra Club, The Spirit Club, The Casbah and The Roxy Theater in Pacific Beach, often sharing the stage with top local acts like DFX2 and Four Eyes. Rooks' experience in the world of music isn't limited to the artistic side. "I used to work at Tower Records across from the Sports Arena as a receiving clerk and a buyer". While living in Los Angeles, she was employed at the iconic Capitol Records building, working in the marketing department. It was during this time that she was able to meet luminaries like Paul and Linda McCartney and Richard Thompson. Because of her well-rounded background in all things musical, she has an insightful perspective on things. When comparing the music scenes of San Diego and Los Angeles, she says with no uncertainty that "San Diego has more of a cooperative scene. We're more likely to support artists that we like as opposed to L.A., which is more competitive. It's kill or be killed." But none of that has dampened her enthusiasm for composing and performing. In recent years, she has played with Cindy Lee Berryhill as well as with David J, the bassist from Bauhaus and Love & Rockets. Their duo act, Cabaret Oscuro, has done a fair bit recording and touring. Nowadays, she has teamed up with North County artists/musicians Marcelo Radulovich and Jim Call.

Photo: Kyle Cassidy



Joyce Rooks

Their trio, Nicey Nice World, has a rather unique process for creating music. Rooks describes it as "almost backwards", in that they improvise first, then pick the most interesting parts as the basis for their compositions. One of their websites proudly states, "We never practice. We only perform. We embrace accidents, glitches and equipment failure which, rather than impede, inspire." Quite spontaneously, she quips that their music might be labeled "Not Jazz", in reference to its improvisational nature but unconventional sound. Despite being in high demand, Rooks' busy schedule has not precluded her from making her own music. She has embraced modern technology, combining it with her many talents to create an engaging body of work. By year's end she intends to officially release

her solo compositions. It will be the first release under her own name since 1983, when she came out with a red vinyl 45 rpm single called "Top Secrets". This new collection will feature the sounds of electronica, soul, reggae, pop, rock and classical music. She wields these tools of her trade with a steady hand, juxtaposing rhythms and textures in surprising ways. Her grooves are solid and sometimes complex, topped off with well-crafted melodies. The moods tend toward the hypnotic and danceable, resulting in music that is both sophisticated and accessible. It works on a number of levels. Her longevity as a multifaceted creative artist lends her work a depth that cannot be faked. Whether working on her own or with like-minded collaborators, Joyce Rooks is the genuine article.

New Record Available Now



- | | |
|--|------|
| 1. Cordoue (alt) | 2:20 |
| 2. The 4th of July (alt) | 3:50 |
| 3. Pale Moonlight Blues (alt) | 3:01 |
| 4. High on a Mountain (alt) | 3:31 |
| 5. Midnight on the Sherry Deep (alt) | 3:39 |
| 6. East Virginia Blues (alt) | 3:49 |
| 7. And Going Away (alt) | 3:49 |
| 8. Havana (alt) | 3:55 |
| 9. City Create Belle (alt) | 5:05 |
| 10. This Morning I Am Here Again (alt) | 4:03 |
| 11. The L&N Don't Stop Here Anymore (alt) | 4:10 |
| 12. Short Life of Fenchel (alt) | 3:45 |
| 13. Tempest Station (alt) | 7:07 |
| 14. Billie Holiday on the Great Divide (alt) | 3:44 |
| 15. Wrecking (alt) | 2:54 |

Produced, recorded & mixed by Jeff Berkley
at Berkley Sound, San Diego, CA
Mastered by Gavin Lurssen
at Lurssen Mastering, Hollywood, CA

www.chrisclarkemusic.com

James Cotton

Sunday, Sept. 18, 6pm
5790 Armada Drive, Carlsbad, CA
www.MuseumofMakingMusic.org

MUSEUM OF MAKING MUSIC



PHIL HARMONIC SEZ:

Let us raise a standard to which the wise and honest can repair.

— George Washington

Bowed Instruments & Bows
Adjustment • Repair • Rehair

Jim McAlexander
Cell: (619) 850-8999

New Expression Music
4434 30th St.
San Diego, CA 92116



70 PANELISTS • 150 BANDS • 15 VENUES

SAN DIEGO

MUSIC THING

MUSIC CONFERENCE AND FESTIVAL
RUB ELBOWS WITH INDUSTRY GAME-CHANGERS
GET THE INSIDE TRACK ON THE LATEST INDUSTRY DEVELOPMENTS

SCHEDULED PERFORMANCES BY
DALE EARNHARDT JR JR
CRYSTAL ANTLERS • TELEKENISIS
NICO VEGA • THE DONKEYS • EXENE CERVENKA
THE SILENT COMEDY • LITTLE HURRICANE
CATTLE DECAPITATION • SAINT MOTEL • ABE VIGODA
DAVILLA 666 • GOBBLE GOBBLE • ANDY CLOCKWISE
COLD SHOWERS • BLACK WHALES • RAFTER • CUCKOO CHAOS
THE NERVOUS WRECKARDS • STEVE POLTZ
JAIL WEDDINGS • YELLOW FEVER • HYENA
BART DAVENPORT • GRASS WIDOW • THE FRAIL
PLUS 100 MORE!

SEPTEMBER 9TH-10TH 2011
Proceeds to Benefit the San Diego Music Foundation.

TICKETS AVAILABLE ONLINE NOW!
Artists and panelists subject to change.

www.sandiegomusicthing.com

San Diego CityBeat, THRILLCALL, ASCAP, OCWEEKLY, V-Reporter, PACIFIC, THE ROXY THEATRE, 102.1 KPFM, MUSIC COLLECTION, SONY, 94.9, EMPIRE, PW NIGHT&DAY, muve MUSIC, SESAC, NUG, L.A. RECORD, NOISE POP, sleeping giant, BNT, Taylor, KRUEZ, 91X, BLUE MOON, SANDIEGO.com



QUEEN BEE'S
ART AND CULTURAL CENTER

**3925 OHIO ST
IN NORTH PARK**

SOCIAL HALL MUSIC DANCE

WWW.QUEENBEESSD.COM

Lessons • Instruments • Accessories • Repairs • Meet ups • Jams • Workshops

New EXPRESSION MUSIC
Northpark • Normal Heights
4434 30th Street, San Diego, CA 92116
619-280-9035
We offer Lessons for Violin, Cello, mandolin, Banjo Guitar, Voice...
See our website for details.

BACK TO SCHOOL!
Stentor Student Violin Kits
Buy Now and Save!

We offer Student outfits for violin, viola, and cello. Each includes the new instrument, a protective case, bow and rosin.

VIOLIN KITS	VIOLA KITS	CELLO KITS
1/4, 1/2, 3/4	any size kit	any size kit
\$149.99 (Save \$20!)	\$199.99 (Save \$30!)	\$669.99 (Save \$30!)

Since 1960, more than 350,000 young musicians have begun their musical careers with Stentor student instruments. Call us and reserve your instrument now!

Broken Instrument?
We have on site instrument repair and set-up. Make that vintage instrument play like a new one!

September Events
Thursday, Sept. 29th 7 p.m.
BEPPE GAMBETTA- Italian Guitar Virtuoso
Plus San Diego Harp/Guitarist/Fingerstyle Guitarist KEV.
Tickets: \$18 advanced / \$20 at the door.
Limited seats! Reserve now.

WWW.KEVMUSIC.COM
WWW.BEPPEGAMBETTA.COM

www.NewExpressionMusic.com

Buffalo Bros. Guitars

We have an entire department dedicated to Electric Instruments, amplifiers, and effects pedals.
On site instrument repair and set-up. Top Brand name Instruments.

www.buffalobrosguitars.com
4901 El Camino Real • Carlsbad, California

Offering the finest in new, used and vintage stringed instruments since 1971

760-434-4567

QUICKSTART UKE
Fingerstyle Ukulele & Beginning Uke 10
Call store for details

Fun Ukulele Workshops!
Sunday, October 2. SIGN UP NOW! LIMITED SPACE
NORTH COUNTY CARLSBAD



A STELLAR LINEUP AT THE Jazz88 Ocean Beach Music & Art Festival

by Bart Mendoza

Ocean Beach has a lot going for it, from the terrific weather and beachfront views to the wonderful people, but one of the nicest things is the many open air events held in the community, such as the annual Jazz 88 Ocean Beach Music and Art Festival. Taking place this year on September 10, for fans of straight-ahead Jazz, Latin Jazz, blues, and funk, it just doesn't get better. Now in its sixth year, the 3,000 capacity event has grown into one of Southern California premier festivals.

While many media outlets tag their logo onto various events merely for the publicity, that is not the case here. Iconic local radio station Jazz88.3, at San Diego City College, is involved from top to bottom, even having their own Jazz 88 All Stars perform. The band features drummer and on-air personality Barry Farrar Jr., perform. In June, KSDS was named station of the year by prestigious industry magazine *Jazz Week*.

This year's lineup is stellar by any account, taking in both major national acts and local heroes. Topping the bill of more than 20 artists is the Night Tripper himself, New Orleans legend Dr. John and the 911, with special appearances from Hammond B3 master Dr. Lonnie Smith, harmonica virtuoso Charlie Musselwhite, and saxophone led jazz from the Donald Harrison Quartet. Meanwhile a wide range of local talent will be on hand including Steph Johnson, Allison Adams Tucker, the Styletones and in the V.I.P. area, guitarist Mundell Lowe.

Performances take place on three outdoor stages, with six more located in venues along Newport Avenue and Bacon Street, including Gallagher's, The Harp, Nicks at the Beach, Electric Ladyland, and Winston's. The full day of art and music kicks off at 11am, wrapping up at 6:45pm. Festival tickets are \$30, with children under 12 free. Special V.I.P. packages are available. It's important to DeBoskey that the price stays reasonable. "Think about it, you'll pay \$50 or \$60 to go to a club or to Humphrey's to see one artist for 90 minutes. We're delivering eight hours of music, an art row, and discounts at restaurants up and down Newport Avenue, all

for \$30. And kids 12 and under are free," he enthused.

All the stages, except the ones in bars, are open to all ages. There will also be a community stage, featuring performances from the Mission Bay High School Dixieland Band, the MLK Community Choir, and the San Diego School for the Performing Arts. Meanwhile, Newport Avenue between Bacon and Cable Streets will host an art row, with over 100 artists showcasing their craft. There is no admission charge to visit this area of the festival or the community stage.

According to Jazz88 station manager Mark DeBoskey, despite growing from one outdoor stage to today's multifaceted event, organizing things has become smoother. "I don't know if easier is the right word, but it has gotten more fluid," he joked.

Many people have compared the neighborhood vibe of the Jazz 88 Ocean Beach Music and Art Festival to early editions of Street Scene. "We've heard that from a lot of people. [But] this isn't going to get to the size of that," he said. "It's not going to be a massive undertaking where we put 40,000 people on the street." He feels capacity issues are important for the comfort of the event goer. "We will sell out at some point, hopefully, this year. We came close last year," he said. "[But] we don't want people to have an experience where they buy a ticket and can't get in to see the music," he said. "Because with the clubs we do have limitations as to how many people can fit into a club and still meet code and all those things."

DeBoskey notes the broad range of music that the festival covers is important when it comes to booking the artists. "We look for names that have a cross appeal," he said. "Names that appeal to more than one genre. For example our headliner, Dr. John. He's got appeal to the blues folks, to the jazz folks, to the folks who like the New Orleans style of music. And that's pretty true with almost everybody on the event. Everybody has some cross appeal; they bring more than just [a] narrow niche of fans."

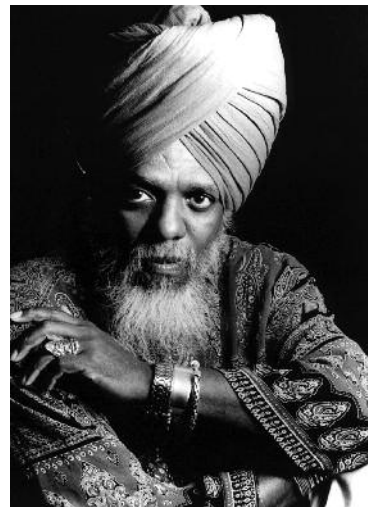
As great as the roster of national talent is DeBoskey is particularly proud to be able to showcase local talent. "San Diego is a hotbed of great musicians," he said.



Charlie Musselwhite



Dr. John



Dr. Lonnie Smith

"There are some really terrific musicians here in town who deserve the kind of attention that the festival can bring." He notes that Jazz88 has previously worked with both schools performing on the community stage. "These are schools that have put a lot of effort into their music programs and we are very much into music education," DeBoskey said. "That's our overall mission as a station; to preserve, promote and protect the heritage that is jazz. So we want to educate people. These students are committed to music and we want people to know how good they can be."

The event is important for music fans, but it's also a prime gig for the performers. Mission Bay High School Music Director JP Balmat considers events such as this to be important for the players and the school. "It's huge because KSDS Jazz88 is so well known in the community. They have an amazing festival, so you get a lot of people coming into these events. The exposure is fantastic. People can see what kind of music program we have at Mission Bay." Singer Steph Johnson agrees. "I think that Jazz88 is an incredible radio station and extremely supportive," she said. "I'm stoked that they like my little mix of music that I do; I feel really honored that I'm included." Styletones frontman Steve Harris is also thrilled to be a part of this year's production. "It is a big deal to be invited on a big show," he said. "They don't have to have us, so I'm always grateful someone wants to see us."

Singer Allison Adams Tucker concurs. "Making music is bliss, but getting that music out there requires blood, sweat, and tears," Tucker said. Her music is played on radio stations in 18 countries, and she's had shared billing with some amazing talent at venues in both the U.S. and abroad, "however, none of that matters if we don't feel the love in our hometown," she said. "Having the support of Jazz88 means the world to me, and yes, it's a big deal. I love what they do, and they make all that blood, sweat, and tears worth it." She notes that festival shows have a different dynamic than other events. "It's all about connecting with your audience," she commented. "I custom fit my song list for every performance, taking into consideration who will be listening and what they'll respond most to. For festivals like this one, I like to keep the energy level high with a lot of diversity in rhythms, languages, and styles. Keep 'em guessing, learning, and listening," Tucker said.

A bonus for the musicians with a gathering this large is the chance to see old musical acquaintances. "I want to see Dr. John," said Johnson. "But there are so many friends playing that I want to see. It's going to be a busy day." Tucker is on the same page. "In between our two performances [and afterward] I'll be running around like a kid in a candy store. I'm looking forward to hanging with old friends and meeting new ones who share my love for this great American art form, jazz.

The event is clearly a true labor of love, from all those involved. For DeBoskey, the reward for all the hard work is in what he refers to as the "vibe" on the day. "When you walk down that street and you hear music coming out of four different venues and there's a buzz on the street. People are having a great time, because we're delivering great music. That's, to me, the real joy," he said.



Marcia Ball entertains the crowd at last year's OB Jazz Festival



Bonerama played last year

The Blue Guitar

Est. 1961

Taylor

HUSS & DALTON
MUSICAL INSTRUMENTS

Seagull

• Taylor Guitars

Taylor's New Dealer of the Year Award Winner!

• Huss & Dalton Guitars

Top 10 Huss & Dalton Dealer of the Year!

• Santa Cruz Guitar Company Guitars

• Breedlove and Larrivee Guitars

• Tom Anderson, G&L, and Godin Electric Guitars

• Fine Concert Classical and Flamenco Guitars from Spain

• Rick Turner and Renaissance Guitars

• Seagull, Simon and Patrick, Art and Lutherie Guitars

• Hawaiian Ukuleles, Banjos, Mandolins, and More

• Victoria, Fishman, Orange, THD, and Roland Amplifiers

• Repairs and Restorations for All Fretted Instruments by Yuris Zeltins and staff

• Lessons with Robin Henkel, Anna Troy, and More!



5959 Mission Gorge Rd., Ste. 101 in Mission Valley (across from S.D. Toyota)

www.theblueguitar.com • 619.283.2700

New Hours: Mon. thru Fri. 11am-7pm • Sat. 11am-5pm • Closed Sun.

across the street

LIVE

music at Mueller College

8:00 PM

PROS PLAY FRIDAY AND SATURDAY

(open mic Wednesdays)

GET DOWN HERE!

4603 PARK BOULEVARD SAN DIEGO CA 92116



by Paul Hormick

“You’re going to make a record with me!”

These were the words that Jeffrey Joe Morin heard coming from a very enthusiastic and determined Steph Johnson when he was performing with his band the Forget Me Nots last year. Johnson, of course, is San Diego’s brilliant and beautiful soul and jazz singer, distinguished by her award winning recordings and busy performance schedule, the Steph Johnson who was on the cover of last month’s *Troubadour*.

On the other hand, Morin has won no music awards and has never made a recording of his own. Though he has played music for most of his life, for years Morin and his guitar have been found more often at small jams or friendly gatherings than on stages or music festivals. Johnson’s enthusiasm for Morin and his music, however, is not all that surprising. In the last few years this self-taught musician has received a great deal of attention and accolades from San Diego’s music community, and some of this town’s most prominent musicians, such as Joe Rathburn and Gregory Page (see sidebar), sing his praises as a performer and songwriter.

Morin would most readily be described as a balladeer, favoring the gems of the Great American Songbook. At any of his performances you’re likely to hear the songs of Hank Williams, Rodgers and Hart, Marty Robbins, and Cole Porter. He sings the hits of Broadway as well as the musical favorites that have spilled out of all the juke joints and honkytonks of this country’s back roads and byways. A tenor, Morin never seems to put much effort into singing. The lyrics and melody seem to flow from him very easily. Surprisingly, even when he doesn’t have a microphone and his guitar isn’t amplified, as it is for some house concerts and smaller performance venues, both his voice and guitar have a great deal of presence and fill a room without any trouble.

It doesn’t matter who is singing or what is being sung – though it probably helps if it is an old country or jazz standard – Morin can join in harmony almost instinctively. “It’s just second nature to me,” he says. “I have that knack. It can be two or three people singing; I can come along and find that third note. I can find that fourth note,” he says. He learned harmony as a child when he was trotted off to church. “I got everything I know about harmony from the Lutheran hymnal. The hymnal was so simply laid out it was like shape note singing. I could tell where I needed to be to sing.”

A large man – some folks say that he reminds them of a big teddy bear – Morin speaks slowly, clearly, and softly, like a person who has spent his life teaching small children. As he speaks, his arms don’t move much. If he has his guitar with him, his hands never stray far from the strings or neck of the instrument. Being a player and a picker for over 50 years, Morin looks exceptionally comfortable with an acoustic strapped over his shoulder. Whether he is sitting or standing, he seems to cradle his dreadnought in his arms. He strums sometimes but for the most part he fingerpicks while his left hand goes up and down the fingerboard to find those minor ninth and augmented sixth chords of the jazz standards in his repertoire.

Besides singing and playing guitar, Morin blows a pretty mean harp. His harmonica work can be found on a couple of Joe Rathburn CDs, and Morin just recently completed some recording for Beston Barnett for one of Barnett’s Art Hurts recordings. “It was one take!” he says, revealing the surprise he finds in the very short recording session. Like the guitar, the harmonica has been with Morin most of his life. “My father had a harmonica. I remember he used to play “Isle of Capri.” I fiddled with it sometimes. When I was in the Navy in San Francisco, I bought one, a Hohner Marine Band. I just played it until I got good at it. Anymore I think I’ve gotten pretty damn good at it, too.”

Morin conveys a great deal of emotion in his performances. Particularly on the soulful ballads or old-fashioned torch songs that he favors, his brow furrows and a crack comes across in his voice when he reaches the heart-breaking bridge or chorus. Steeped in jazz traditions, he often sings behind the beat, way behind the beat, sometimes stretching a phase into the next measure.

Johnson followed through with her promise of recording with Morin. With the working title of *Big Ol’ Heart*, the two have been in the studio adjusting microphones, pushing buttons, and laying down tracks for several months, with the plan of releasing the recording sometime this fall. The story goes that Morin was already set to make a recording with another San Diego musician, but that project fell through when Morin’s musical partner left town. Always the balladeer of standards and classics, the CD project is prompting Morin to write tunes of his own. Until recently he had only written two songs: “Without Your Love to Hold Me Back,” a sweet and ironic love song, and “Big Red Lips,” another love song, but one that is bluesy and pretty gosh darn funny.

“For me it has always been about he guitar. Guitar playing came easy to me,” Morin says. “I actually don’t like writing songs. Writing a song is like construction for me. I get going and I find that I have too many ideas. Computers have made it easy. I do a lot of cutting and pasting when I’m working on a song.” Morin estimates that he has written up to eight songs for the recording project. Along with Johnson, he is working with the multi-instrumentalist powerhouse Leo Dombecki to record and produce the CD. Besides the songs he is writing, a recent financial windfall has allowed Morin to buy the rights to four or five standards, such as “Stardust,” which he plans to include on the disk.

“My mom threw my father’s guitar in the street.” Morin says, laughing at the memory. “He came home with a guitar instead of a paycheck,” he continues. Despite this introduction to impulse buying and family discord, Morin wound up with a guitar of his own, shelling out three dollars for his first acoustic when he was a child. “From the first time when I was 11 or 12 years old I could play from what I’d seen other people do, how to form chords, and all that. I didn’t have to think about it. The more I watched, the more I learned,” he says. In 1959 Morin bought a Harmony guitar, one of their sturdy Sovereign models, on a trip to a pawnshop in the seedier end of Stockton. The purchase set him back \$12 (equal to about \$93 today).

As far as being a bluesman or balladeer,



Photo: Dennis Andersen

Morin started out in life with an advantage. His parents had a record collection that exposed him to a wide variety of music. “My father was a blues and rockabilly fan. He had a pretty strange record collection, at least for a white guy,” he says. “My dad had a Coleman Hawkins record and I remember listening to Hawkins play and thinking that he was singing through the saxophone. Mom listened to orchestral music. She had 33s and 16s of Tchaikovsky and other classical music.” This musical cornucopia that his parents provided to their son left an impression on him and helped him develop his catholic musical tastes. Morin is just as comfortable talking about his love of Django Reinhardt and the Hot Club of Paris as he is showing his appreciation for Arthur Rubenstein or even Merle Haggard, for that matter.

Though he is of the baby boomer generation, the age group that venerated singer/songwriters as though they were rock stars, Morin was never drawn to the Subterranean Homesick Fire and Rain type of music. He likes the old-time standards. For inspiration

he also draws on the singers who sang those songs from way back when, mostly the female singers like Jo Stafford, Dinah Shore, Doris Day, and Pearl Bailey. For the fellahs who influenced him Morin names Johnny Mercer, Dean Martin, and Hoagy Carmichael. He

admires Martin for the Rat Packer’s vocal strength, and “everything that Carmichael sang seemed so effortless,” he says.

As his father was a career Navy man, Morin is one of those military brats who comes from everywhere, having grown up in California, Minnesota, and a few other spots on the map. He even spent some time as a child on the tiny island of Guam. By

the time he was hitting junior high and high school age, the family was in the San Diego area, settling in Imperial Beach. Morin began performing in high school when he joined his first rock band, Cathy and the Casuals. The band played music for high school dances and a few other events. Morin loved music, but at the time was plagued by stage fright, a musical handicap that would continue to plague him for years. He played rhythm guitar rather

“They hooked up with me because when you think of old songs you think of Jeffrey Joe.”

— Jeffrey Joe Morin



Jeffrey Joe and Andi on their wedding day.



Jeffrey Joe with Jack Johnson at Old Time Music



With the Forget Me Nots



than putting himself in the spotlight of being a lead guitarist.

Soon after his time with Cathy and the Casuals, as the exotica and Pacific islands craze swept across the country, sprouting the tiki bars that served up those very sweet alcoholic drinks, adorned with those cute little umbrellas, Morin donned a Hawaiian shirt and played ukulele with Pete Auclair and his Polynesian Serenaders. “We had a ten-woman dance troupe!” he says, recalling the grass skirt-clad hula-dancing unit. The ensemble performed around the San Diego area, which also included a broadcast from a television station south of the border in the wee hours of the night.

After high school Morin was drafted into the Army. Because his father was in the Navy, he made a few phone calls and got his son into that branch of the service. After flunking out of electronics school in San Francisco, Morin was assigned to be a deckhand in the San Francisco Bay. He later worked out of Hunter’s Point Naval Shipyard as a craft master for tugboats. Since this was in the middle of the sixties, the Navy shipped Morin off to Vietnam, where he was stationed on the Cua Dai River, 40 miles south of Da Nang. He describes his wartime tasks as “sinking boats and getting shot at.”

In the seventies Morin found himself playing Dobro with sometimes health food advocate, sometimes Merry Prankster, and full-time wild man Gypsy Boots. He says, “I worked for this fellow doing architectural drawing. His name was Vince. At the time I was in a bluegrass band, and we mostly played pizza parlors. One day Vince says to me, ‘We’re going out to the cowboy ranch.’” The cowboy ranch was an orphanage where Morin’s friend grew up. Every year this friend, Vince, sponsored a benefit for the ranch. “I remember there were clowns and circus acts. It was a big production. Gypsy Boots was there. He was also somehow connected to the NFL, and each year he would show up at the ranch with 100 footballs. I remember watching him. He could throw a football a hundred yards!” Morin hooked up with Gypsy Boots and joined Boots’ band. Morin and his new bandmates convinced Boots to change the name of the band from Gypsy Boots and the Hairy Hoots to Sherwin Williams and the Chemtones. As he recalls his time with the counterculture icon, Morin says, “The guy never turned off,” as he launches into an imitation of Gypsy Boots. Morin’s eyes grow big and his hands shake like Soupy Sales in the depths of a Benzedrine rush.

Morin deliberately decided not to choose music as a career. “I looked at people doing it and I thought ‘how can they sing the same song the rest of their lives?’” he says. “And so many of these people wind up with next to nothing after spending years playing music.” For his day gigs, he has held several positions, including skippering a tugboat in the San Francisco Bay. Earning a degree from CalArts in design, Morin has had experience coloring old black and white movies and has been an art director and a technical illustrator in the aerospace industry. Fat City, the steakhouse down by the San Diego water-

front, which historians are currently trying to preserve, Morin designed the interior neon lights for the restaurant. These days he works as a mechanical designer in what he says is the “coolest job of all,” though he jokingly describes his position as a designer of gizmos; he conceives of and draws up the plans for robots that are the workforce handling biological samples. These miniature R2D2s work and run their errands in super-cooled refrigerators that are kept in at minus 112 degrees Fahrenheit.

Jeffrey Joe Morin is married to a beautiful woman. Her name is Andi, and they met when Morin was in the Navy. He says, “I was living with these other sailors in San Francisco. Four coeds at San Francisco State lived downstairs. One of them was Andi. We met in the elevator a few times and saw each other around the building. One day I was home on the back stairs and she was home on the back stairs, too. We walked to the beach together. I think our first real date was going to a W.C. Fields film festival at a theater in San Francisco that showed silent films.” Morin and his wife have two grown children, a son and a daughter.

Though he has performed solo or in a number of bands, performing as opposed to simply playing music has not been the prime focus of his life. Anyone who has plucked a guitar or banjo and sat in on a jam or a song circle in San Diego has probably swapped songs or jammed with Morin. For years, in the early seventies, he was a regular at the weekly jam at Candelas, the Los Angeles music shop, famous for its fine classical guitars. “We might have everybody there, or it might be just me and another guitar player, but it was me and the same five guys every Wednesday for the better part of ten years,” he says.

After the years spent singing at home or in friends’ kitchens, Morin says that he made a very deliberate decision about 20 years ago to go out and perform. “I had to make a conscious decision to go out and play. I get really bad stage fright. I sweat and stammer and I needed to not be that way,” he says. “I can sit around in the kitchen on my own or with a few other people and I play; that’s no problem. But a roomful of people, Jeez!”

He had been playing music at Java Joes, the coffeehouse that was instrumental in launching the careers of Steve Poltz and Jewel Kilcher, when the original Java Joe’s was located in a Poway strip mall. “When Java Joe’s moved to Ocean Beach, a lot of the musicians who had been playing there gravitated over to Mikey’s. After I’d played there a few times, Mikey asked me to play Wednesday nights there,” he says. Many a Wednesday night saw Morin playing to three teenagers and six cups of coffee, but he persisted with the gig for about a year. “I wanted to keep doing it for the people who would show up for me. I wanted to keep doing it for the people who liked me,” he says.

Mikey’s in Poway lasted several years. When it closed, much of the folk music singer/songwriter action shifted to the Golden Goose, a coffeehouse in the old town section of Lakeside. The move turned out to be another creative turning point for Morin.

*“It’s pretty simple
what I do. Give the
people who like me
what they want”*

— Jeffrey Joe Morin

GREGORY PAGE ON JEFFREY JOE

I used to be my favorite songwriter, until I heard the songs of Jeffery Joe Morin. He is a true American treasure; the moment you hear him sing his songs you feel like you have discovered a secret. He is a rare bird in a world of fly-by-night one-hit youngsters who could learn plenty from his ability to share his immense heart with those who have the wisdom to listen closely. Our grandparents were alive in the time when Cole Porter, Hoagy Carmichael, and Noel Coward were creating timeless musical history. How lucky are you and I to be alive in the time of Tom Waits, Bob Dylan, and Jeffery Joe. Mr. Morin’s soulful harmonica playing is poetic, his guitar style is simple yet complex, and his voice is as honest and heartbreaking as they come. But it’s his lyrics that truly cut deep; they make you laugh, weep, and wonder. He is and will always be my favorite living songwriter on this planet and beyond.

“The Golden Goose is where I met John Bosley. It was John who told me that I needed to start writing songs,” Morin says. “I showed him what I had of my first song, ‘Without Your Love to Hold Me Back.’ He touched it up a little, and it was helpful to me by showing me how to better write a song.” Bosley and Morin started performing together and were soon joined by bassist Jack Johnson. The trio performed extensively throughout San Diego as Johnson, Bosley, and Morin or under the more text message friendly name JoBozMo.

For the past year or so Morin has performed with the Forget Me Nots, As Morin tells it, the inception of the Forget Me Nots goes back a couple of years ago. Local singer/songwriter Lindsay White’s grandparents had met over a National Steel guitar. When they passed away recently, White inherited the guitar. “With this guitar, no matter what they did, the only kind of music that came out of it was 1930s music,” Morin says. “So Lindsay and her musical partner, Veronica May, started writing songs in the 1930s style.” The band added San Diego’s soulful singer/songwriter Allegra Barley and Allegra’s father, Mr. Barley, as well as Kristine Vandenberg. Morin says, “They hooked up with me because when you think of old songs you think of Jeffrey Joe.” No longer a performing unit, the sextet played frequently at Catherine Beeks’ San Diego Acoustic Alliance.

As he has worked to overcome his natural stage fright, Jeffrey Joe Morin is now performing and receiving the recognition as a musician that has eluded him for decades. Be they the old songs of the American Songbook or the news songs that he is writing, be it a solo performance or singing harmony in a trio or quartet, he plans to keep performing for his audiences. “It’s pretty simple what I do,” he says. “Give the people who like me what they want.”



Bluegrass CORNER

by Dwight Worden

A WONDERFUL TIME



The Grascals

What a great Summergrass festival we had this year! Produced by the hard working and non-profit San Diego Bluegrass Society and the North County Bluegrass and Folk Club at the Antique Gas and Steam Engine Museum in Vista August 19-21, Summergrass brought some mighty fine bluegrass and acoustic music to San Diego.

Headlining the event was the nationally, and internationally, acclaimed Grascals. In 2005 this band won the International Bluegrass Music Association Artist of the Year Award as well as the Song of the Year award for "Me and John and Paul" (which they performed onstage at Summergrass to great acclaim), and in 2006 and 2007 they won the IBMA Entertainer of the Year award. The band features Terry Eldredge and Jamie Johnson on guitar, along with three-time banjo player of the year (and current reigning champ) Kristin Scott Bensen on banjo, Jeremy Abshire on fiddle, and Terry Smith on bass.

The Grascals can flat out play and sing. Characterized by high, three-part vocal harmonies sung by Terry Eldredge, Jamie Johnson, and Terry Smith, the band's forte is its original material complemented by its repertoire of traditional bluegrass and great story songs. Even if they weren't great singers, which by the way they are, one could listen to Kristin Scott Bensen and Jeremy Abshire play the banjo and fiddle, respectively, all night long.

Wayne Taylor and Appaloosa also turned in great stage performances. Looking sharp in their black suits and ties, this band presented outstanding vocals and instrumentation. Those who attended Summergrass a few years back may remember Wayne Taylor as the band leader for the U.S. Navy Band Country Current.

A new band that is garnering considerable national acclaim was also on the scene. Anchored by Bill Bryson on bass, Loafer's Glory features Herb Pedersen on guitar and vocals. Herb has a stellar career in acoustic music having performed with Emmylou Harris, the Desert Rose Band, and many others; he's also penned some of the classic songs in the bluegrass genre such as "Old Train," which Herb and Loafer's Glory performed on the Summergrass stage. Loafer's Glory features well-known old time fiddler Tom Sauber and his super talented son Patrick on banjo. Bill Bryson, Herb Peterson, and Patrick Sauber do the work, and do it astoundingly well, in presenting three-part vocals.

Bluegrass Etc. was back again at Summergrass 2011. This group, with super-fast picker John Moore on guitar and mandolin, Dennis Caplinger on banjo and fiddle, and Bill Bryson on upright bass has become something of a Summergrass stalwart having made many prior appearances. The crowd never seems to tire of this great and entertaining band.

There was also a well-received contingent of local bands. Prairie Sky, Gone Tomorrow, Sara Petite, Plow, Next Generation, and Old Town Road all made appearances that represented San Diego local bands, and Windy Ridge and the Bladerunners came down from the Los Angeles area as well.

The weather was perfect this year at Summergrass, clear and sunny in the high seventies with a light cooling breeze. And, Summergrass included much more than just the main stage performances. There was the "boot camp," offering intensive instruction to

adults on the bass, guitar, fiddle, banjo, mandolin, and a special vocal harmony class with Herb Pedersen. And, there was the annual Kids Camp for youngsters aged six to 16 who spend portions of each day in classes receiving instruction on their individual instrument as well as ensemble instruction learning to play in a group. The Kids Camp culminates every year in a Sunday main stage performance by the kids, who did a great job this year. As part of their program to support bluegrass music, the non-profit San Diego Bluegrass Society and North County Bluegrass and Folk Club provide scholarships to the Kids Camp for many of the students.

No mention of Summergrass is complete without talking about jamming. In fact, the informal jamming at Summergrass may be the highlight of the festival for many of the attendees. There were jams into the wee hours throughout the campground, and even throughout the main museum grounds. For players of every level it was a true pleasure to simply wander the Summergrass grounds, instrument in hand, and stop by to join informal groups of friends and new people, soon to become friends, playing in the various jams. Whatever your level, you can find a jam to meet your needs.



The Illusion Guitars team

The traditional Summergrass raffles were also held with instruments donated by Summergrass sponsors, including Martin Guitars, which donated a D-18 guitar and Deering Banjo, which donated a "Crow" banjo. There was also a silent auction of an impressive collection of classic LPS from the fifties, sixties, and seventies. Buffalo Brothers was there with its collection of guitars, banjos, fiddles, and ukuleles, as was Tricopolis Records with its instruments and music. There was also a nice presentation of jewelry, handmade wooden toys, and other interesting vendor items. For those interested in instrument making violin maker Bob Grivilan was there doing demonstrations and talking shop, as were Corky Shelton and Jeff Scott, showing off their handmade Illusion guitars. Combine all these activities with the museum gift shop, blacksmith shop, old schoolhouse, and collection of antique farm equipment, and there was something fun for the whole family at this year's Summergrass.

I can't wait for next year's 10th anniversary event!



Windy Ridge

SUNDAY, SEPTEMBER 18, 2011

6th annual **UH ARTS OPEN**
Artwalk Area, Theater, Music, Open Artist Studios
A FREE Event • noon to 3pm

and
Taste of university heights
Over FIFTEEN Restaurants Open • noon to 3pm
Limited tickets available - \$20 in advance / \$25 day of event

**ALL EVENTS BEGIN at the grounds of the Teachers Annex Building:
4100 Normal Street in San Diego**
FREE art-restaurant trolley loop - shorter waits & free parking!

art/FOOD Fusion Reception
Friday, September 16th, 7-9pm | a free community event
Swedenborg Hall - 1531 Tyler Avenue



The Zen of Recording

TRANSITION

I'll never forget how beautiful the summer of 2011 was in San Diego. Sure, I've heard it called the "coldest summer on record" and I'm sure that the folks living west of the I-5 wouldn't mind seeing the sun before noon at least once, but at the end of each day we left-coasters should surely be counting our blessings on every one of our sun-kissed little fingers.

I was driving down the highway on just such an afternoon recently, when I noticed the traffic slowing down drastically due to a hazard in the road. Apparently, a very large box containing several smaller valentine-shaped chocolate boxes had fallen from someone's vehicle. Each tumbling heart rolled like a wheel for several yards before their lids eventually came off, spewing what appeared to be every love letter and greeting card this person had ever received onto the pavement and into the wind. Envelopes of blue, green, yellow, pink and red sailed past my windshield, spinning like pinwheels in a hurricane. Every well wish, every testament to an undying love, every condolence and congratulation, every reaffirmation of friendship that this poor soul had obviously held so dear was now trickling down the east-bound lanes of Interstate 8, seemingly swept along by only the spinning of the

earth and the indifference of fate itself.

Or maybe it's just me. Around the beginning of the year, I remember expressing the feeling that something felt different about 2011. I mean, we always say something like that anyway, right? But this particular year definitely felt different and as it turns out, my intuition was very much on point. A short time later, we received the wonderful news that my girlfriend and singing partner Brooke Mackintosh was pregnant!

The several months that have followed have been a blur of paperwork, plans, and preparations. Mostly, the featured verb is change. Poker games and jam sessions give way to doctors appointments and prenatal classes. Potential CD purchases yield to cloth diaper comparisons and pillow talk becomes well...baby talk. And let's face it, people: nothing says "change" like baby-proofing your toilet.

I welcome these challenges. In the grand scheme of things, I'm getting one heck of a bargain: a whole new life in exchange for what I've learned from the one I've lived to now. What a deal!

Brooke's transformation into motherhood has already been an amazing journey and watching all of those keepsakes and memories scattered to the wind, I realized the specter of transition shines upon me as well. I started my career in recording a long time ago, before the digital revolution that brought us so many of the tools we enjoy today. Before there were classes you could take. Before there was software. Before people even knew what a music producer does. Along the way, I have made hundreds of records and thousands of mistakes. I have made millions of tiny adjustments to microphone positions, listened intently, and noted every resulting nuance. My projects



Sven-Erik Seaholm

have gone toe-to-toe with those of commercial facilities and major labels in the open market, on TV, in movies, and even emerged victorious at a few award shows. Through it all, I have been a willing co-conspirator for each and every client that has ever walked through my studio doors.

As we hurtle into the future, I will continue to do these things, but many more of my recording experiences will be outside of my home studio than years previous. I will explore on-location and multi-location recording and will work out of at least one of Southern California's very finest studios. I will leave the warm, secure, and familiar confines of my world to now and dive headlong into the murky depths of ProTools. As such, this column will follow these new explorations, investigating every sonic texture and tonal shade and sharing the findings with you all. So please, let us know what products or techniques you'd like to hear more about.

Thank you all so much for reading my often self-indulgent musings and for encouraging me to continue to do so. I hope that the coming months will reward your loyal readership with a bunch of new information that will help you to bring more wonderful music into this world. I'll be there applauding when you do...the guy with spit-up on his shirt.

Sven-Erik Seaholm is an award-winning independent record producer. In addition to recording, mixing, and mastering services, he also offers home studio consulting and lessons on location: 619-287-1955/www.kaspro.com

Miff Laracy's

Bumbershoot Band

Sunday, November 14th
CD Release Party
O'Connell's 1310 Morena Blvd
San Diego 92110
6-9:30pm, 21+, \$3

Tuesday, December 7th
House of Blues
1055 5th Ave, SD 92101
8-9pm, All ages, No Cover

www.MiffLaracy.com

Paper Moon Music

A music lessons studio dedicated solely to the study of guitar!

- Friendly and qualified instructors
- Lessons tailored to your interests
- Concerts
- Recitals
- Guitar Learning Lab & Library
- Educational books, strings and accessories

*Improvisation
Flamenco
Classical
Blues
Rock
Jazz
Folk
and more!*

**Guitar Lessons for All Ages!
All Levels!**

ph. 619.341.0552

**4051 Voltaire St.
Suite D
in Point Loma**

www.SanDiegoGuitarLessons.com

ANDY'S GUITAR SHOP

Adams Avenue

SALES • SERVICE

619-280-1937

ROBIN HENKEL

Sat, Sept 3 & 17, Zel's Del Mar, 8-10pm
1247 Camino Del Mar, Del Mar
(858) 755-0076

Mon, Sept 5, Mission Bay Deli, 2-6pm
Robin Henkel Band w/ Billy Watson
1548 Quivira Way, San Diego
(619) 223-5056

Thurs, Sept 8, The Cellar, 7-10pm
Robin Henkel & Billy Watson
156 Avenida Del Mar, San Clemente
(949) 492-3663

Sat, Sept 10, ArtWalk on the Bay, 11:15am-12pm
San Diego Hilton Bayfront Park

Sat, Sept 17, San Diego Blues Festival, 10-11am
Robin Henkel performs blues at the front gate
Embarcadero Marina Park North

Sat, Sept 24, Birdrock Coffee Roasters
10am-12pm, Robin Henkel & Troy Sandow
5627 La Jolla Boulevard, La Jolla
(858) 551-1707

Sun, Sept 25, Adams St Fair, 2:30-3:15pm
Lestat's Stage, 3343 Adams Avenue
San Diego (619) 282-0437

Guitar and bass instruction (619) 244-9409 photo: Dennis Andersen



Hosing Down

by José Sinatra

GENERATION, ALIENATION, CLEAR HEADS! AHoy!

I feel compelled in this, the final column of my ninth year in this spot, to focus on some cultural calamities that have been annoying me fiercely and forcing my attentions away from areas where they could more profitably be employed (i.e., contemplation of my physical beauty, my abiding love, my continuing, torturous search for my abducted modesty). If I don't do it, who will? The air itself demands to be cleared of these contemptible idiosyncrasies, and with the understanding that it takes one to know one, I am clearly the most qualified idiot to take on the task.

I've noticed subtly compelling, underlying themes of regeneration and propagation of the species within much of our local morning news programs. The percentage of female on-air "talent" who have lately become successfully impregnated continues to balloon in every sense of the word. I fear a village of babies all born in 2011 will have been spawned for a purpose: displaying an unnatural talent to read cue cards and teleprompters, they are to diabolically assimilate their legions among us and eventually control the world. They will complete the evil master plan of their mothers while revealing themselves to be nearly twice as despicable and shameless. Similar things have happened before, as the classic 1960 documentary *Village of the Damned* unflinchingly demonstrated. Actually 1960 was a pretty fun and neat year (its summer movie lineup has yet to be surpassed), so there may be a bright side in this somewhere.

I'll admit I smiled almost as many times as my jaw dropped on Tuesday morning, August 16. Woke up to a real incredible vision in glorious color on the TV: one of our most popular weathergirl/models was doing her repetitive readings, attired in what had to be a black, diaphanous Frederick's of Hollywood-type "baby doll" sleepwear ensemble, with clearly visible black bikini bottoms serving as a sort of alluring base for the overinflated human medicine ball it supported. I quickly called my father, who could verify that this wasn't another of my hallucinations. He did so readily, having been observing this broadcast himself – and in High Definition as well. ("That big globe could use a shave," he vouchsafed, memorably.) Disregarding all the subliminals and megalomania, I do hope that the mysterious being within that globe will one day appreciate its mother's display of courage, her crusading spirit, her unique sense of fashion on this important morning. And yes, I'll admit that the wonder of human pregnancy carries with it a very real, natural ability to be sexy.

Until it knowingly tries to be. The air that morning quickly turned morbid, muggy, and abundantly smug, thrilled to be ingesting its own moisture. If this particular gestation continues through the next sweeps period, there's an obvious way this station can slaughter all competition: have a week-long (or two?) contest with a really super grand prize. The winner will receive the actual umbilical cord, encased in the finest Italian amber crystal, and sure to increase in value, guaranteed to last for generations. Heck, keep *all* those babes frisky and the contest could become a beloved seasonal tradition.

Like it, fellas? Thought so. Let's talk. Why will no one muster up the courage to explain to Michelle Bachman that events she experiences in the Bizarro world are not the same realities as those that occur on this planet? I have no trouble with her dual citizenship or even the incredible haste with which it was pushed through and granted. But her understandable confusion has been rubbing off on far too many people who mistakenly identify it as some sort of inspired, righteously rabid patriotism. They're unaware of the



Cap'n Hoes: drinking sea water again, we fear

gruesome hunger this confusion creates and will remain unaware as long as Ms. Bachman retains that "pretty do-able" style and unlimited cash reserves and keeps those feedings on schedule. With no one strong enough to launch a surgical military assault on the cobwebs that are squatting (as if entitled) in her foreclosed brain pan, perhaps someone among us with a remaining shred of conscience will demand that the State Department revoke her citizenship here and offer her a trip back to whichever other planet they decide was her most likely place of birth. And offer trips to all of her followers who want to stick with her as well. It'll be expensive, but down the line we'll save billions in health care/hospital/institution costs. And we'll be just that tiny bit closer to only having to deal with reality itself, which is unquestionably burdensome enough.

If I've upset anyone today I must respectfully decline the blame. I'm not that much different than you. This would-be writer/singer/messiah with the persecution complex is honest enough to admit his mistakes and will do so if he ever somehow makes one. The culprit, my friends, is the popular media – primarily the greedy narcissists who control us through it, whose intent is to lower our intelligence until we reach the state where we'll be fawning over either an overused box of cat litter or the wedding of some slutty rich bimbo, whichever they throw our way first.

The primary vocalist of our age was primarily molded by this new god Media. Unexpectedly, Britney Spears chose to forsake a divaship with the La Scala and La Conservatoire Française in order to more directly reach and guide our youth. The result? A generation whose every member's overriding vocational ambition is to be the hottest, richest, most talked about and envied being on two nasty, hairless legs. Forget about becoming Florence Nightingale or Helen Keller or whoever that blonde was in the 1800s who's as unforgettable today as she'll be 50 years hence. Now they all just want to be *hot*, at the very least hotter than *you*. Britney needs a good spanking, if you ask me, as do all those little trollops and I'd drop everything in one blink to deliver it, righteously. Verily, I am come to serve the nation, and if others would join me, just lemme at them first, since it was my idea to begin with.

Shame! While nearly obsolete, it is a sensation with which I share a deep intimacy; I am strongly and continuously ashamed of all those who *should* be ashamed of themselves but *aren't*. So, in my own way I'm keeping a needed, vanishing concept alive. Clearly, my wayward love biscuits, we need shame again if for no other reason than without it, nothing will ever again be kinky. I rest my case.

Oh! On a happier note: thanks go out sincerely to the trusting ladies who responded to my plea last issue for photographic verification of our abiding unity. My private armada is in awe of your exquisite head sails, your immaculate poop decks, your inspired poise. May your waters be as calm and rich as my gratitude to you. Land ho!

RADIO DAZE



by Jim McDermis

NOTHING SPELLS SUCCESS LIKE FAILURE

If I hadn't flunked out of college, I might not be here to write this article. It seems counterintuitive but it's true.

After high school, I somehow managed to get into tony Lawrence University in Appleton, Wisconsin. Lawrence calls itself "the Harvard of the Midwest," because many of its presidents went on to become president of that Ivy League school.

My freshman class was made up of about 50% graduates of New England prep schools like Choate and Exeter, and 50% public school graduates, mostly from the Midwest, like me. Needless to say, I felt like a fish out of water from my first day at Lawrence. For instance, my freshman studies instructor, Elizabeth Koffka, was the widow of Kurt Koffka, a famous (although I'd never heard of him) 20th century Gestalt psychologist. I had no idea what Gestalt was, or what psychology was, for that matter. I was just a naive kid from suburban Chicago who was good with numbers but didn't know how to read and retain anything. It was my advanced-level math SAT score that got me into college, not my 8th-grade level verbal SAT score. My first report card was a mix of B's and C's – the best it would ever be.

The main attraction for me was the fact that Lawrence had an actual, functioning broadcast radio station right on campus! By college standards, WLFM was a big operation. The station pumped out 10,500 watts on 91.5 FM. It was heard as far away as Milwaukee!

As soon as I passed an audition and was accepted as a staff member of WLFM, I began spending more time hanging out there than I did going to class. And when I wasn't at the station, I was at the Wurst House, a beer and bratwurst joint nearby. (The other attraction of going to college in Wisconsin was that the state's beer drinking age was 18!)

It was too bad, though, that Lawrence offered no classes whatsoever that had anything to do with broadcasting! I couldn't major in my favorite pastime!

I met a lot of cool people in the WLFM studios. My first wife, Linda, for example. Bruce Iglaue, future founder and CEO of Alligator Records, hung out there, too, as did two guys who would later change my life!

Herb Young and Jim Robinson were a couple of bookish fellows, not the kind of hard-partying guys I was hanging around with. Yet we eventually became good friends because of our love of radio broadcasting.

After three years I flunked out of Lawrence University with a GPA that was barely above D. But I knew what I wanted to major in!

Two years later, I graduated from

Continued on page 16



by Peter Bolland

THE ENDS OF THINGS

It's been ten years since the twin towers of the World Trade Center collapsed under their own terrible weight, taking all of our innocence with them. The unmitigated horror of that day knocked the breath out of us. Many of us kept walking – life goes on – but our souls still linger at the killing ground where so many lives of incalculable beauty were crushed and destroyed in the name of an ideological beef. But the militant extremists who planned, funded, and carried out that attack were not just killing Americans – citizens of 56 countries died in the towers that day, including many Muslims. On the seventeenth floor of the south tower there was an Islamic prayer room where devout Muslims from all walks of life met for daily worship. Not that it mattered to the killers. When your heart's set on killing, nothing matters.

What we learn from loss is this: fate can take everything from us – our husbands, our wives, our children, our home, our money, everything we love, and yet just beyond the veil of this incalculable suffering is a still-point, a changeless refuge, an island in the stream. We cannot name it, conceptualize it or understand it, but there it is nonetheless. Some teachings call it serenity, others call it the peace that surpasses all understanding, and still others call it acceptance. Some have tried to describe it as nirvana, the kingdom of heaven, *moksha*, *satori*, or *sat-chit-ananda*. Wisdom traditions all over the world and across the centuries have zeroed in on this universal aspiration: how to navigate this treacherous minefield called life and come out unscathed. The answer? You can't.

The point is not to avoid suffering. The point is to feel the pain and live your life anyway.

The First Noble Truth of Buddhism is that life hurts. Everything that comes into being goes out of being. Because we live in linear time everything is in constant flux. The ends of things hurt. The one fundamental experience we all have in common is loss.

Among the many gods of the Hindu pantheon one god stands out – Shiva. He is charged with the task of destruction. Like any gods, the Indian gods are simply personifications of the many powers of the one power and presence in the universe, the divine ground, the sacred, cosmic intelligence of the matrix out of which all forms arise and to which all forms return – what George Lucas called the Force. Why then would the act of creation stand out as more sacred or more important than the act of destruction?

In the most common depiction of Shiva he is shown dancing on one foot surrounded by a ring of fire, his other leg sweeping before him like the wing of a bird. In one of his four hands he holds a tiny drum with which he metes out moments of time. In his other up-raised hand he holds the flame of transformation, which will consume all forms.

His other two arms sway sinuously near his waist, each hand formed into a gesture, a hand-sign called a *mudra*. One of the mudras is an invitation to liberation, an opportunity to join in the dance and say yes to change, yes to loss, yes to the inevitable cycles of creation and destruction that swirl

PHILOSOPHY, ART, CULTURE, & MUSIC

STAGES

in and around us. The other *mudra* means "don't be afraid." Surrender your fear and live in the knowledge that all forms are temporary. Know that beneath the waves of change lies a depth undisturbed. Be liberated from the gut-wrenching illusion that we own any of this, that we have the right to possess or cling to anything. Everything we see, everything we touch, everything we own, everything we love is only on loan to us, and we have to give it all back, sometimes suddenly and without warning. Stay in the consciousness of surrender to this truth and feel your appreciation for the beauty and value of everyone and everything increase. Fall in love with the world and all its folly. Get ready to laugh and love and feel more deeply than you ever have before. It may seem counter-intuitive, but when you let go of everything you will feel

closer to everything than you ever have before. It is only in the consciousness of surrender and acceptance that you become truly capable of loving. As Gandhi said, the opposite of love is not hate, the opposite of love is fear, and where there is fear there cannot be love and where there is love there cannot be fear. The two states are mutually exclusive. The consciousness of loving kindness is just another word for freedom from fear. This is why Jesus, like Shiva, continually told his students to "be not afraid."

The seed must die for the tree to be born. Shiva is ultimately a creation god – destruction is merely the means by which he creates. That we celebrate birth and fear death is evidence of our limited understanding of how things really work. The ends of things make way for everything we are trying to create, everything we are trying to become, everything yet to be.

Fear and anxiety are the disease. Surrender and acceptance are the medicine. In the grace beyond judgments of good and bad, where the lion lays down with the lamb, where tears of joy and tears of sorrow flow together and no one counts them up, there is a deep and final forgiveness where all the thoughtlessness, cruelty, self-centeredness, and ignorance fall away leaving us once again awash in our original oneness, returned at last to remain in that state we have only visited in our dreams.

Don't try to understand it. Feel your way through the thicket of thorns. See, even in the eyes of your tormentor, the frightened child walking within all of us, barking orders and sacrificing beauty on the altar of self-protection. Once we know that our essential self needs no protection because it is imperishable, we soften our grasp, open our hands and release our resentments. Those who were once our enemies are now seen in the light as victims of their own illusions, and with compassion we begin to move out of conflict and into cooperation. Life hurts, and there are enough tears to go around. Let us breathe into the knowing that we are free to choose our thoughts and free to bring to bear on anything we encounter the wisdom dwelling within all of us. We already know how to feel joy and gratitude for the beginnings of things. Let us expand our awareness to embrace with joy and gratitude the ends of things as well.

Peter Bolland is a professor at Southwestern College where he teaches eastern and western philosophy, ethics, world religions, and mythology. Off campus he is a writer, speaker, and singer-songwriter. You can follow him on Twitter at www.twitter.com/peterhbolland, find him on Facebook at www.facebook.com/peter.bolland.page, or write to him at peterbolland@cox.net





Radio Daze, continued from page 13

Southern Illinois University with my B.S. in communications. I started cold-calling radio stations around the Chicago area, looking for a foot in the door, and getting nowhere.

I gave Robinson a call. I hadn't spoken with him since I flunked out.

He said, "Wow, Jim, it's funny you should call right now. I have just been hired as a salesman at a radio station in Madison that's being programmed by Herb Young! Come on up and we'll see if they'll give you a job."

I went and they did. They paid me \$2.50 an hour to try to get advertisers and also do a radio show from 7pm until 3am every Friday and Saturday night. Killed my social life but I loved it!

That station, 101.5 WIBA-FM, is still playing classic rock...the stuff I played there when it was new.

It was while I was working at WIBA that I visited San Diego on vacation, fell in love with the place, and, in 1973, applied for and got a job at the old KPRI.

I've been here ever since. Thanks to my college pals Herb Young and Jim Robinson.

It's true. It's who you know that counts!

San Diego Drum Shop

BUY • SELL • TRADE •
RENTAL • INSTRUCTION

proudly providing San Diego Drummers an
alternative for your drumming supplies



We beat all advertised prices.
Call for best directions.

SAN DIEGO DRUM SHOP
4580 ALVARADO CANYON RD.
next door to BLUESKY REHEARSAL STUDIOS
SAN DIEGO 92120 • 619 521-4860
www.SanDiegoDrumShop.com

The Adams Avenue Street Fair Turns 30!

The line-up for the 30th annual Adams Avenue Street Fair is now set and will feature more than 60 musical acts performing on six stages on Adams Avenue, Adams Avenue Park, and Lestat's coffee house. The headliners this year include early L.A. punk pioneer El Vez, better known as the "Mexican Elvis," the reunion of San Diego's legendary Beat Farmers, Cambodian pop/American surf rockers Dengue Fever, rhythm and blues singer/songwriter and guitarist Arthur Adams, old school Latin soul band El Chicano, blues singer/guitarist Cedric Burnside Project, surf/rock instrumentalists Davie Allan and the Arrows, and the Bi-National Mambo Orchestra with special guest Jack "Mr. Bongo" Costanzo. Local musicians will be joining this year's headliners, including the Blackout Party, Mattson 2, the Amandas, Larry Mitchell, Mia Dyson, Los Alacranes, John Hull, the Creepy Creeps, Taryn Donath Duo, and Roy Rapid and the Rhythm Rock Trio.

The Adams Avenue Street Fair, Southern California's largest FREE two-day all-ages music festival, will take place on Saturday, September 24, 10am to 9pm, and Sunday, September 25, 10am to 6pm, on Adams Avenue, located in the Normal Heights community of San Diego.

In addition to the exciting and diverse music line-up, there will be beer gardens, a microbrew tasting zone, giant carnival rides, and more than 200 food, arts and craft vendors selling their specialties



El Vez

throughout the festival.

For further information, please call (619) 282-7329, or visit us on the web at: www.adamsavenuebusiness.com

The Adams Avenue Street Fair is presented by the Adams Avenue Business Association, a non-profit organization whose mission is "to promote and increase commercial activity within the Adams Avenue Business District".

More than 600 Adams Avenue businesses, proud hosts of the Adams Avenue Street Fair, Roots Fest on Adams, and the Taste of Adams Avenue, offer an eclectic array of unique shops, antique stores, restaurants and pubs that make it worth returning to Adams Avenue year-round.

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

Apex Music

Since 1952

Steven H. Olsher
President

10% OFF WITH THIS AD

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

www.Apex4me.com



TURN YOUR PASSION INTO YOUR PROFESSION

ENROLL NOW!

CLASSES START September 19, 2011

From the technical and creative know-how to hands-on training by industry professionals, our renowned multi-studio RECORDING ARTS and DIGITAL FILM programs teach you all the skills you need to succeed in the Entertainment Industry.

MEDIATECH
INSTITUTE

AUDIO • DIGITAL FILM • VIDEO • MULTIMEDIA

Find disclosures on graduations rates, student financial obligations and more at www.mediatech.edu/disclosures. Mediatech can not guarantee employment or salary.



RECORDING
ARTS PROGRAM



DIGITAL FILM
& VIDEO ARTS
PROGRAM



PROTOCOLS
CERTIFICATION

- Financial Aid available to those who qualify
- Comprehensive 1-Year Programs
- Job Placement Assistance After Graduation
- Accredited School, ACCSC

For more information call

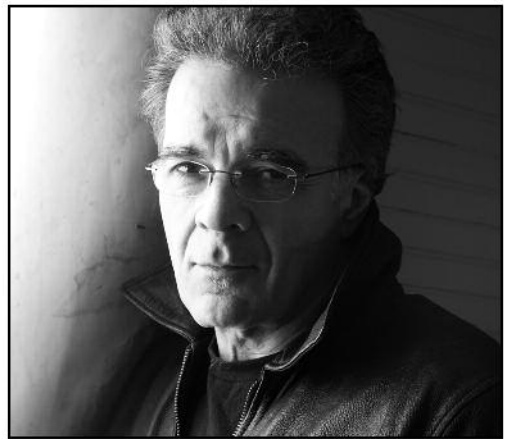
760.231.5368

302 Oceanside Blvd. • Oceanside, CA 92054
b.frye@mediatech.edu

www.mediatech.edu

DARK THIRTY PRODUCTIONS
www.darkthirty.com presents

RAY BONNEVILLE



Sunday, September 25, 7:30pm

Tickets: \$20

RESERVATIONS: (619) 443-9622

Classic Bows Violin Shop

OLD WORLD STYLE FOR THE 21ST CENTURY



- Violins, violas, cellos, bows
- Strings at discounted prices
- Appraisals (written and verbal)
- Quality repair work
- Musical gift boutique

Visit
ClassicBows.com
for more details

Celebrating over 20 years of serving
our customers in metropolitan San Diego

2721 Adams Ave., San Diego, CA 92116

(619) 282-2010 • www.classicbows.com

Centrally located in the historic Antique Row, just south of Mission Valley

Looking to buy or sell

Vinyl Records?

CDs?

Posters?

Any Music Collectibles?

visit
gemm.com



Call it R&B, Call It Doo-Wop, Call It Fun!

by Steve Thorn

It was an urban scene that became part of American popular culture; under a street corner lamp teenagers from different ethnic backgrounds hovered together, cleared their throats, and began to sing in unison. At first the words were difficult to decipher. Were they really words at all? No, more like run-on syllables; “Rama Lama Ding Dong,” “Sha Na Na,” and “Oooh Ahh, Oooh Ahh.” It would left to the lead singer to belt out actual lyrics, sometimes in a falsetto register so angelic that it seemed to be the byproduct of divine intervention.

Welcome to the world of doo-wop or, more appropriately, rhythm and blues. It's difficult to determine when the term “doo-wop” began to be bandied about; certainly, this phrase didn't exist in the peak years of street corner groups – the '50s and the early '60s. Most reliable music almanacs trace the term to one specific person and time; New York Disc jockey Gus Gossert, who began saying “doo-wop” as a reference point during his oldies show on WCBS-FM in the late '60s and early '70s.

Although it has been several decades since a doo-wop group topped the Billboard music charts, the music of the street corners never vanished. Motion picture soundtracks from *American Graffiti* to *The Shawshank Redemption* have relied heavily on doo-wop, and PBS specials that have showcased doo-wop for entire evenings continue to

pull in impressive ratings. Many stars from the PBS broadcasts have hit the road, and the latest musical caravan will be arriving at Humphrey's by the Bay this month for the “Ultimate Doo-wop Show.” Artists on the bill include the Contours (“Do You Love Me?”), the Spaniels (“Goodnight Sweetheart”), Kathy Young (“A Thousand Stars”), The Vibrations (“Hang On Sloopy”), “The Olympics” (“Western Movies”), The Volumes (“I Love You”), Paul and Paula (“Hey Paula”), and The Pentagons/Joe Jones (“To Be Loved”). A San Diego-based a capella group, the Royals, will also join in on the fun, and the Blue Suede Orchestra will provide musical accompaniment. It's going to happen on Friday night, September 9, at 7:30pm under the stars at Shelter Island.

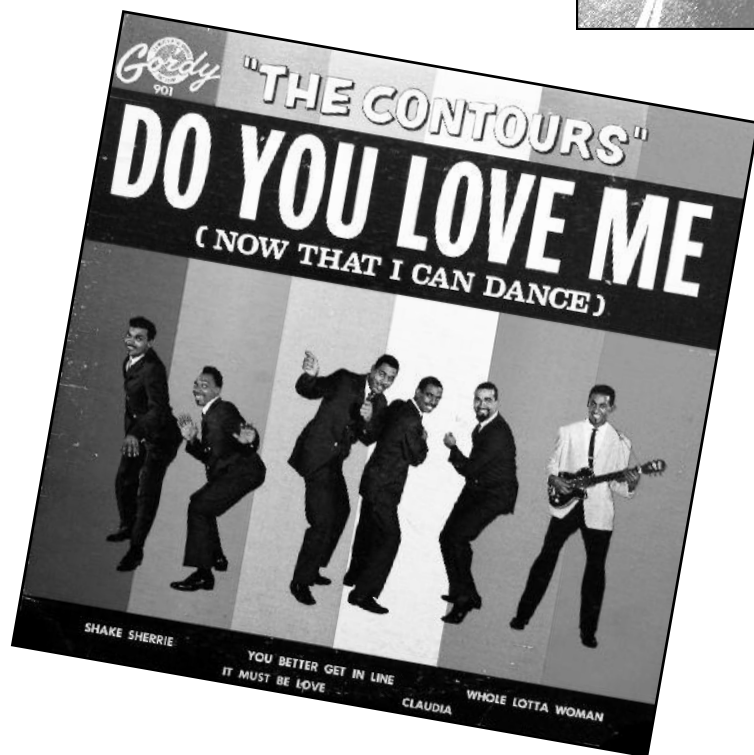
If Buddy Holly and the Crickets begat the Beatles, who are the original pioneers of doo-wop? Certainly, there were more gospel groups (the Soul Stirrers, the Swan Silvertones, the Pilgrim Travelers, the Golden Gate Quartet) than tambourines to shake in a Sunday morning Southern Baptist service. As for African-American secular music groups, the *All Music Guide* resource book gave its blessings to the ground-breaking records of the Mills Brothers and the Ink Spots. Originally featuring the quartet of brothers Herbert, Harry, Donald, and John Jr., the Mills offered America and the rest of the world a musical escape from the depression years of the '30s. The '40s showed no signs of slowing down as

the brothers recorded the classics “Paper Doll” and “You Always Hurt the One You Love.” The Mills continued to record hits during the '50s and got a kick out of what the teenagers on the street corners were doing. They even went so far as to release a cover version of the Silhouettes' “Get a Job.” In the tumultuous '60s the Mills Brothers had their biggest single in years, when a radio-friendly tune called “Cab Driver” (penned by Carson Parks, brother of songwriter-orchestrator Van Dyke Parks) made the top 30 in 1968. The Ink Spots were also in heavy demand for radio shows, movies, and endless road journeys. A YouTube clip of their signature tune “If I Didn't Care” pro-



The Mills Brothers in the 1930s

vides an wonderful example of the spell they would have over future doo-wop acts: exaggerated body language and well-rehearsed choreography; melodramatic lead vocalizing; and spoken-word passages were the trademarks of the Ink Spots. As with so many vocal groups, (the Platters, the Coasters, the Drifters) the Ink Spots would eventually splinter into many different music camps.



Archivists today recognize the classic lineup led by leader Bill Kenny and backing vocalists Charlie Fuqua, Deek Watson, and Hoppy Jones as the definitive Ink Spots quartet.

From the boroughs of New York, doo-wop headed West. By the time it reached the California coast, the genre enjoyed a renewed energy. Even a quiet navy town like San Diego produced a doo-wop queen: pretty Rosie Hamlin from National City. Rosie and the Original's 1960 international smash, “Angel Baby,” represented doo-wop at its peak. It wouldn't be long before surf music and the British Invasion artists would dominate the charts.

Nearly 50 years after doo-wop's golden age, fans remain loyal to the music of the street corners. San Diego radio listeners now have the opportunity to hear the best in doo-wop every Saturday night (9-11pm) over the airwaves of KCBQ-AM. Serving as master of ceremonies over the sea of 45RPM

records is Mike Zuccaro of Mira Mesa. Originally from the Bronx, Zuccaro's family moved to the suburbs of Tappan, New York, which he described as a “deadly dull place. I first heard this music when I was about 13, in 1972, when WCBS-FM became the first oldies station – REAL oldies, not Beatles – in the country. They fearlessly and proudly played Laverne Baker, the Charts, Chuck Willis, the Jive Bombers, countless black and white vocal groups that would give modern program directors conniptions. They did the Saturday ‘Night Sock Hop’ and the ‘Doo-Wop Shop’ on Sunday nights with Don K. Reed. It just clicked with me. And I did listen to WABC and other Top 40 contemporary stations. I could easily do a '70s show just as well. But the great groups, the roots of rock and roll, the duets, the instrumentals, the single

Continued on page 16

IT'S SHOW TIME!

**Poway Center
for the
Performing
Arts
Foundation
2011-2012
Professional
Performance
Season**



The Max Weinberg 7+
Featuring Bill Champlin with
Mindi Adair
Saturday, October 1



Street Beat:
A Theatrical Drum
and Dance Show
Saturday, October 22



Ricky Nelson Remembered
with **Matthew and
Gunnar Nelson**
A multi-media celebration
Saturday, November 19



**BeauSoleil avec
Michael Doucet**
GRAMMY® Award-winning
Cajun Music
Saturday, January 21



An Intimate Evening with
Crystal Gayle
GRAMMY®-winning,
worldwide star!
Tuesday, February 14



Guitar Masters:
**Andy McKee, Antoine Dufour
and Stephen Bennett**
Saturday, February 25



Orchestra Nova:
A Taste of Spain
Passion! Fire! Romance!
Friday, March 23



**SUBSCRIBE TODAY AND SAVE!
PURCHASE EARLY FOR THE BEST SEATS**
powayarts.org
858-748-0505
15498 Espola Road, Poway, CA 92064

SPONSORED IN PART BY:



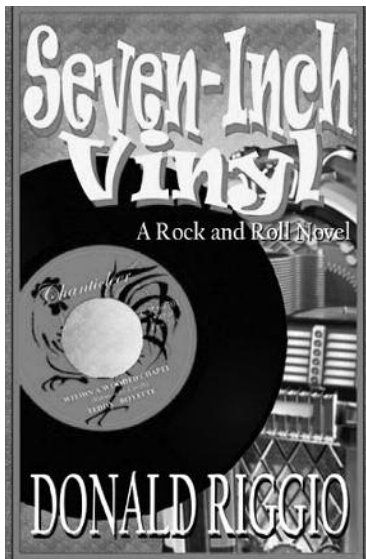


Doo-wop, continued from page 15

artists from 1950 to about 1962 – almost all forgotten about. [They’ve been] vindictively excised from all modern playlists, and there’s no good reason.”

For Zuccaro, the “music hits home. And it was far before my time. No one else in my high school listened. It was a 35+ demographic even then, in the ’70s. But it’s so real, it’s just a visceral *zetz in the kishkas* (as they say in Yiddish in New York) that it needs to be heard more. Just one man’s opinion.

“Now it’s all over the internet, like all other music,” said Zuccaro. “Easier to find than ever. I read the comments on YouTube that younger people write; they’re just discovering it, along with many other genres. And some of them dig it, they get it. It hits home with them, too.”



Another East Coast transplant, Donald Riggio, has expressed his love of doo-wop in the printed word. Riggio is the author of the critically acclaimed novel *Seven-Inch Vinyl* (there are those “45” records again), where fictional characters linked together by the music industry react to actual events from the ’50s and ’60s.

“Doo-wop has had a huge impact on my life,” Riggio explained. “I first heard it in the hallways and subways of the Bronx in the early ’60s. When my Beatles-influenced band formed in 1964, we supplemented our repertoire with songs by Dion and the Belmonts, the Earls, the Duprees, and others. It gave us an edge on the other guitar bands forming at the time. I enjoyed the purity of the harmonies and the simplicity of the lyrics...lines like ‘I’m in need of a girl...you’re in need of a

boy...let’s put our needs together...’ sheer poetic magic.”

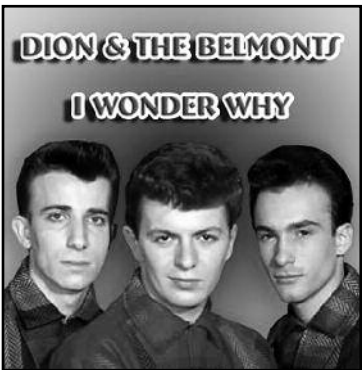
Although he now resides in Las Vegas, Riggio is an enthusiastic supporter of San Diego’s Royals, led by former Bostonian Peter King. I just always liked the music,” said King. “It’s happy, fun, upbeat, and positive.” Did a background in opera help King in doo-wop – or vice versa? “Again, doo-wop has always been my favorite genre. I studied classical piano when I was very young and studied voice for many years with an emphasis on classical music. I’ve also done music theater production and played a variety of music styles all my life. Opera was one phase. Classical music and theory gives anyone a solid foundation that may be applicable in any and all music styles.”

There are unique challenges to performing a capella doo-wop. “An a capella setting with one voice per part is very challenging in any musical style,” said King. “Everyone has to be very conscious of pitch, rhythm, and blend. Most doo-wop arrangements are relatively easy and have consistently similar chord progressions.”

Initially known around San Diego for his involvement in improvisational and stand-up comedy, former Brooklynite Mitch Feingold now promotes music in addition to the laughs.

“Mitch Feingold Presents is my production company, which produces live music and comedy shows. I got involved with the music in September 2008 when I ran sound for the University Heights Arts Festival at Swedenborg Hall,” said Feingold. “I started Songwriters Acoustic Nights in November 2008. The concept was to make it a unique showcase of quality singer-songwriters from San Diego. It has now expanded to L.A. performers. I also got into producing Saturday shows, some of which included Gregory Page, Carlos Olmeda, the Forget Me Nots, Randi Driscoll, and other well-known singer-songwriters. As for the doo-wop, my friend Peter King had a doo-wop group that sounded great. I invited his group, The Royals, to open at some of my comedy shows. Later I got more involved with that genre and produced several all doo-wop a cappella shows.”

Ask Feingold why he’s passionate about doo-wop. Just expect more of a sermon than an explanation. It’s like asking a Bronx native to speak with gusto about an American League team with distinctive pinstripes. “I grew up in Brooklyn. How can you not be a fan of quality a cappella doo-wop? When you hear it performed properly, it is awesome! The harmony and energy



produce a wonderful sound.” Feingold continues to make his pitch on his website. “This style of music was originally created by the neighborhood kids, hanging out on the street corners, harmonizing with the only instruments that they could afford – their voices. Doo-wop was created without formal voice and music lessons. It was their music – singing about what was important to them in the 1950s and early 1960s. It was, and still is, the music of young people and those who are young at heart.

“For many young people, their only exposure to doo-wop has been public television’s version with the groups backed by large bands. That version creates the perception that it is for the older generations only. However, when they get to hear younger groups singing a cappella doo-wop the way it was meant to be performed, their perception changes. Currently, there seems to be a resurgence of this music among young people.”

If we take Feingold’s message to heart – and there’s no reason that we shouldn’t – could the kids who are currently gushing over Glee and going gaga over an envelope-pushing diva one day become devotees of doo-wop? Stay tuned.

Tickets for the *Ultimate Doo-wop Concert* are available at www.humphreysconcerts.com

“Saturday Night Sock Hop” with Mike Zuccaro is heard live over KCBQ-AM



1170 from 9 to 11pm. (No internet stream available).

Seven-Inch Vinyl by Donald Riggio is available at www.outskirtspress.com

The Royals of San Diego: www.sdroys.com

Mitch Feingold Presents: www.come-dynderconstruction.com

The Golden Age of Doo-Wop

Whether the listener is a neophyte or a veteran fan who has been away from the game, there’s plenty of good doo-wop no further away than the computer screen.

Earth Angel *The Penguins* Topping the poll of favorites for many doo wop aficionados, the Penguins’ tale of a divine beauty has captivated listeners for over half a century. West Coast fans find satisfaction in informing their East Coast constituents that the Penguins hailed from California. California?!!

I Wonder Why *Dion and the Belmonts* Few artists have skipped so effortlessly through different genres than Dion DiMucci. He’s been a doo-wop singer, a rock and roller of the first degree, folkie, gospel singer, and rocker (again). All were done very well, but doo-wop was where he earned his reputation.

Why Do Fools Fall In Love? *Frankie Lymon and the Teenagers* Before Michael Jackson, rock’s childhood prodigy was Lymon. And like Jackson, the later years proved stormy. Lymon died in 1968 from a heroin overdose.

Crying in the Chapel *The Orioles* Gospel music has always been a crucial component to doo-wop, no more so than in this classic. It also happened to be the biggest gospel single Elvis ever had.

Rama Lama Ding Dong *The Edsels* The Ford Edsel automobile was met with apathy by the American consumer but doo-wop cats and kittens found this frantic rocker one sweet ride.

Come Go With Me *The Del Vikings* Simple but sweet sounds from one of the earliest of the integrated doo-wop outfits.

Tears on My Pillow *Little Anthony and the Imperials* Dylan’s a huge fan of Jerome Anthony Gourdine. After doo-wop, Anthony became a soul superstar (“Hurt So Bad,” “Goin’ Out of My Head”) and a Northern Soul icon (“Better Use Your Head”).

Over the Mountain, Across the Sea *Johnnie and Joe* Heroic, inspiring, transforming – not enough descriptive words exist in the Queen’s English that do adequate justice to 2:13 minutes of recorded bliss. It is easy to spot that I’m a fan.

Tell Me Why *Norman Fox and the Rob Roys* Talent runs deep in the Fox Family. Norman’s daughter is Kim Fox, one of the best singer-songwriters in the contemporary Los Angeles music scene.

— Steve Thorn

Scott West
Sept 2011

The Fixx
Myspace.com/47734340

House of Blues (San Diego)
Aug 30th, Sep 27th,
Nov 1st, Dec 13th 9pm
Ramona Mainstage
Sept 3rd with The FIXX 7 pm
Humphreys Concerts
By The Bay- Scott West @ THE LIBERTOPIA FESTIVAL
Sat Night Oct 22nd & Sun Day Oct 23rd TBA
COWBOYS & ALIENS OFFICIAL MUSIC VIDEO
Youtube.com/watch?v=oQo3tzCmE3s

Adams Ave Street Faire
Sun Sept 25th 12:30 pm
Lestat's 3343 Adams Ave
Staring At The Sun CD Release
Party-94.9 FM & SD Reader
Sept 16th Lestat's West 7pm

Guitar trader

Taylor
QUALITY GUITARS
EST. 1933

Gibson

Fender

Martin & Co
EST. 1833

Ovation

Takamine

All of these and much more!
Acoustics-Electrics-Amps-Ukuleles
Repairs & Lessons

Fender 60L Light Gauge Acoustic Guitar
Strings 3 for \$10
Expires 9/15/2011

Guitar Trader of San Diego
7120 Clairemont Mesa Blvd.
858.565.8814
www.musicpower.com

THE REPAIR ZONE
PARTS & SERVICE
—
REPAIRS & MODIFICATIONS
FOR ALL FRETTED INSTRUMENTS
—
FRED MAROTTA
GUITAR TECHNICIAN

play Guitar Naked

8125 RONSON ROAD
SUITE B
SAN DIEGO, CA 92111

858.565.7984

therepairzone@san.rr.com



Berkley Hart Crow

by Frank Kocher

After nearly 12 years playing together, with five previous award-winning studio CDs, local Americana veterans Berkley Hart are back with *Crow*, and their latest album offers the kind of music for which they have become known. There are the laid-back, personal stories of Calman Hart, delivered in his smooth, folksy, talking-blues style. Jeff Berkley has more of a rasp in his voice that can add some country smoke to the occasional song that gets a full-band arrangement. But the reason for their success is the ability to step beyond these obvious strengths and write engaging songs that make full use of their warm harmonies and expert, primarily acoustic musical accompaniment.

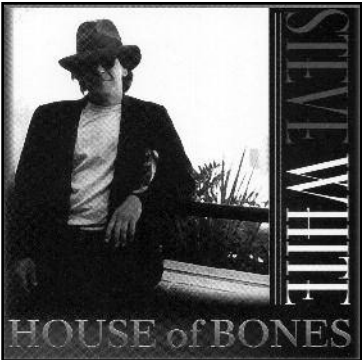
“Little Boxes” is the only cover among the dozen songs here, and this early-sixties satire of consumer culture by Malvina Reynolds fits the duo’s harmonizing style nicely. Hart weaves a tale of family life and relationships, “My Name is Sam,” observing the circle of life from family dog to hospitalized grandpa with touching lyrical statements. (No lyrics for the new CD on their website yet, but all of their other discs’ lyrics are there). “I Still Dream in California” has a country-rock feel, with pedal steel, banjo, lots of keyboards, and electric guitar. Berkley is singing over the big production, “Though I meditate on the Western gate/ I only visit in my head.”

The two flash their versatility on “Barn Sour Horses,” an imaginative Hart tune that tells of his crumbling home town, with the lingering “old men, old dogs, and old Chevrolets.” The riveting musical framework for the tale is a Middle-East-influenced, droning raga that uses Berkley’s banjo to create oud and sitar effects, and nice work by John Mallander on violin playing exotic Eastern modes and scales on a tune that is a creative triumph and highlight. Another great track is “Up the River”; it has a super hook, a moody, harmonized vibe and great percussion touches that give it depth.

Berkley recorded the new disc in his studio; his skills as a studio musician shine throughout and the vocals and guitars are superbly recorded. The separation and mix sounds like the band is sitting in the listener’s room, including session men Barnaby Finch and Ben Moore on keys, upright bassist Doug Walker, Mallander, and others.

Two folk songs use lyrical imagery to tell tales of life’s ironies: “No Place Like Home” is a quiet ballad from the viewpoint of a young girl who mentally flees her loveless family situation by clicking her heels, hoping to be transported to somewhere that is not like her home. Then, Berkley warns an approaching lover to slow things down in “Stay Away a Little Closer.” A country swing treatment helps “Not My Heart” score, as Berkley plays dobro and sings about giving up your car and home, but keeping what’s important.

Crow is excellent Americana music from a pair of musicians that have shown the ability to sustain this level for years. For fans, it will not disappoint; for new listeners: try it, you’ll like it.



Steve White Home Away From Home

by Paul Hormick

As many of you already know, Steve White passed away in April of this year. We will miss this marvelous performer and his music for a long time to come. Fortunately, in 2009, before the removal of his larynx would silence his voice, White recorded *Home Away From Home*. Produced and excellently recorded at Studio Hljóðriti in Iceland, this final CD is one of White’s best.

White’s recordings fall into two camps, those in which he performed his self-contained orchestra of one – riffing blues licks on guitar, singing, and blowing harmonica, all the while his feet stamping out rhythms on a percussion board – and those in which other musicians accompanied him as he sang his songs. *Home Away From Home* is in this later category.

For me, I have always favored the bare bones recordings. White’s live performances were always wonderful and astounding, and I always appreciated a CD that could recreate that live excitement. Although White is accompanied by a bass, organ, accordion, percussion, and guitar for this disc’s ten tunes, his guitar riffs, harmonica, and percussion – everything that made a Steve White performance special – are at the fore of the mix. The contributions of the other musicians are quite good, but the arrangements still spotlight White’s unique performance style.

One of White’s appeal as a songwriter was his breadth of subject and expression, from the yin of childlike playfulness to yang of deep regret and sadness. The ten tunes of *Home Away From Home* contain it all. In one song White sings of the simple joy of drumming on a box at the bus stop, while another captures White fighting the despair of another lonely sleepless midnight.

I usually don’t say much about the packaging for disks, the heyday of album art passing with the demise of vinyl, but the sleeve for *Home Away From Home* deserves mention here. Exceptionally designed by Nicole Trunt, the disk comes with a booklet containing the lyrics to the tunes as well as samples from White’s artwork. (Besides being a musician and songwriter, White was a painter.) Often taking an unusual angle on his subjects, colors dominate form in White’s paintings. Rich hues of ocher, indigo, and azure drench the canvasses to produce strong and evocative images.

It was cancer that stole White’s voice and ultimately took his life. Recorded not long before surgeons removed his larynx, White’s beautiful strong baritone had turned to a rough, gravelly rasp by the time he made this recording. There was much buzz surrounding this disk during its release as to how White’s rough voice enhanced his performance. On some level that is true, and I might guess that in Tom Waits’ most covetous dreams he sounds like White does here. Having known White for over 20 years, however, for me it is painful to hear the ravages that the disease wrought, each coarse utterance reminding me of his demise.



Mattson 2 Feeling Hands

by Frank Kocher

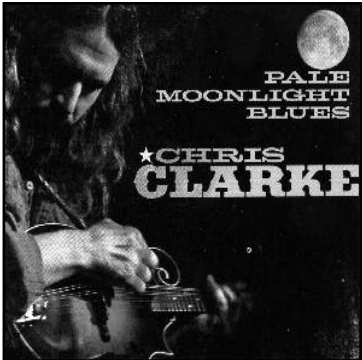
Follow the boundaries of each out to the edge, and at a certain point surf music will intersect with jazz. The Mattson 2 is an interesting duo with a sound that tries to land in this illusive zone. The two are twins Jared Mattson on guitar, bass, and keyboards, and brother Jonathan, drummer/percussionist. The Northern Californians supplement their unusual sound with horns, strings, and synths on *Feeling Hands*, their debut full-length disc, with 10 original instrumentals that just don’t sound like the music being played by other bands.

Jonathan starts out “Pleasure Point” with aggressive surf drums, and Jared joins in with his choppy, staccato runs for what is basically a 2011 update on anthems that go back through “Wipeout” to “Walk Don’t Run.” “Black Rain” follows, again with pipeline-style drums, but transcends the surf form with a dense arrangement (lots of keyboards, pedal steel, vibraphones, horns), creating a wall of sound that will crop up elsewhere on the disc. For “Ode to Lou,” the listener isn’t at the beach anymore; this is a smooth, keyboard-propelled jazz groove, with Jared’s jagged guitar licks providing a fascinating counterpoint. Most music like this is executed by a player who has sanded the edges off his technique, but Jared has the licks, and his unique and different style breathes life into the tune. A similar approach yields a definite highlight with “Spaceman 2,” as catchy guitar melodies are carved out on top of glistening keys, airy chords, and strings. The dynamics, heavier guitar accents, and song structure on this one shows that the guys have a definite sound in mind, and it’s not surf.

“Mexican Synth” is another track that gathers steam, taking jazzy licks by Jared, then adding a hypnotic, orchestral storm of sound that seems to swirl around and around for what is the disc’s strongest track. The next two tunes feature record label-mates in guest spots: “Chi Nine” has some lurches in its beat and a busy guitar solo by Ray Barbee; it may be the only spot on the disc where the meld of surf and jazz sounds awkward. “Give Inski’s” does little other than frame a brief bass solo by Tommy Guerrero.

No worries, it’s back to business with “Obvious Crutch,” a winner that features some of Jared’s best work, a nifty surf riff that resolves into thrashing chords and back into its Ventures-influenced melody again and again. The wall of sound returns to give some added oomph to “Man From Amamnesia.” Sort of the disc’s magnum opus, this song may be the answer to what would happen if Brian Wilson had done one of his “California Girls”-style treatments to what is basically otherwise a minimalist surf tune. Huge drums by Jonathan, often buried in the murky mix on other big sound tunes here, make a real impression on this one.

Feeling Hands shows the Mattson 2 succeeding in capturing a unique sound, and it gets better with repeat plays. They take surf instrumentals to new places, while making some jazz statements not heard previously.



Chris Clarke Pale Moonlight Blues

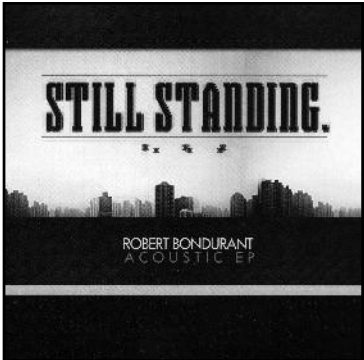
by Frank Kocher

Part of Virginia native Chris Clarke’s development as a traditional and bluegrass artist involved exposure to master musicians in the genre while attending college in West Virginia and spending the early ‘90s living in a log cabin in the Blue Ridge Mountains while further absorbing musical knowledge and mentoring that he brought to California.

For over a decade he has been part of the San Diego acoustic scene as a solo performer, with his trio Plow, and as part of the Monroe Avenue String Band. The connection made by his guitar and mandolin skills and easy vocal presence is enhanced by his ability to write songs; these fit in seamlessly with the established bluegrass and old-time country blues songs he sings that are traditional or by other artists.

His new album is *Pale Moonlight Blues*, and Clarke serves up 15 tasty samples of the mountain music and songs about country girls, trains, heartbreak, and the open road that have made up the Americana lexicon for over a century. “Caroline” is a foot-stomping rave up, with fiddle, banjo, and sharp harmonies all joining in the dance. Another Clarke tune, “The 4th of July” is a slower country ballad with haunting pedal steel answers to his lines about desertion and loss after a lover departs. “High on a Mountain” features (gasp) drums and electric guitar, but no worries – the arrangement clicks and the song has a deadly catchy chorus and has a mountain music soul; it’s a standout track. More traditional, country-folk approaches mark “Midnight on the Stormy Deep” and “East Virginia Blues.” The stripped-down latter track in particular sounds like the style of the old Bob Dylan and Joan Baez folk classics, though her cover of it is softer and more wistful.

A who’s who of top local acoustic musicians are on hand to help out on the disc, including Jeff Berkley, Robin Henkel, Dennis Caplinger, Cathryn Beeks, John Mailander, Lindsay White, Doug Pettibone, and others including Plow members Joe Pomianek and Doug Walker. Berkley recorded it with just the right touch of restraint, to keep a taste of old-fashioned feel in the mix.



Robert Bondurant Still Standing

by Mark Pulliam

Robert Bondurant is a 23-year-old native of La Mesa whose musical inspiration is John Mayer. Although Bondurant is primarily an electric guitar player, and occasionally performs as a trio, the five songs contained on *Still Standing* (all original compositions) feature him solo on an acoustic guitar, a craft he has been honing in frequent club appearances throughout San Diego. Bondurant’s genre is alternative/indie, and his pleasing vocals and catchy guitar riffs definitely show the influence of Mayer.

The opening track, “Save Me,” is a song about love and desire. The inventive melody contrasts with the simple lyrics (“I’ve been waiting alone with this fire burning so long”). My favorite track is “Through Her Eyes,” about the importance of a mother’s devotion throughout a child’s life. The lyrics are poignant and the beat is both complex and lively. (Bondurant is accompanied by co-producer Jesse Johnson on piano.)

“Blue and Yellow” and “Battle” both display Bondurant’s guitar prowess and vocal range.

“It Was You” is a sweet romantic ballad, with Johnson contributing piano and harmony vocals.

Bondurant is an earnest young man whose wistful lyrics and listenable tunes show promise as a songwriter and performer. He has been working for the past year and a half on a fully produced debut album, and describes this EP as “just a teaser for people to become familiar with [him].” As a teaser, *Still Standing* succeeds, and leaves the listener hungry for a taste of the “big record” that will be released in a few months.



SEPTEMBER CALENDAR

thursday • 1

Chris Bargin, Lestat's, 3343 Adams Ave., 9pm.

friday • 2

Mar Dels, Belly Up, 143 S. Cedros, Solana Beach, 5:30pm.
Glen & Jenn Smith, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Stoney B Blues Band, Encinitas Elks Lodge, 1393 Windsor Rd., Cardiff, 7pm.
Joe Sample, Anthology, 1337 India St., 7:30&9:39pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.
Peter Sprague & Friends, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Gregory Page, Lestat's, 3343 Adams Ave., 9pm.

saturday • 3

Sue Palmer & Scott Paulson, Toy Piano Festival, Geisel Library, noon.
Rhythm Jacks, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 5pm.
Larry Robinson, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
The FIXX/Scott West, Ramona Mainstage, 626 Main St., Ramona, 7pm.
Joe Sample, Anthology, 1337 India St., 7:30&9:39pm.
Robin Henkel, Zel's Del Mar, 1247 Camino Del Mar, 8pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.

sunday • 4

Harry & Nancy Mestyaneek w/ Dave Howard, Rebecca's, 3015 Juniper St., 10am.
Cahill & Delene, Fallbrook Library, 124 S. Mission Rd., 2pm.
Mark Jackson Band, Wynola Pizza Express, 4355 Hwy. 78, Julian, 5pm.
Labor Day Jazz Festival, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 6pm.
Cowboy Jack, Robbie's Roadhouse, 530 N. Coast Hwy. 101, Encinitas, 6:30pm.
Lee Coulter, Zel's Del Mar, 1247 Camino Del Mar, 8pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.
Peter Sprague & Friends, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Across the Pond II w/ Dave Humphries & Jim Hinton, Lestat's, 3343 Adams Ave., 9pm.
Cash'd Out, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

monday • 5

Robin Henkel, Mission Bay Deli, 1548 Quivera Way, 2pm.
Chet Cannon's Blue Monday Pro Jam, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 5pm.

tuesday • 6

Sue Palmer & Scott Paulson, Toy Piano Festival, Geisel Library, noon.
Cahill & Delene, Julian Library, 1850 Hwy. 78, 6:30pm.
Jesse Davis, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.
Zapf Dingbats, El Dorado, 1030 Broadway, 8:30pm.

wednesday • 7

Sue Palmer & Deeja Marie, Cardiff Public Library, 2081 Newcastle, 6:30pm.
Maraca, Anthology, 1337 India St., 7:30pm.
Matt Curreri w/ Yovee/Rhythm & Bluebirds, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

thursday • 8

Sue Palmer, Fireside Lounge & Restaurant, Rancho Bernardo Inn, 17550 Bernardo Oaks Dr., 6pm.
Robin Henkel & Billy Watson, The Cellar, 156 Avenida Del Mar, San Clemente, 7pm.
Johnny Love, Rebecca's, 3015 Juniper St., 7pm.
Abbey Road Beatles Tribute, Anthology, 1337 India St., 7:30pm.
Bianca Paras, Lestat's, 3343 Adams Ave., 9pm.
Stoney B Blues Band, The Kraken, 2531 S. Coast Hwy. 101, Cardiff, 9pm.

friday • 9

San Diego Music Thing Music Conference & Festival, Lafayette Hotel, 2223 El Cajon Blvd., noon.
Lisa Sanders, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
The Ultimate Doo Wop Show, Humphrey's by the Bay, 2241 Shelter Island Dr., 7:30pm.
Surf City All Stars, Anthology, 1337 India St., 7:30pm.
Homage to Django Reinhardt w/ Gonzalo Bergara Quartet, Dizzy's, SD Wine & Culinary Center, 200 Harbor Dr., 8pm.
Republic of Letters, Queen Bee's, 3925 Ohio St., 8pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.
Peter Puppington Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Josiah Leming, Lestat's, 3343 Adams Ave., 9pm.
Tim Bowman, Anthology, 1337 India St., 9:30pm.

saturday • 10

Robin Henkel, ArtWalk on the Bay, San Diego Hilton Bayfront Park, 11:15am.
Jazz88.3 Music & Art Festival, Newport Ave., Ocean Beach, 12noon.
San Diego Music Thing Music Conference & Festival, Lafayette Hotel, 2223 El Cajon Blvd., noon.
Cowboy Jack, Ivey Ranch Annual Hoedown, 110 Rancho Del Oro Rd., Oceanside, 4:30pm.
Chris Clarke & Plow, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Bruce Davies, Jacumba United Community Methodist Church, 1242 Heber St., 6:30pm.
Border Radio, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.
Laurence Juber, Oasis House Concerts, Sorrento Valley, 8pm. OasisHouseConcerts.com
Peter Puppington Trio, Ki's Restaurant, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.
Tom Freund/Aaron Bowen/Mia Dyson, Lestat's, 3343 Adams Ave., 9pm.

sunday • 11

Grand Canyon Sundown/Christy Bruneau, La Jolla Farmers Market, 7335 Girard Ave., La Jolla, 10am.
Chris Clarke & Plow, Urban Solace, 3823 30th St., 11am.
S.D. Folk Song Society, New Expression Music, 4434 30th St., 2pm.
Chet & the Committee/Ramshackle Blues Band, The Skybox, 4809 Clairemont Dr., 7pm.
Bruce Hornsby & the Noisemakers w/ Jackie Green, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Room Full of Strangers (musical), Across the Street at Mueller College, 4603 Park Blvd., 8pm.
Ladies & Gentlemen/Aaron & Jane/Girl Friday, Lestat's, 3343 Adams Ave., 9pm.
Stoney B Blues Band, Patrick's II, 428 F St., 9pm.

monday • 12

Poway Folk Circle Bluegrass Jam, Templar's Hall, Old Poway Park, 14134 Midland Rd, 6:30pm.
Tears for Fears, Humphrey's by the Bay, 2241 Shelter Island Dr., 7:30pm.

tuesday • 13

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
Peggy Watson, Solana Beach Library, 157 Stevens Ave., 6:30pm.
Tim Reynolds & TR3, Anthology, 1337 India St., 7:30pm.
Diana Ross, Humphrey's by the Bay, 2241 Shelter Island Dr., 8pm.

wednesday • 14

Charlie Imes, Encinitas Library, 540 Cornish Dr., 6pm.
Sue Palmer Quintet, Croce's, 802 5th Ave., 7:30pm.
Stoney B & Bob Prater, Mediterranean Cafe, 300 Carlsbad Village Dr., 7:30pm.
Eliane Elias, Anthology, 1337 India St., 7:30pm.
Dead Feather Moon/Nena Anderson CD Release/Old Tiger, Belly Up, 143 S. Cedros, Solana Beach, 8pm.
Chet & the Committee, Patrick's II, 428 F St., 9pm.

thursday • 15

Cowboy Jack, John's Neighborhood Bar & Grill, 1280 E. Vista Way, 6:30pm.
Slaid Cleaves, AMSD Concerts, 4650 Mansfield St., Normal Heights, 7:30pm.
Helen Sung, Dizzy's, SD Wine & Culinary Center, 200 Harbor Dr., 8pm.
Carmen Caserta CD Release/Astra Kelly/Josh Damigo, Lestat's, 3343 Adams Ave., 9pm.

friday • 16

Deborah Blake, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Blame Sally, AMSD Concerts, 4650 Mansfield St., Normal Heights, 7:30pm.
Sonny Landreth, Anthology, 1337 India St., 7:30&9:30pm.
Mikan Zlatkovich, Dizzy's, SD Wine & Culinary Center, 200 Harbor Dr., 8pm.
Chad Taggart/Diana Keller/Marima/Eddie Cohn, Across the Street at Mueller College, 4603 Park Blvd., 8:30pm.
Staring at the Sun CD Release, Lestat's, 3343 Adams Ave., 9pm.
The Young Dubliners/Lexington Field, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Stoney B Blues Band, Gallagher's Irish Pub, 5046 Newport Ave., 9pm.

saturday • 17

Back Country Music Jamboree & Banjo/Fiddle Contest, Frank Lane Park, Julian, 9am-6pm.
Robin Henkel/Sue Palmer with Chris James, San Diego Blues Festival, Embarcadero Marina Park North, 10am.
Joe Rathburn & Broni, Bonita Library, 4375 Bonita Rd., 1pm.
Mark Jackson, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Tom Baird/David Silva/Dusty & the LoveNotes, Rebecca's, 3015 Juniper St., 7:30pm.
Chris Botti, Humphrey's by the Bay, 2241 Shelter Island Dr., 8pm.
Robin Henkel, Zel's Del Mar, 1247 Camino Del Mar, 8pm.
Berkley Hart, Canyonfolk House Concerts, Harbison Canyon, 8pm. CanyonFolk@cox.net

Jon Huckaby/Kylie Thomasson/Lexi Polido/Dino Marquee/Kurt Porter, Across the Street at Mueller College, 4603 Park Blvd., 8:30pm.
Josh Damigo/Rubby Summer, Lestat's, 3343 Adams Ave., 9pm.

sunday • 18

Back Country Music Jamboree & Banjo/Fiddle Contest, Frank Lane Park, Julian, 9am-4pm.
Wild Older Women, Rebecca's, 3015 Juniper St., 10am.
Revelation Jazz Band, Lafayette Hotel, 2223 El Cajon Blvd., 1pm.
Carlos Olmeda, Poway Library, 13137 Poway Rd., 1:30pm.
Folding Mr. Lincoln, Wynola Pizza Express, 4355 Hwy. 78, Julian, 5pm.
James Cotton, Museum of Making Music, 5790 Armada Dr., Carlsbad, 6pm.
Mary Gauthier, AMSD Concerts, 4650 Mansfield St., Normal Heights, 7:30pm.
Robin Henkel Band with Horns!, Lestat's, 3343 Adams Ave., 8pm.
Gilbert Castellanos Trio, Dizzy's, SD Wine & Culinary Center, 200 Harbor Dr., 8pm.
Trevor Hall, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

monday • 19

Return to Forever/Dweezil Zappa, Humphrey's by the Bay, 2241 Shelter Island Dr., 7pm.

tuesday • 20

Poway Folk Circle w/ D'vora Gittelson, Templar's Hall, Old Poway Park, 14134 Midland Rd, 6:30pm.
Roseanna Vitro, Saville Theatre, City College Campus, 14th Ave. & C St., 8pm.
Stoney B Blues Band, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.
Sharon Hazel Township, Voodoo Stage, House of blues, 1055 5th Ave., 9:30pm.

wednesday • 21

Buddy Guy/Moreland & Arbuckle, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Rosi Golan, Lestat's, 3343 Adams Ave., 9pm.

thursday • 22

Joey DeFrancesco Trio, Dizzy's, SD Wine & Culinary Center, 200 Harbor Dr., 7:30pm.
Sacha Boutros CD Release, Anthology, 1337 India St., 7:30pm.
Garfunkel & Oates, The Loft, Price Center UCSD Campus, La Jolla, 8pm.
Lukas Nelson & Promise of the Real/The Tilt, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

friday • 23

Phil Berkowitz, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Stoney B Blues Band, Prescott Promende, El Cajon, 6pm.
Adrienne Nims & Spirit Wind, Simply Sharon's, 27464 Jefferson Ave., Temecula, 6pm.
Lee Coulter, Zel's Del Mar, 1247 Camino Del Mar, 8pm.
Herbie Hancock, Balboa Theatre, 868 4th Ave., 8:30pm.
Owen Stone, Across the Street at Mueller College, 4603 Park Blvd., 8:30pm.
Megan Slankard & Jeff Campbell/Riki Michelle & Tim Tormey/Greg Gibson, Lestat's, 3343 Adams Ave., 9pm.
The Mother Hips/Nicki Bluhm & the Gramblers, Belly Up, 143 S. Cedros, Solana Beach, 9:30pm.

saturday • 24

Robin Henkel & Troy Sandow, Birdrock Coffee Roasters, 5627 La Jolla Blvd., 10am.
Adams Avenue Street Fair, Adams Ave., Normal Heights, 10am-9pm.
Julian Country Jam, Menghini Winery, 1150 Julian Orchards Dr., 11am.
Cerebral Palsy Benefit w/ Eve Selis, St. Rose of Lima Church, 293 H St., Chula Vista, 6pm.
Peggy Watson/Cici Porter/Lisa Sanders, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm.
Chris Hassett, UU Church, 4190 Front St., 7:30pm.
Nathan Welden & Bobo Czarowski, Rock Valley House Concerts, University City, 8pm. 858.452.1539/wonderwoman@san.r.c.com
Jessical Bell, Across the Street at Mueller College, 4603 Park Blvd., 8:30pm.
Stoney B Blues Band, Hooley's Pub, 5500 Grossmont Center Dr., #277, La Mesa, 9pm.

sunday • 25

Adams Avenue Street Fair, Adams Ave., Normal Heights, 10am-5pm.
Sara Petite, Wynola Pizza Express, 4355 Hwy. 78, Julian, 5pm.
Pure Prairie League, Anthology, 1337 India St., 7:30pm.
Erika Davies & Carlos Olmeda, Dizzy's, S.D. Wine & Culinary Ctr., 200 Harbor Dr., 7:30pm.
Trevor Davis, Lestat's, 3343 Adams Ave., 9pm.
Balkan Beat Box, Belly Up, 143 S. Cedros, Solana Beach, 9pm.

monday • 26

California Note Catchers Guest Night, First United Methodist Church, 4690 Palm Ave., La Mesa, 7pm.
Wild Older Women, Bella Roma Restaurant, 6630 La Jolla Blvd., 7:30pm.

W E E K L Y

every sunday

Joe Marillo, The Brickyard, 675 W. G St., 9:30am.
Shawn Rohlf & Friends, Farmers Market, DMV parking lot, Hillcrest, 10am.
Marcia Forman Band, The Big Kitchen, 3003 Grape St., 10am.
Chris Clarke & Friends, Golden Hill Farmers Market, B St. between 27th & 28th St., 10am.
Bluegrass Brunch, Urban Solace, 3823 30th St., 10:30am.
Zzymzy Quartet, OB People's Food Co-op, 4765 Voltaire St., Ocean Beach, 11am.
Daniel Jackson, Croce's, 802 5th Ave., 11am.
International Ethnic Folk Dancing, Balboa Park Club Bldg., 12:30-4:30pm.
Alan Land & Friends, Sunday Songs, E St. Cafe, 125 W. E St., Encinitas, 2pm.
Open Blues Jam w/ Chet & the Committee, Downtown Cafe, 182 E. Main St., El Cajon, 2:30pm.
Celtic Ensemble, Twigg's, 4590 Park Blvd., 4pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 5:30pm.
Jazz88 Sunday Night Jam, Spaghetteria, 1953 India St., 6pm.
Sam Johnson Jazz Duo, San Diego Desserts, 5987 El Cajon Blvd., 6pm.
Traditional Irish Session, The Field, 544 5th Ave., 7pm.
Open Mic, Cafe Libertalia, 3834 5th Ave., 8:15pm.
Jazz Roots w/ Lou Curtiss, 8-10pm, KSDD (88.3 FM).
José Sinatra's OB-oke, Winston's, 1921 Bacon St., 9:30pm.
The Bluegrass Special w/ Wayne Rice, 10pm-midnight, KSON (97.3 FM).

every monday

Open Mic, Gio's, 8384 La Mesa Blvd., 5:30pm.
Ukulele Jam, New Expression Music, 4434 30th St., 2852 University Ave., 6:30pm.
Open Mic, Tango Del Rey, 3567 Del Rey St., 7pm.
El Cajon Music Masters, Central Congregational Church, 8360 Lemon Ave., La Mesa, 7pm.
Open Mic, Wine Steals, 1243 University Ave., 7pm.
Open Mic, Turquoise Cafe Bar Europa, 873 Turquoise St., PB, 7pm.
Bill Shreeve Quartet, Croce's, 802 5th Ave., 7:30pm.
International Ethnic Folk Dancing (intermediate & advanced), Balboa Park Club & War Memorial Bldg., 7:30pm.
Open Mic, Lestat's, 3343 Adams Ave., 7:30pm.
Stoney B Blues Band, Gaslamp Speakeasy, 710 4th Ave., 9pm.

every tuesday

Lou Fanucchi, Paesano, 3647 30th St., 5:30pm.
Open Mic, Joey's Smokin' BBQ & Doc's Saloon, 6955 El Camino Real, Carlsbad, 7pm.
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.
Open Mic, Second Wind, 8515 Navajo Rd., 8pm.
Open Mic, The Royal Dive, 2949 San Luis Rey Rd., Oceanside, 8pm.
Patrick Berrogain's Hot Club Combo, Prado Restaurant, Balboa Park, 8pm.

Michael McDonald/Boz Scaggs, Humphrey's by the Bay, 2241 Shelter Island Dr., 7:30pm.

tuesday • 27

Lou & Virginia Curtiss Song Circle, 1725 Granite Hills Dr., El Cajon, 6pm.
Adrienne Nims in a World Flute Concert, Beckworth Library, 721 Pasqual St., 6pm.
Nathan James Trio, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 7pm.
Dusty & the LoveNotes, House of Blues, 1055 5th Ave., 8pm.
Sharon Hazel Township, Ruby Room, 1271 University Ave., 9pm.
Scott West, House of Blues, 1055 5th Ave., 9pm.

wednesday • 28

Sue Palmer Quintet, Croce's, 802 5th Ave., 7:30pm.
Steve Earle & the Dukes w/ Allison Moorer, Belly Up, 143 S. Cedros, Solana Beach, 8pm.

every wednesday

Mike Head & Friends, Farmers Market, Newport Ave., Ocean Beach, 4-7pm.
Lou Fanucchi, Romesco Restaurant, 4346 Bonita Rd., 6pm.
Tomcat Courtney, The Turquoise, 873 Turquoise St., 6pm.
Jerry Gontang, Desi & Friends, 2734 Lytton St., 7pm.
Scandinavian Dance Class, Folk Dance Center, Dancing Unlimited, 4569 30th St., 7:30pm.
Elliott Lawrence, Prado Restaurant, Balboa Park, 7:30pm.
Open Mic, Across the Street @ Mueller College, 4605 Park Blvd., 8pm.
Open Mic, Skybox Bar & Grill, 4809 Clairemont Dr., 8:30pm.
New Latin Jazz Quartet Jam Session w/ Gilbert Castellanos, El Camino, 2400 India St., 9pm.
Firehouse Swing Dancing, Queen Bee's Art & Cultural Center, 3925 Ohio St., 9pm.

every thursday

Dan Papaila, Catamaran Resort & Spa, 3999 Mission Bvd., 5:30pm.
Baba's Jam Night, The Lodge, 444 Country Club Lane, Oceanside, 5pm.
Happy Hour Jam, Winston's, 1921 Bacon St., 5:30pm.
Open Mic, Downtown Cafe, 182 E. Main St., El Cajon, 6pm.
Chet & the Committee Open Blues Jam, Downtown Cafe, 182 E. Main, El Cajon, 6pm.
Esencia Latin Jazz Quartet, The Turquoise, 873 Turquoise St., 6:30pm.
Wood 'n' Lips Open Mic, Friendly Grounds, 9225 Carlton Hills Blvd., Santee, 6:30pm.
Jack Butler Acoustic Duo, Dick's Last Resort, 345 4th Ave., 7pm.
Elliott Lawrence, Avenue 5 Restaurant, 2760 5th Ave., 7pm.
Old Tyme Fiddlers Jam (1st & 3rd Thursday), New Expression Music, 4434 30th St., 7pm.
Moonlight Serenade Orchestra, Lucky Star Restaurant, 3893 54th St., 7pm.
Jazz Jam w/ Joe Angelastro, E St. Cafe, 128 W. E St., Encinitas, 7pm.
Open Mic/Family Jam, Rebecca's, 3015 Juniper St., 8pm.

every friday

Open Mic, Lion Coffee, 101 Market St., 6pm.
Joe Mendoza, Uncle Duke's Beach Cafe, 107 Diana St., Leucadia, 6pm.
Joe Marillo Trio, Rebecca's, 3015 Juniper St., 7pm. (1st three Fridays of the month)
Elliott Lawrence, Shooters, Sheraton Hotel La Jolla, Holiday Court Dr., 7pm.
Open Mic, Bella Roma Restaurant, 6830 La Jolla Blvd. #103, 8pm.
Open Mic, L'Amour de Yogurt, 9975 Carmel Mountain Rd., 8pm.
Bill Shreeve Quartet, Croce's, 802 5th Ave., 8:30pm.
Open Mic, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

every saturday

Joe Marillo, The Brickyard, 675 W. G St., 9:30am.
Chris Clarke & Friends, Golden Hill Farmers Market, B St. between 27th & 28th, 10am.
Elliott Lawrence, Croce's, 802 5th Ave., 11:30am.
Open Mic, Valley Music, 1611 N. Magnolia Ave., El Cajon, 6pm.
BVIolin & the Gypsy Knights, Valencia Hotel, 1132 Prospect Ave., La Jolla, 7pm.

thursday • 29

Bepe Gambetta/KEV, New Expression Music, 4434 30th St., 7pm.
Leonard Patton CD Release, Anthology, 1337 India St., 7:30pm.
Ruby & the Red Hots, Humphrey's Backstage Lounge, 2241 Shelter Island Dr., 8pm.
Lisa Hannigan w/ John Smith, Belly Up, 143 S. Cedros, Solana Beach, 9pm.
Matt the Electrician/Raspin Stewart, Lestat's, 3343 Adams Ave., 9pm.
Stoney B Blues Band, Patrick's II, 428 F St., 9pm.

friday • 30

Joe Rathburn, Wynola Pizza Express, 4355 Hwy. 78, Julian, 6pm.
Sue Palmer & her Motel Swing Orchestra, Prescott Promenade, El Cajon, 6pm.
Eliza Gilkyson & John Gorka, AMSD Concerts, 4650 Mansfield St., Normal Heights, 7:30pm.
Chris Ayer/Nathan Angelo/Matt Simons, Lestat's, 3343 Adams Ave., 9pm.
Stoney B Blues Band, Pal Joey's, 5741 Waring Rd., 9pm.

Uncommon Threads
by Liz Abbott
Artful fabric and thread recreations
orange crate labels •
vintage travel posters •
music photos c. 1920-1940 •
custom designs •
LizAbbott@cox.net • 619.298.8488 • uncommon-threads.com



SUMMERGRASS!



Photo: Steve Covault

Headliners the Grascals



Photo: Dennis Andersen

Enjoying the music on a lovely afternoon



Photo: Dennis Andersen

Kid's Camp



Photo: Dennis Andersen

Dennis Caplinger

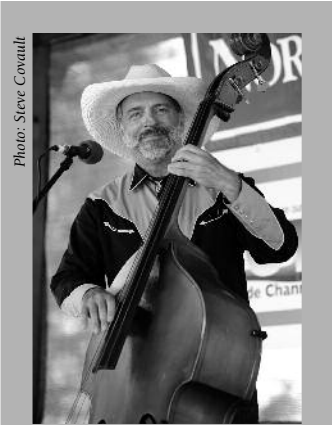


Photo: Steve Covault

Troubadour columnist Dwight Worden

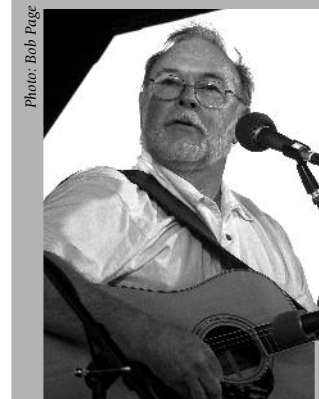


Photo: Bob Page

Given Harrison



Photo: Bob Page

The Blade Runners



Photo: Bob Page

Bill Bryson

AROUND TOWN



Photo: Steve Covault

Alex Depue & Scott West



Photo: Dennis Andersen

Chris Clarke & Plow @ New Expression Music



Photo: Dennis Andersen

Jamming at Summergrass



Photo: Bob Page

Dave Collins



Photo: Johnny Jeff Eldredge

The Zymzzy Quartet @ OB People's Food every Sunday



Photo: Dennis Andersen

Annie Dru & Robin Henkel @ Lestat's



Photo: Dennis Andersen

Fiddle workshop w/ John Mailander

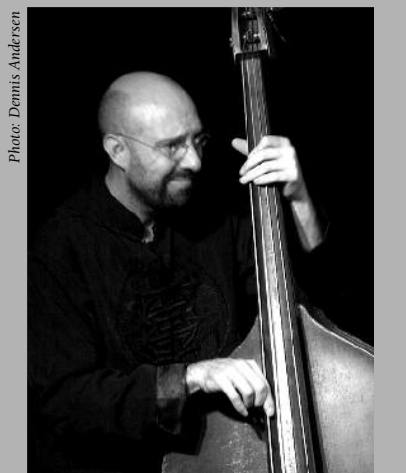


Photo: Dennis Andersen

Beston Barnett

SD MUSIC AWARDS



Photo: Steve Covault

The Penetrators accept their Lifetime Achievement Award



Photo: Steve Covault

Colin Clyne receives Best Acoustic Award

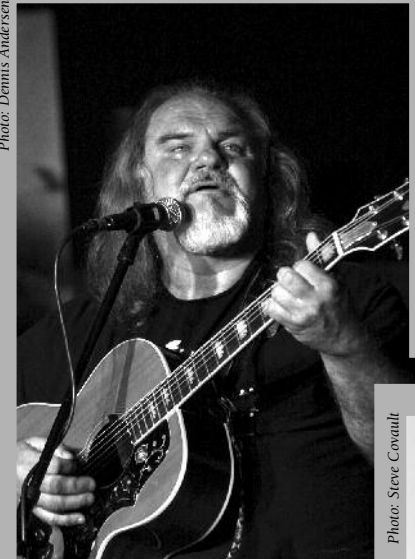


Photo: Dennis Andersen

Houston Jones



Photo: Steve Covault

Dennis Andersen



Photo: Steve Covault

Bart Mendoza, Joyce Martin, Liz Abbott, Kent Johnson



Photo: Dennis Andersen

George Varga & Kevin Hellman



Photo: Sharon Plache

Jeff Smith & Friends in Mission Hills

2001-2011

Thanks to all of you who have supported us over the years
as well as our writers, columnists, photographers, and team members
who have donated their time and talents to make
the San Diego Troubadour the best it can be.



SAN DIEGO

ROUBADOUR

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

10 YEARS CELEBRATING SAN DIEGO MUSIC

San Diego Troubadour

TEN YEAR ANNIVERSARY CELEBRATION & FUNDRAISER

FEATURING PERFORMANCES BY

ROBIN HENKEL
BERKLEY HART
STEVE POLTZ
A.J. CROCE
PETER SPRAGUE
w/ LEONARD PATTON

SUNDAY
OCTOBER 9
6-11PM
SUNSET TEMPLE

5911 Kansas St. North Park (behind Claire de Lune)

OPEN MIC!
EXTRAVAGANZA
OPPORTUNITY
DRAWING!

- Deering Goodtime Banjo
- Taylor solidbody guitar

TICKETS!

AVAILABLE AT:

Buffalo Brothers
Classic Bows Violin Shop
New Expression Music
Moze Guitars
The Blue Guitar

SUGGESTED DONATION

\$10 / \$12 at th door

VIP Seating: \$100

Tickets Available

www.SanDiegoTroubadour.com



Since 2001...

The San Diego Troubadour has been the alternative voice as well as a resource for local music news dedicated to alt-country, Americana, roots, blues, folk, bluegrass, jazz, and gospel music. We are proud to serve the San Diego music community and look forward to 10 more years of entertaining, educating, and bringing together players, writers, and music lovers of these genres by exploring their foundations and expanding the audience for these types of music.



StudiOB92107
CharlesSchieleCreative.com



PLEASE JOIN US
for an evening of music,
celebration, and community in
recognizing the Troubadour's
accomplishments over the past decade.