

# MUSIC!

The Sounds of Santa Barbara  
July 2010

## INSIDE

Music Academy of the West, Toad the Wet Sprocket,  
Rock Camp, Jesse Rhodes, Julie Christensen,  
Colter Frazier & more!

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# WELCOME

## FROM THE EDITOR

This 4th of July is a touch bittersweet in our musical community. As you may already know, the SB Symphony's annual free 4th of July concert had to be cancelled due to budget restrictions and a paucity of community sponsorship. Having performed at many of these concerts over the past twenty years, I know well what this event means to the community. It was a time that we could all join together, despite our ideological differences, and be proud of our national heritage through great music.

We, as performers, do it all for you. But at the same time, we cannot do it without you! We need your support in every way that you can give it! If it is possible for you, please consider making a donation to your favorite local music organization. Times are tough for us all, and we need to keep the music playing to lift us up in today's crazy world.

Don't forget the submission deadline for all info is the 8th of the month prior to publication (August's deadline is July 8th.)

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Publisher: Vox & Fiddle, LLC

Editors: Sally Barr & Anne B. Hotz

Layout: Jennifer V Baum, Peridot Marketing

Contributors: Brett Leigh Dicks, Kathryn Stockbridge, Colter Frazier, and Sally Barr

Cover & photos of CF, JR, & MM by Sally Barr

Distributor: John Rose

Printer: TypeCraft, Inc

Printed on FSC Certified Paper



Sally Barr  
Violinist & Jazz Singer

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Page 13...LIVE MUSIC CALENDAR

Did you hear? The Song Tree Concert Series is adding a classical wing to their monthly offerings starting in September! Tom Lee from Song Tree says the response from the public has already been amazing, and the season's line up is filling up with several great artists! Visit [www.songtree.org](http://www.songtree.org) and join their mailing list to stay in the loop!

Trivia Musicale with Miss Maddy will return next month!

Congrats to the winners of the Ojai Festival tickets! Last month's answers: Florence, The Barber of Seville, Stravinsky, Bel Canto, Wagner.



Miss Maddy



# COMING UP

For Full Details, please turn to Live Music Calendar

## Music Academy of the West

7/1-7/31

With its Summer Festival now in full swing, the Music Academy of the West offers a dazzling array of performances this month. So well known for their concerts at the Lobero, Granada, and on campus, the Academy will present a stunning eighty-five master classes in July with some of the world's top pedagogues and performers. They will have: Orchestral Repertoire with Jeff Thayer, concertmaster of the San Diego Symphony; and piano mastery with Jerome Lowenthal and Warren Jones; string classes with Donald McInnes, Kathleen Winkler, Zvi Zeitlin, Alan Stepansky, and Nico Abondolo; percussion classes with Edward Atkatz; classes focusing on brass with Mark Lawrence and Clarinet classes with Richie Hawley, principal clarinetist of the Cincinnati Symphony. Not to be missed are the vocal master classes with Marilyn Horne, or the tremendous Vocal competition that bears her name!

Add to that four "Tuesdays @ 8" MAW faculty chamber music concerts, the Academy Chamber Orchestra conducted by Larry Rachleff, the Festival Orchestra conducted by Jeffrey Kahane, the Takacs Quartet, the Academy Brass Ensemble concert, the Concerto Competition and Concert conducted by Daniel Hege, and a piano recital by Christopher Taylor. Not to mention the MERIT recital, Opera Showcase and Preview, the Picnic at Miraflores concerts, as well as a seven-hour chamber music marathon that will all be a part of the incredible 144 (one hundred and forty-four) separate events that will take place over thirty-one days. (Don't forget: *Don Giovanni* is right around the corner!) [www.musicacademy.org](http://www.musicacademy.org) or 805.969.8787 for tickets.

## Pepe Aguilar

7/1

Pepe Aguilar has mixed the traditional Tejano style with modern pop influences to become one of the most popular performers in Latin music. Among his biggest albums are *Por Mujeres Como Tu*, which spent nearly a year on the Latin and Mexican charts, and *Por una Mujer Bonita*, which won him a Grammy for Best Mexican-American/Tejano Music. Don't miss the beautiful vocals and heartfelt rancheras of Pepe Aguilar live in concert! [www.chumashcasino.com](http://www.chumashcasino.com)

## El Capitan Canyon Concert Series

7/3-7/31

Music is in the air at El Capitan Canyon! Every Saturday night, there'll be food, fun, and great music for your listening and dancing pleasure. First up: Soulamente plays R&B & Old School Funk on the 3rd, followed by The Fog on the 10th with some Classic Rock. The Bomb takes the stage on the 17th playing Latin Funk, Los Blues play on the 24th, and The Cadillac Angels play Rockabilly Surf music on the 31st. Doors open at 5 pm, great food is available starting at 6 pm, and all shows start at 7 pm. [www.elcapitancanyon.com](http://www.elcapitancanyon.com)



## The Santa Ynez Valley Master Chorale and Blue Grass Band

7/4

The Santa Ynez Valley Master Chorale will present a free concert of American traditional, folk, and patriotic music, Sunday, July 4, at 2 pm, at the Veteran's Memorial Building on Mission Drive in Solvang.

"We love to sing, and on this July 4th celebration, we sing our patriotic heartfelt thank you to the people of the SY Valley for another outstanding year together, sharing holiday concerts and seasonal songs galore," said Chorale president, Mary Jane West-Delgado. The "Fourth of July Jamboree," directed by Chris Bowman, will feature the chorale and instrumentalists including: Helen Townsend on the piano, Brendon Statom on bass, Chris Judge on guitar and Rex Harte on drums.



## Go "Upstairs at The G" with Jessy J

7/8

Sultry jazz sensation Jessy J launches The Granada's new "Upstairs at The G" series this summer. Join us for an evening of sizzling beats, Latin and samba rhythms, and instantly captivating melodies. Food and drink catered by The Marquee and Understudy Productions. The performance will be at the Granada in the upstairs lounge. Limited seating. [www.granadasb.org](http://www.granadasb.org)

## SB New Music: Jim McAuley/Andrew Pask/Scott Walton & Angria Duo

7/8

Jim McAuley is a veteran improv and session guitarist based in Los Angeles. He's recorded with everyone from Pat Boone and Frank Sinatra, to John Carter and The Acoustic Guitar Trio with Nels Cline, and the late Rod Poole. Andrew Pask is a clarinet and saxophone player originally from New Zealand. He has lived in the Los Angeles area since 1999, working during the day for audio and video software developers Cycling '74 and in the evening as a contributor to the varied creative music scene in LA. He has released and appeared on albums from LA labels pMENTUM and Nine Winds.

Angria Duo is Kiyomitsu Odai on electric piano and Angus Forbes on drums. Kiyomitsu Odai is a composer/piano improviser born and raised in Tokyo, Japan. He has studied composition at Chicago College of Performing Arts, Mills College, and currently is a Ph.D. student at the University of California, Santa Barbara. During his studies he has worked closely with many composers, including Don Malone, Hilda Paredes, Roscoe Mitchell, Chris Brown, and Clarence Barlow. Kiyomitsu's work experiments with the use of mathematical elements such as the Fibonacci series and the golden ratio applied to both large-scale and small-scale musical structures.

He also explores methods that feature algorithms, improvisation, graphical notation based on calligraphy, and found sounds/objects. Angus Forbes is a drummer and media artist studying in the Media Arts & Technology department at University of California, Santa Barbara. Angus has performed with a number of experimental music projects, including Chamisa Mesa, The Iceburn Collective, Red Soda, and Heat Death. He currently performs with Caledos Duo and Thunderdrop and collaborates with the composers/improvisers Brian Hansen, Joann Cho, Charlie Roberts, and Christopher Jette.

**SB Jazz Society presents Al Reese Quintet with John Cross**  
7/11

**A**l Reese is considered to be one of the best entertainers in Santa Barbara. He performs for packed houses at popular clubs and restaurants from Los Angeles to San Francisco, Japan to Europe. He displays a great deal of versatility in performance style as well as repertoire, appealing to a wide cross section of the public--young and old. This wonderful afternoon of jazz will include Al Reese on piano and vocals, Dave Tolegian on sax and flute, Larry Perpoli on drums, Jeff Falkner on bass, Scott Hughes on trombone. *For more information please call (805) 570-1053 [www.sbjazz.org](http://www.sbjazz.org)*



**Sligo Rags**  
7/10

**S**ong Tree gleefully welcomes back this great group. Two-time winners of the Orange County Music Award for Best Folk Band, this dynamic ensemble presents Celtic Folk with a decidedly bluegrass attitude. Using fiddle, acoustic guitar, electric bass,

and percussion, Sligo Rags is taking the local and not-so-local Celtic music scene by storm. Their debut studio recording, "The Night Before the Morning After," was called "the best I've heard from a stateside band" by *Celtic Beat Magazine*. Says the *San Diego Troubadour*, "This band can light up an atmosphere as dim as the Guinness stout you just ordered at the bar...Sligo Rags really knows their Celtic music."

Don't be surprised if elements of country, gypsy jazz and swing manage to sneak their way into the act as well. Bob Stane, the legendary founder of The Icehouse and The Coffee Gallery Backstage says of Sligo Rags, "This is a 'money-back, no questions asked if you are not thrilled' act. Bring friends. Dynamic, up tempo, multi-talented. A fusion that just crackles." Sound like fun? We'd say so. [www.songtree.org](http://www.songtree.org)



**Big Yellow Moon @ Good Cup**  
7/14

**I**rene Fredricey, and guitarist/singer/songwriter Ernie Knapp---both mainstays in Soul City Survivors---have come together with

Santa Barbara singer-songwriter, Anny Eastwood to form a rockin' little trio called Big Yellow Moon. Singing three part harmonies, accompanied by acoustic guitars and percussion, they have put together a rich and varied repertoire of songs including originals, from blues to folk to surf, and of course, plenty of Motown soul. Big Yellow Moon will play the second set at Good Cup on the Mesa on the Live Original Music series. [Circleof5ths@gmail.com](mailto:Circleof5ths@gmail.com)



**Toad the Wet Sprocket & Crosby Loggins**  
7/16

**T**wo home-grown Santa Barbara musicians will be performing in a benefit concert at the historic Lobero Theater. Proceeds will go towards the founding and establishment of the Santa Barbara Birth Center, a 501(c)3 non-profit organization that will provide family-focused maternity care in a home-like setting. The core mission of the SBBC is to provide services, support, and education to low-risk childbearing women and their families. They offer complete midwifery care for pregnancy and birth in collaboration with the greater medical community- a safe, integrative and economical approach to maternity services for our community. [www.lobero.com](http://www.lobero.com)



**Steve Miller & Los Lobos**  
7/10

**S**teve Miller Band is one of the seminal rock bands of the 1970's, and the group and its songs have continued to resonate with fans new and old. The group's first record, *The Joker*, released in 1973 went Platinum and resulted

in a #1 single. However, it was *Fly Like an Eagle*, released three years later that confirmed the band's position at the top of the rock charts.

Many musical groups are eclectic, but few are both as unpredictable and successful as Los Lobos. The band has notched a number one single, won three Grammy's, and sold millions of records. They've shared the stage with acts as varied as Dylan, The Clash, and U2. And they've received tremendous critical acclaim—from their major label debut, *How Will the Wolf Survive?* (which made Rolling Stone's 500 Greatest Albums of All Time) to their most recent effort, 2006's *The Town and The City* (which drew four-star reviews in Rolling Stone, Mojo, The Independent and many others). [www.sbbowl.com](http://www.sbbowl.com)



**Alejandro Sanz**  
7/16

**T**he most commercially successful Spanish singer of all time, handsome singer/songwriter Alejandro Sanz has earned a reputation as a consistent hit-maker with romantic ballads and

collaborations with fellow Latin superstars, most memorably Shakira. Come see him perform hits including “Corazón Partío,” “No Es Lo Mismo” and more! [www.chumashcasino.com](http://www.chumashcasino.com)

### Milton & Eugene Edwards

7/17

**M**ilton, the modern-day troubadour with the distinctive voice and one-name moniker, is the leader of a lively collective known for their soul-stirring live shows. The folksinger has developed a grassroots following for the warmth and spontaneity of his live shows, with a playlist that includes folk, blues, and country songs with old time harmonies. Earning comparisons to many of his heroes – Van Morrison, Nick Lowe, The Band – the singer-songwriter Milton has distinguished himself with his unique voice and lyrics, a compelling mix of grit and grammar.

Elvis Costello. Squeeze. Nick Lowe. Foo Fighters. Tom Petty. Even the Beatles. Yeah, Eugene Edwards could hide from the comparisons he gets, from both fans and critics alike, but he’s not like that. Edwards, whose debut album, *My Favorite Revolution*, is out on Tallboy Records, wears his influences unapologetically on his sleeve. And just as often as he hears “you remind me of so-and-so,” he also hears a comparison to an artist he’s never listened to before. [www.singslikehell.com](http://www.singslikehell.com)



### LeAnn Rimes

7/22

**L**eAnn Rimes has gone from being the little girl from Garland, Texas with the big voice to a contemporary, cosmopolitan young woman. Possessing one of the most spectacular voices in the business, LeAnn has won multiple Grammys, CMA awards and others. Don’t miss her in concert, performing hits like “How Do I Live,” “Can’t Fight the Moonlight” and more!

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

### John Pousette-Dart

7/24

**J**on Pousette-Dart captained the Pousette-Dart Band through four albums for Capitol Records between 1976 and 1980, a run that acquainted a generation with his formidable gifts as a singer, songwriter, arranger, guitarist and all-around musical adventurer. During this time, the Pousette-Dart Band became one of the busiest touring groups in the U. S., working with such acts as the Byrds, Bonnie Raitt, Little Feat, James Taylor, Yes, the J. Geils Band, Eddie Money, Peter Frampton, Journey, and Billy Joel.

“When things got scary, as the seventies petered out and the eighties skulked in,” Pousette-Dart muses, “while folks were trying to figure out how they ever got stuck in the position of having to choose between Donna Summer and Johnny Rotten, the original Pousette-Dart Band did what any halfway moral, responsible band would do - we took a break.” Pousette-Dart, himself, however, kept on trucking.

In 2009, Pousette-Dart continued his solo and band performances around the country with dates in Europe as well. In addition to performing, he continues working hard on the Estate of Richard Pousette-Dart which promotes the works of his late father, the eminent abstract expressionist Richard Pousette-Dart. Jon has worked with his family developing shows for the Metropolitan Museum of Art, Whitney Museum of Art, and many other Fine Arts museums across the globe.

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



### Sunday Afternoon Concerts

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# DOWNBEATS

## Jensen's Summer Rock Camp

*David Hekhouse and the folks at Jensen's are at it again! We all know them as purveyors of fantastic all-ages multiple band performances on the Mainstage during the year. In the summer months, this group of rockers will host a program for young musicians where they can realize their dreams in a very tangible way.*

### What is Rock Camp?

Rock Camp is a life experience for kids! It's probably the most the most fun thing on the planet for them! It's a great alternative to a sports camp. It's a five-week program where we teach the kids how to be in a band. To be in a band you have to be a diplomat; you have to know how to listen, and you also have to be able to take charge when it's your turn. In the first three camps, we take beginners to kids who already know how to play, and in the last two weeks, we have a more advanced group of kids – these weeks are meant for kids who can really play. But in all the Rock Camps, we teach them how to be in a band, how to pick and record a song via the democratic process, and it all culminates in a performance here on the Mainstage.

### What's the age range?

Ten to fourteen is what we advertise, but we've had the precocious nine year-old or kids up to sixteen for the advanced camps. What we really try to get across is a modification of their beliefs – show them that if one can get all this done in five days, one can get anything done!

### How many years has this been going on?

This is our fourth year, and we've sold out every year!

### What's the deadline?

The deadline is the end of June, as we don't start until July 5th.

### The program is open to all instruments?

It is open to any instrument that anybody wants to play, as well as your personal voice. But we are a guitar shop, so we will focus more on that, but it's anything to do with performing music and learning how to be that good citizen.

Rock camp is so much fun! It's absolutely the right thing to do – it's mind/body concentration. The kids leave here with the belief that they can accomplish anything. They realize that they are in control of their whole "everything". It's very empowering! It hits all demographics – we've had very wealthy kids and their polar opposites participating, and when they get together, it's magic! Music is the great equalizer!

Everybody has talent! Once you identify that talent, what are you going to do with it? There's the stage – let's make it happen!

*Rock Camp's beginner level classes are from July 5th-9th, July 12th-16th, and July 19th-23rd. The advanced classes run from July 26th-30th, and August 9th-13th. Visit [www.jensenguitar.com](http://www.jensenguitar.com) or call 805.563.3200 for more information!*

## Julie Christensen: On the Road Again

*Julie Christensen has had an amazing career. Having sung in just about every style possible, Julie has worked with legends like Leonard Cohen and Lou Reed, as well as her own bands like The Divine Horsemen. On July 4th she will perform at the Roskilde Rock Festival in Denmark with Van Dyke Parks, Gaby Moreno and the Danish National Radio Orchestra.*

### What made you want to be a singer?

I don't remember not wanting to be a singer. Music equaled emotion for me. I remember going to see "Lady Sings the Blues" and turning to my friend Jolene Yoakam in Iowa when we were about thirteen and saying: "I don't care how hard it is! That's what I want to do!"

### Did you go to a conservatory?

No, bands! My brothers had bands before they ever got out of high school. I set up a recital in my senior year of classical music with my friend Becky Peterson. But when I was getting ready to go to college, I didn't want music school to ruin it for me. At that time, there were no jazz vocal or pop vocal disciplines at any school. You had to do operatic works and lieder, and I didn't want to go that way. My brothers were playing Little Feat and Ry Cooder....

### So Wagner wasn't up your alley?

Well I did it later, I even auditioned at The Met, but at the time, I didn't want it to ruin it, so I decided: "I'm going to be a diplomat!" I was good at languages, and I started learning Chinese and Asian studies and left home with a full scholarship from the Maytag Company. During the first year, I met a man named Dan Keeley – (Longshot), and he invited me to come and audition. We had a great time although I never got paid more than \$15 for the gig!! (But then I had a \$55/month apartment in Iowa City.) We would open for John Prine, Asleep at the Wheel.... After I went on the road for a while, I decided I didn't want to do those pop/disco gigs any more, so I reconnected with some friends in Austin, including the guitar player from Longshot, and moved to Austin. After a while, I started playing with the guys from Passenger. They had a meeting with Joni Mitchell, as she was setting up a tour, but she decided to go another way. But Leonard (Cohen) was there, and he said: "I'll take 'em!"

Then Jennifer Warren introduced me to Van Dyke in the mid-80s. Then I had my punk rock band then (Divine Horsemen). I actually turned down my first Van Dyke gig for my punk rock band! I'm so glad he continued to call me! Duh! But it was my path – and we got some attention in the LA scene. But I did work with Van Dyke on *Tokyo Rose* and some other things, and I'm so happy that he called me to join him on this project! It's with his protégé, Gaby Moreno, and they're doing this whole Pan-American thing....

### Yes, it sounds very interesting!

Yes, there are a few of us traveling over there Gaby, myself, Grant Geissman, Van Dyke, and Doug Lacey is the other background singer, but he also plays steel drum and accordion. He played on a Divine Horsemen album. It's one gig on the 4th of July with the Danish National Radio Orchestra, but we are looking to do more light "pop" works to do with orchestras

who, as you know, are looking for things to do.... Van Dyke's orchestrations are just beautiful! He did the music for *Popeye*, and for one of the *Chinatown*s. It's gorgeous!

We played Roskilde with Leonard a couple of times in 1988 and 1993. It's been going for over thirty years. It's like a Coachella festival times three, just a huge rock festival.

### **What was it like touring with Leonard Cohen?**

It was amazing. It was at a time in my life when I really needed to regroup, recover, and gather myself. I had the idea that I needed to be of service through the music - that was really important. I felt I really had to tell my truth on stage, or else, run. But I planted myself and just tried to be in the moment, and it was really good! There's a meditative quality of doing a three-hour show, that is unbeatable! The '88 tour really had a glow about it. Leonard would call it a "constellation of events."

### **How did you get to work with Lou Reed?**

Laurie Anderson was part of the first Leonard Cohen tribute, and she knew she wasn't going to be able to make the one in Sydney. Hal, who was making arrangements for Leonard, asked me if I would sing on "Joan of Arc", but he still had to run it by Lou Reed. I didn't even know in rehearsal with Lou if we were going to perform it. He's kind of mercurial, really sweet at his core, but he has this reputation for being singularly intense. So we finally figured it out, we didn't do any "la-las". And instead, when it came time to do these "la-las" in Joan of Arc, I kind of did these "cataralls" that I did with The Divine Horsemen, which he liked, so we performed it that way.

### **What was your favorite gig?**

That would be when we played Seville with Leonard in 1988. At the end of the gig (and my weep-o-meter always goes when I tell this story) we usually did this song based on a Federico Garcia Lorca poem called "Take this Waltz", a beautiful piece, and in Seville, people were waving white handkerchiefs during that song, which is reserved for the matador. That was a big blessing from the people to us. Leonard came back after the encores, and said "I don't know if you know how heavy that was, kids!" And that set the tone for the rest of the tour. We felt imbued by that, like it gave us permission to be magical. It was a really special time.

### **What's next for you beyond the tour?**

I'm making my fifth record. They've all been different; it's my blessing and my curse - I just love all kinds of music. I've been talking to Kenny Edwards for a couple of years, and we're going to do an album of what you would get if I did a salon or house concert. So I've been raising money for that on my website ([www.stonecupid.com](http://www.stonecupid.com)) and on [Kickstarter.com](http://Kickstarter.com). The deadline is June 30th, so if anybody out there can help, I'll do right by you!! I've gathered most of the songs, some are covers, but most of them are mine. It's a set of bittersweet songs that I really like. And usually I produce my own records, but this time I'm having someone else do it.

### **Any thing else you'd like to talk about?**

I'd like to talk about how important it is to come out and hear music and support musicians. We're not in this for the money! We would be foolhardy to be in it for the money. We need those interactions, we need the other musicians, and we need the audience. We can't just do it in a vacuum at home on our computer and post it on YouTube! That's not what music was like when I came up. I was listening to vinyl, and now people listen to music in ones and zeros. There's just nothing to compare with live music.



## **Colter Frazier: At Opportunity's Door**

*Colter Frazier has walked many a path as a performer, teacher, concert promoter (SB New Music Series), and librarian in the UC system. Not being one to shy away from adventure, Colter spent three months living in Cairo, Egypt, playing among a tightly knit jazz society in the clubs there. Back from his latest adventure in the wilderness, I caught up with him over coffee one foggy morn in June.*

### **So, for the folks who don't know you, how many instruments you play?**

Mostly I play tenor sax, some clarinet. But I haven't played any wind instruments since last fall, due to a dental injury, so I've been learning a lot of new instruments! Like bass, a Balkan drum called the tapan, and the melodica! I play melodica in an Ethiopian jazz band! And it's been great! Honestly! I went through this depressed phase where I couldn't play and that has been an adjustment. But now it feels ok. There are some people who are more concerned about it than I am, saying "Why is he still not playing? What's going on?" But I've been having a great time learning to play the bass!

### **You've opened other doors!**

Yea! It's turned out to be a great thing! It's turned out to be a real opportunity to learn all these great instruments!

### **And you're still performing, obviously...**

Yea, I've got a couple of country bass gigs coming up, and I'm playing at SOHo on melodica....

### **And on top of performing, you also teach?**

Yes. During the school year I teach at Our Lady of Sorrow at Mount Carmel, where I have about twenty-five band students who play trumpet, clarinet, saxophone, and drums.

### **Is that class funded by the school?**

No. It is parent-funded, because it's a private school. I used to teach at four schools, but I've gone back to school myself, so I've cut that back a bit.

### **What's your major?**

I'm getting a Masters in Library and Information Science. One path of that is to be a librarian. But another path is Information Science, which is more about database design, management and architecture.

### **How did you get into that?**

I've worked as a librarian - I was the librarian at UC Santa Cruz, UCLA, and UC Santa Barbara. Around 2007, I quit and started doing music full time, but now, I'm headed back in this direction so that I can get a job that I can make some money from!! (Laughs.)

## Tell us about the New Music Series. How did it start?

It started in 2006, and it was really so that we could have a place to play! It was improvised music. Rob Wallace, Rahmi Gabriel, Ralph Lowi and I. We were the core four that started it. I think it started in Isla Vista as a weekly thing. Then others came to play too, and it has now turned into a monthly thing where other bands play – I rarely play any more. So it's really evolved! I feel like it's finally found its groove. It's booking really far in advance; we're booked through next fall and mostly with groups from out of town. People come from LA I don't really know that there's this kind of series in LA; I think musicians down there are starved for places to play, so they are happy that we have this series! And everyone here loves to hear great music, so it's working out really well!

## What would be your advice to musicians who are trying to self-promote?

It feels like it's really changed even in the last five years. I used to get really stressed out about getting in the paper. But then sometimes even when you do get a full-page write up in the paper, nobody shows up! And the next time, nothing has been written and there are a lot of people. In the genre that I play in (which is less commercial than some) it seems that it's really word of mouth. It comes from consistency and having things happen regularly, and then the word spreads. Yes Internet, but for me, I really go to things when someone tells me that it's awesome! Myspace has kind of petered out. Facebook, I'm not on Facebook.

## Would you recommend trying to hook up with a series?

Well, a series is going to have an email list that a lot of people depend on to know what's going on. So hooking up with something already established will, of course, help you. I think it's just important to be consistent. It's better if people know that something is happening regularly, instead of a random show here or there. If it's random, for the band it becomes a regular battle to get the information out. If people just know it's every Thursday, they'll come.

## Is there any kind of music that you don't have at the New Music Series?

Usually there has to be some kind of improvisation happening. Mainly I just want it to be interesting music that doesn't necessarily have another venue to play. There are lots of places for rock bands and singer-songwriters to play, so I try to have it be a place for musicians who might not otherwise have a venue. But genre-wise, I'm not too picky. It just ends up being mostly jazz somehow.

*Colter mentioned to me that there was a time when he wouldn't show up to a gig without having practiced a certain number of hours to warm up and that he wouldn't consider publically performing without being in a particular mental and physical state of readiness. The performance always had to be at the highest level. Through his injury, he has realized that this pursuit of perfection was giving him undue stress - that it was, in fact, destructive. Now he says, that while his standards remain high, he allows himself to enjoy his performance, flaws and all, and that music has become a true joy. To me, it sounds like his door is wide open. [www.colterfrazier.com](http://www.colterfrazier.com)*



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2010  
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- |             |   |
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| MENDELSSOHN | Piano Trio in D Minor, op. 49                       |

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# WALKABOUT

with Brett Leigh Dicks

(to read more articles & interviews from Brett, visit [www.soundsofsb.com](http://www.soundsofsb.com))



## Jesse Rhodes' Virtual Wandering

*While Jesse Rhodes is certainly no stranger to the Santa Barbara music scene, he is an artist that we haven't seen or heard nearly enough of recently. Having fronted several local ensembles*

*(including the famed Stegosaurus who was firmly entrenched in the Warner Brothers stable of artists for the past several years), Rhodes has been making the rounds as an enthralling solo artist, and the past few months have seen him emerge from his recording studio with a little more frequency. Aside from his own musical sojourning at venues such as SOhO and Alcazar, he has also recently opened for the likes of Glen Phillips and Grant-Lee Phillips. But that's not to say he has dismissed the studio all together. Along with continuing to explore the virtues of soundtrack composition, Rhodes has also released a bevy of new songs of his own. But rather than congregating on a follow-up recording to his stunningly beautiful solo debut, **Wanderland**, they have been appearing on his MySpace and Facebook sites. While he is reveling in the immediate conduit such avenues provide to his fans, he has by no means forsaken the virtues of an album. But as he ponders his next move in that regard, he is intent upon giving us plenty to think about while we wait...*

**You recorded and released a gorgeous album in *Wanderland* a couple of years back. That was your first recorded release in quite some time. Was the album a cathartic experience?**

Gorgeous? That makes me think of Rita Hayworth, but thank you. Cathartic? Yes, I think so, if I can remember that far back. I put *Wanderland* together over a period of 7 years, very, very, slowly, and those songs only showed up because they insisted on being in my life. Making music has often been a cathartic experience for me, but sometimes it's just more of a wonderment experience.

**What was it that determined that it was the right time to make a new album?**

I had finally collected enough good songs. And I just missed the fun of making a record.

**All the while you were doing soundtrack work. How different is the creative process of working up a song of your own to composing a score around imagery?**

One process has more chefs in the kitchen. When I'm doing soundtrack work, there are certain parameters to work within, like "what is the director trying to express in this scene? What is the music that is inherently running through the emotions of the picture here?" Then it's often a matter of just expressing what's already there or implied - kind of like a sculptor freeing the statue from the block of marble. When I'm making a song on my own, anything goes. It's my own movie.

**Do you find them equally challenging?**

They're hard to compare because the challenges of each differ

so much on every project. But I enjoy both of the challenges - and most challenges as long as I don't have to be a politician.

**What is the attraction of film and television work, and what was it that first led you down that path?**

Pure dumb luck probably! Actually, I was a film major at UCSB and have always loved the magic of film. Film is really a lot like music to me, the way it moves and carries emotions. So, after my record deal with Warner Brothers came to an end, I wanted to try a new creative thing.

**Since *Wanderland*, you have written and recorded a barrage of new material, and some of the songs have been making appearances on sites such as MySpace and Facebook. What is the inspiration of releasing them into the public domain and not working toward an album?**

Well, an album may very well be being worked towards - unbeknownst to me. I just really love making songs and I really love sharing them with people. So I record them, then say, "hey, listen to this" and post them or send them to friends. Album-wise, things have changed so much in the last 10 years; it seems like everything is just kind of an iTunes one-song-at-a-time world now, so I suppose I'm waiting to have some kind of vision about putting all my roaming songs together on an album. I actually kind of have two albums in process I guess - an EP of acoustic songs that's pretty much done and then all these more produced songs that I've been gathering.

**You have been part of the major label system where releasing music happens by committee and involves business plans and marketing strategies. Is this a more liberating way to work?**

By this you mean my process now?

Yes ...

I think Pavement described the major label system well, "songs mean a lot, when songs are bought, and so are you" and that can put a kind of pressure on the whole undertaking. Certainly it's more pure and direct whenever the committees and marketing strategies are cut out of the equation, but then fewer people are reached with the music. So, I guess, like anything, it's a tradeoff. I don't know... it was all very exciting and flattering to be paraded around the world like that by Warner Brothers. I had some very amazing experiences for which I'll always be grateful, like playing the Viper Room in LA with Joey Ramone in the audience then being put up in a hotel with a basketball court on the roof.

**Some of your songs that have been surfacing of late are quite different from what we have come to expect, with instruments such as banjo and ukulele making appearances. Does music still offer you the opportunity to push or extend yourself?**

Actually, a friend recently brought me a ukulele to try. Coincidentally, I'm making a song right now called "Grapefruit Pie" that has ukulele all over it, and I think it's the best fun little pop tune I've ever written. I'm realizing how much I love the banjo these days. I need to get one so I can put it on everything, maybe do a wall of sound banjo record! But honestly, making one kind of music over and over has never

kept me that enthralled, gift or curse. I'm musically restless like that.

**You also recently recorded a version of song, by a young lady named Lauren O'Connell, that I believe you stumbled across on YouTube. What was the motivation behind recording your own version of the song?**

Oh man, the song is called "The Daylight Here," and it just blew my socks off when I heard it for some reason. It's really one of the most beautiful, haunting, and wise songs I've ever heard. And written by a 20 year old!? I couldn't get it out of my head or heart so I had to just record my own version. I posted it on my Facebook page for anyone to download free.

**You have also covered some iconic songs by the likes of The Beatles and Bob Dylan. What do you look for in a cover? Is it the song that speaks to you emotionally, or does it also have to suit your musical aesthetic?**

Really the song is always the boss. It has to order me with some secret sub-command to do a "Jesse" version of it or suffer the consequences.

**We have seen you making somewhat of a resurgence in the local live scene of late with shows at SOhO and Alcazar. What's it like to be out of the studio and in front of an audience?**

It's like being let out of the zoo – I hope I don't hurt anyone. But I am really enjoying playing live these days. I played for two hours straight the other night at Alcazar and had a blast.

**Many people here in town will know you through some of past bands. How does the experience of playing solo and acoustic differ for you from the band situation?**

One is standing naked in front of an audience with just a guitar; the other is standing naked in front of an audience with a bunch of friends and other instruments, so there's more to look at. Okay, that sounded weird! But I miss playing with a band. We had so much fun in Stegosaurus; there's a collaborative joy that comes with creating and playing with others. I've been thinking it may be time to do something like that again.

**How do you find the local music scene at the moment?**

I think you have to look really carefully, no? I think it's hard to find much of one, but I know it's there; people in garages and basements making great stuff for people to hear, people scratching down lyrics on napkins and matchbook covers. It seems like the places to play have been diminishing like executive bonuses recently. But Gail (at SOhO), I think, is doing a great job of keeping part of the musical soul of this town alive. It can't be easy with all the condominiums going up.

**Can we expect another album in the not too distant future?**

I find these days it's hard to expect anything, but I hope to be so lucky as to make another one or three soon. Life is so short; I just want to write as many songs as I can.

## Spreading Some Sunshine

*With the recent controversy over the West Beach Music Festival seemingly settled once and for all in the favor of live music, the benefits the event has imparted to local musicians cannot be overstated. In a town renowned for its musical prodigy, live venues are not quite as plentiful as the talented artists that spring forth. So, to see local acts such as Rey Fresco and The Sunshine Brothers commanding the West Beach stage with a seemingly endless sea of bodies swaying in unison is quite a sight. There is perhaps no better opportunity for local acts to indulge in some serious professional development than that. It's something that The Sunshine Brothers have certainly made the most of. After stamping their musical authority on the 2009 festival, the local collective have continued to build an impressive awareness and following. Formed around the musical symbiosis of Owen Plant (who kindly volunteered to speak on behalf of the band) and Christopher Tyng, The Sunshine Brothers craft a sound that offers more than its considerable parts. Their unique merging of talents and musical styles gives rise to a sound that not only seems tailored made for Santa Barbara, but one that should ultimately know no geographic bounds. On Saturday July 24th, The Sunshine Brothers take on the new surrounds of Zoey's in Ventura prior to touring their soulful musical celebration along the east coast where their renown will no doubt grow to rival the considerable breadth of their sound.*

**I understand you were born in Jamaica. How did you end up in Santa Barbara?**

When I was a teenager, my parents moved us from Jamaica to LA where I did high school and college. After that, I moved back east to join a band. Eventually, I made my way back to California. Santa Barbara happened because I joined the Sunshine Brothers, and they are out here.

**How did The Sunshine Brothers come into being?**

Producer/songwriter/composer, Christopher Tyng, found me on MySpace and we formed the band together over a year-long period. He had the concept already but needed a writing partner-singer type. We really clicked creatively right away!

**The Sunshine Brothers embrace an eclectic mix of styles; from where does this spritely mix of influences arise?**

Our respective backgrounds, of course! My Jamaican-ness is in that mix big time. I've played and written all types of music but have gone deeper into my 'roots' with this project. Chris grew up in the Boston area and spent a lot of time in the Caribbean as well. He sat in on drums with the bands down there (that took guts!) and has always loved island vibe stuff and other bands influenced by it like The Police. We have pop, surfer pop, rock, reggae, old-school Jamaican (rock steady and ska), and much more going on due to our collaboration.

**"Live by the Sun" is something of a thematic soundtrack to summer. What provided the greatest muse to the recording?**

If I had to pick one influence that, when added to our influences and emotional state of being, gave rise to this sound in the studio, it would have to be our surroundings. Santa Ynez Valley is out of control! So is Santa Barbara. I had done a lot of my writing back east. I love Boston, and miss it, but I wrote way more folkie and cold-weather stuff back there.

**Do you pick up your guitar on rainy days, and do songs subsequently flow?**

I still haven't figured out how and when a song will come. I just don't get it so I won't muse too much on it here! I'm glad they do though.

**You also play around town solo. What do you find as the greatest musical challenge in the solo arena?**

Loneliness! Band mates make the journey a lot cooler. I love doing the solo thing, too, though. You have to be really on your game to play just voice and guitar well, so one challenge is just staying on top of the material.

**Are there different musical personalities upon which you draw for the band situation and playing solo?**

Yes. I am more of a showman with the band for sure. It's all still me, but it's the Toots and the Maytals version. Getting the crowd to shout along and dancing, that stuff happens solo, but in a more toned-down way.

**You have played a diverse array of musical settings - from festivals to steps of art galleries. What is your favorite situation or location in which to play?**

Beach parties!!

**Last year, you were at the West Beach Festival. Talk me through that experience.**

It was awesome! 3000 people waiting for you to start playing was a rush. Them liking us and sticking around for the party was an even bigger one!

**What did the opportunity to play last year's event offer you professionally?**

More notoriety - "You're the guy on the stage!" That happened to me in Boston and Cambridge a bit. But this is the first time and place that it happens regularly.

**How do you feel about the recent drama the Twiins have found themselves in with regards to this year's event?**

West Beach is good for Santa Barbara in my opinion. The Twiins guys will play the game right and get the show up and going again! Politics... gotta play to win, as they already know.

**How do you find the music scene here on the Central Coast?**

A bit sparse, but I think it's picking up. The artists that are here are phenomenally good. Of course, there are a lot of really famous people here who come out into the scene from time to time, but I'm talking local, unknown talent. Very high quality!

**And the bands and artists that are currently do the rounds here - who are some that impress you the most?**

Kat Devlin is fantastic. She'd be my pick for best solo artist. There are a lot of good bands too: Rey Fresco, Tomorrows Seeds, Revolution ...

**You also actively book shows here in town. What do you look for in taking music to a venue? Where have you found to be some of the more surprisingly receptive locations?**

Outside of Borders is my/our home between SOhO gigs here in town. I found that surprising! It is a busker's paradise, man! We are using that name for the Songwriter Showcase we will be hosting outside of Borders first Saturday of every month starting in July. "Busker's Paradise." It's a great location to reach out to the city. There are other great venues, but I try not to play too much in town in case people get sick of me!

**Are you harboring plans for a follow-up album? What else might be lurking in your pending musical future?**

Go to our website - [www.thesunshinebrothers.com](http://www.thesunshinebrothers.com) - and listen for yourself! There are rough mixes of new tunes streaming there now. We will come out with a new one before the year is done, I'd say. We will be touring back east in the Fall and doing a bunch of California dates before that.

**Benefiting One and All**

*There are few local musical success stories that rival that of Toad the Wet Sprocket. Not only did they take on the world and win, they broke up, reunited, and are in the process of doing it all over again. One need look no further than their recent sojourn through Texas for evidence of that. Sundays in contemporary music's capitol of cool - Austin, Texas - are traditionally reserved for local residencies. But there were four gentlemen from Santa Barbara, who had not released an album of new material in over thirteen years and not played the town in fifteen packing them in at the famed Antone's. Having reformed in 2006, for a national tour and reconvened for select live appearances and short run tours since, Glen Phillips, Todd Nichols, Randy Guss, and Dean Dinning, have embarked upon their most musically productive year since their heyday. And, as their Antone's experience affirms, never have they sounded better. But, before they swing through the northwest or take their timeless blend of folk rock back to America's heartland, the four-piece is going to lend the Santa Barbara Birth Center a helping hand with a benefit show at The Lobero Theater on Friday July 16th. Toad the Wet Sprocket's bassist Dean Dinning recently offered a little insight into all that came before and that is still yet to come.*

**You have actually explored various forms of artistic expression. Was it always obvious that music would win out?**

It was not always obvious. Recently, it has become more obvious. I think the thing I was put here to do is entertain people, to make music, put on shows, and I am very grateful to be able to do it again.

**I believe there is quite a musical legacy within your family.**

There's a bunch of us Dinnings that have made a go at the music business, from the Dinning Sisters in the 40's to Mark Dinning's "Teen Angel" in 1960. It's a fun thing when we get together, everybody singing harmony with everybody else. We probably could have turned it into a traveling show.

**I understand you and Todd have been undertaking some co-writing in Nashville. Talk me through the inspiration for delving into what must be a very unique experience.**

Todd and I had started writing together again, and produced a number of demos with demo singers, and the songs that felt the most natural had a country slant to them; so we made some demos with a singer we found who was from Texas, got ourselves a song plugger, did a ton of co-writes, and met some amazing people. The level of talent in Nashville is just mind boggling right now. Everybody who really knows how to play has just moved there following the work.

**Toad the Wet Sprocket has recently returned to the studio to undertake some re-records. What has the experience been like transitioning back from being solely a touring entity to being in the studio again?**

It has been very low key so far. We did 2 sessions at Glen's house, and got drums for 5 songs. It's a purely technical exercise, mind you. We already know what it's supposed to sound like, and we're re-creating it. It will be interesting to see how it comes out.

**What has it been like revisiting old songs in this fashion?**

It makes you realize...the originals were pretty good!

**You are undertaking this to gain back some administrative control of your music. As someone who was part of the modern heyday of music labels, how do you view this fragmentation that is taking place? Is it now easier for a band to succeed by remaining truly independent?**

When I look at the current situation in the music industry, it just makes me even more thankful that we had a label like Columbia whose job it was to make us known. What we accomplished would not have been possible without tour support, press, promotion, art department, radio promotion, all done by the label. I don't know of one truly independent band that has been able to make as much of an impact in the marketplace without that. Toad might be able to succeed today in the current market, but we'd be banking on the recognition that was accomplished by working with a major label back in the day.

**You also handle some of the band's organization. Do you find that level of control a luxury compared to the period when you were at the mercy of a label wanting you to constantly be out promoting a release?**

I would love to be out promoting a new release. Being in charge of our own schedule is nice, and it works fine for a touring business at the current level only because I have great people helping me. I would not want to be in charge of promoting an album; I'm afraid that is still beyond my skill set. And sometimes, I actually forget that after all the organization is done, I still have to get up on stage and play the bass!

**At the end of the Nineties, the band wrapped things up, and you each moved on as individuals for a while. Now here you are playing again as a collective. What was it about that respective personal time that affirmed the virtues of Toad?**

Breaking the band up made me understand the value of chemistry in a group of players and writers. We could not have done what we did without each of the members contributing and being willing to give up everything to tour and get the band known. There are a lot of obstacles to overcome in order to make a band successful, and nobody should ever think that it's going to be easy. Sometimes you've got to hear a lot of sad stories to realize how good you had it.

**As an artist, what is like to still find such an enthusiastic response to the songs Toad created?**

It is incredible, although people are still finding out that we were the band that did "Walk on the Ocean" or "All I Want". People know the songs more than they know the band.

**What do you think accounts for people embracing the work so dearly?**

I think for the most part, the work was good to begin with. The music was great, the lyrics were thoughtful. There's nothing dated about what we did. We also played a ton of college shows for people who were at an age when discovering new music was really important. We connected with people through our original mailing list - sent out cards at the holidays, cassettes of demos before an album came out, etc. People felt like they were a part of something that was more than just another band.

**The dynamic of band itself - from where does that magic arise? What do you think it is that still sets Toad the Wet Sprocket apart from its contemporaries?**

You just don't find four guys who have been friends since junior high and high school who start a band, get signed, have hits on the radio and sell millions of albums, all while keeping the same people in place. We're still the same four dudes fooling around with music. We take the music seriously, but we don't take ourselves seriously. We have fun doing this.

**Your recent Santa Barbara appearances - including this forthcoming one - have mostly been in conjunction with supporting a local entity. How conscious are you of the weight that carries, and how important is the community of Santa Barbara to the band?**

Santa Barbara is a huge part of who we are, even though most of us don't live in town anymore. We like to support a local charity (like the Santa Barbara Birth Center) when we play a hometown show. We like to feel like we're giving back to the community that has supported us so graciously over the years.

**Do you enjoy the opportunity of bringing Toad back to Santa Barbara?**

It's nice to be able to play a great live show and then go home and sleep in your own bed, which I can do (I live in Ventura). When I was a kid, I always imagined that's what it must have been like for Kenny Loggins when he played the County Bowl. Actually, that's what it was like for us when we played the County Bowl! It's also "family night" for a lot of us, so that's fun. I'm really glad that we've been playing a lot in the last few months, and we can entertain our hometown crowd with the show that we've been taking around the country this year. If only we could go to J.K. Frimples after the show, it would be perfect.

**Do you find that Toad has pockets of resonance across the country or is it still pretty much homogenous? Are there locales that you particularly enjoy returning to?**

We have our pockets, but we seem to be having more of them than we used to. We just went to Philadelphia, Alexandria, and Annapolis, and sold out 4 of the 5 shows. These are all places that had great radio stations back in the day that played us like crazy, and great venues for live music that people liked to go to. It's nice to know that what we built is still there for us.

**Is there a charter to this chapter of Toad the Wet Sprocket or is the inspiration simply based around the fact that you are simply enjoying the experience of playing together?**

Being able to make a living playing music is really elusive. The fact that we have been able to do that with this band is humbling. And for me, the hope is that if we enjoy playing our old songs together, maybe we can enjoy making some new music together down the road. That's the only part that's missing.

# LIVE MUSIC CALENDAR

July 2010

## Thursday the 1st

### Orchestral Excerpts: Jeff Thayer 1 pm

MAW Hahn Hall 1070 Fairway Rd  
www.musicacademy.org 969.8787

### Percussion Master Class: Edward Atkatz 3:15 pm

MAW Hahn Hall 1070 Fairway Rd  
www.musicacademy.org 969.8787

### First Thursday 5 pm

Downtown Santa Barbara  
www.santabarbaradowntown.com

### Pepe Aguilar 8 pm

Chumash Casino 3400 HWY 246  
1.800.CHUMASH

### Joe Cano 8 pm

Maverick Saloon 3687 Sagunto  
www.mavericksaloon.org 805.686.4785

## Friday the 2nd

### Luis Munoz Jazz Sextet 7 pm

My Florist Café & Barr 76 S. Oak  
805.653.0003 Ventura

### Wayeris Quartet 7 pm every Friday

Café Buenos Aires 1316 State  
www.cafebuenosaires.com 963.0242

### Edward Sharpe & the Magnetic Zeros 8 pm

Lobero Theater 33 E. Canon Perdido  
www.clubmercy.com 963.0761

### Soul Biscuit 10 pm

Dargan's Irish Pub 18 E. Ortega  
www.dargans.com

## Saturday the 3rd

### Vocal Masterclass: Marilyn Horne 3 pm

Lobero Theater 33 E. Canon Perdido  
www.musicacademy.org 963.0761

### Leslie Lembo 7 pm every Saturday

Bacara Hotel Lobby  
8301 Hollister 805.571.4217

### Soulamente 7 pm

El Capitan Canyon 11560 Calle Real  
www.elcapitanecanyon.com 685.3887

### Ulysses Jasz 7:30 pm every Saturday

James Joyce 513 State St.  
www.thejamesjoyce.com

### Martinez Brothers 8 pm every Saturday

Café Buenos Aires 1316 State St.  
www.cafebuenosaires.com 963.0242

### MAW Academy Chamber Orchestra 8 pm

Lobero Theater 33 E. Canon Perdido  
www.musicacademy.org 963.0761

### Karen Hammack & Julie Kelly 8 pm

Neff Lounge Ojai Valley Inn 905 Country Club Rd.  
805.646.1111

## Sunday the 4th

### Tom Ball & Kenny Sultan 1:30pm every Sunday

Cold Spring Tavern 5995 Stagecoach Rd  
www.coldspringtavern.com

### Jazz @ Live Culture 3 pm every Sunday

Live Culture Lounge 11 W. De la Guerra  
www.liveculturelounge.com

## Monday the 5th

### Violin Master class: Kathleen Winkler 3:15

MAW Lehmann Hall 1070 Fairway  
www.musicacademy.org 969.8787

## Tuesday the 6th

### Double Bass MC: Nico Abondolo 3:15 pm

MAW Lehmann Hall 1070 Fairway Rd  
www.musicacademy.org

### Tuesdays @ 8 Concert 8pm

MAW Hahn Hall 1070 Fairway Rd  
www.musicacademy.org 969.8787

## Wednesday the 7th

### Alejandro Scarpino 7 pm every Wednesday

Café Buenos Aires 1316 State St  
www.cafebuenosaires.com 963.0242

## Thursday the 8th

### Salt Martians 5:30 every Thursday

Tupelo Junction 1218 State  
805.899.3100

### "Upstairs at the G" with Jessy J 8 pm

Granada Theater 1216 State St.  
www.granadasb.com 899.2222

### SB New Music:

Muddy Waters 508 E. Haley  
www.colterfrazier.com

## Friday the 9th

### Teka: Brazilian Jazz 6:30 pm every Friday

Cava Restaurant 1212 Coast Village Rd.  
805.969.8500

### Gadjo Dilo 7:30 pm every Friday

Zaytoon 209 E. Canon Perdido  
www.cafezaytoon.com

### Au Revoir Simone 8 pm

Velvet Jones 423 State St.  
www.velvet-jones.com

## Saturday the 10th

### Steve Miller w/ Los Lobos 6:30 pm

SB Bowl 1114 Milpas www.sbbowl.com

### Ensamble Vientos del Sur 6:30 every Saturday

Carlitos 1324 State St.  
805.962.7117

### Shepard's Pie 6:30 pm (and on the 24th)

Dargans Pub 18 E. Ortega  
www.dargans.com

### Song Tree: Sligo Rags 7:30 pm

Live Oak Unitarian 820 Fairview Goleta  
www.songtree.org

### Craig Thomas & Terry Murphy 8 pm

Neff Lounge Ojai Valley Inn 905 Country Club Rd  
805.646.1111

### Montecito Jazz Project 8 pm

State & A 1201 State  
www.stateanda.com 805.966.1010

## Sunday the 11th

**SB Jazz Society: Al Reese 1pm**  
SOHO 1221 State St. [www.sbjazz.org](http://www.sbjazz.org)

## Monday the 12th

**Amy Obenski 8 pm**  
Live Culture 11 W. De la Guerra  
[www.liveculturelounge.com](http://www.liveculturelounge.com)

## Tuesday the 13th

**Built to Spill 8pm**  
Soho Music Club 1221 State St  
[www.clubmercy.com](http://www.clubmercy.com) 962.7776

## Wednesday the 14th

**Rolando Gingras 5:30 pm every Wednesday**  
Fresco Five Points 3987-B State St  
805.967.6037

**Live Original Music @ Good Cup 6 pm**  
1819 Cliff Dr. [circleof5ths@gmail.com](mailto:circleof5ths@gmail.com)

**Vincent Zorn 6:30 pm every Wednesday**  
Cava Restaurant 1212 Coast Village Road  
805.969.8500

**Bob Ledner Duo 7 pm**  
Stella Mares's 50 Los Patos Way  
805.969.6705

## Thursday the 15th

**Takacs Quartet 8 pm**  
Lobero Theater 33 E. Canon Perdido  
[www.musicacademy.org](http://www.musicacademy.org) 963.0761

## Friday the 16th

**MERIT Recital 1 pm**  
MAW Hahn Hall 1070 Fairway Rd  
[www.musicacademy.org](http://www.musicacademy.org) 967.8787

**Toad the Wed Sprocket & Crosby Loggins 8 pm**  
Lobero Theater 33 E. Canon Perdido  
[www.lobero.com](http://www.lobero.com) 805.963.0761

**Alejandro Sanz 8pm**  
Chumash Casino 3400 HWY 246  
[www.chumashcasino.com](http://www.chumashcasino.com) 1.800.CHUMASH

## Saturday the 17th

**MAW Festival Orchestra 8 pm**  
Granada Theater 1216 State St.  
[www.musicacademy.org](http://www.musicacademy.org) 899.2222

**Audra Connolly 8 pm**  
Live Culture Lounge 11 W. De la Guerra  
[www.liveculturelounge.com](http://www.liveculturelounge.com)

**Milton & Eugene Edwards 8 pm**  
Lobero Theater 33 E. Canon Perdido  
[www.singslikehell.com](http://www.singslikehell.com) 963.0761

**Brad Rabuchin Trio 8 pm**  
Neff Lounge Ojai Valley Inn 905 Country Club Rd  
805.646.1111

## Tuesday the 20th

**Tuesdays @ 8 Concert 8 pm**  
MAW Hahn Hall 1070 Fairway Rd  
[www.musicacademy.org](http://www.musicacademy.org) 969.8787

## Wednesday the 21st

**Christopher Taylor 7:30 pm**  
MAW Hahn Hall 1070 Fairway Rd.  
[www.musicacademy.org](http://www.musicacademy.org) 969.8787

## Thursday the 22nd

**LeAnn Rimes 8 pm**  
Chumash Casino 3400 HWY 246  
[www.chumashcasino.com](http://www.chumashcasino.com) 1.800.CHUMASH

## Saturday the 24th

**Marilyn Horne Vocal Competition 10 am**  
MAW Hahn Hall 1070 Fairway Rd.  
[www.musicacademy.org](http://www.musicacademy.org) 969.8787

**Los Blues 7 pm**  
El Capitan Canyon 11560 Calle Real  
[www.elcapitancanyon.com](http://www.elcapitancanyon.com) 685.3887

**MAW Concerto Night 8 pm**  
Granada Theater 1216 State St.  
[www.musicacademy.org](http://www.musicacademy.org) 899.2222

**John Pousette Dart 8 pm**  
Trinity Backstage 1500 State  
[www.trinitybackstage.com](http://www.trinitybackstage.com)

**Larry Koonse & Tom Warrington 8 pm**  
Neff Lounge Ojai Valley Inn 905 Country Club Rd  
805.646.1111

**California Shakers 8:30 pm**  
Maverick Saloon 3687 Sagunto  
[www.mavericksaloon.org](http://www.mavericksaloon.org) 805.686.4785

## Monday the 26th

**Opera Preview: Don Giovanni 7:30 pm**  
MAW Lehmann Hall 1070 Fairway Rd.  
[www.musicacademy.org](http://www.musicacademy.org) 967.8787

## Tuesday the 27th

**Zhug/Fish Cat Fish 8 pm**  
Live Culture Lounge 11 W. De la Guerra  
[www.liveculturelounge.com](http://www.liveculturelounge.com)

**Tuesdays @ 8 Concert 8 pm**  
MAW Hahn Hall 1070 Fairway  
[www.musicacademy.org](http://www.musicacademy.org) 969.8787

## Wednesday the 28th

**Live Original Music @ Good Cup 6 pm**  
1819 Cliff Dr. [circleof5ths@gmail.com](mailto:circleof5ths@gmail.com)

## Friday the 30th

**Joanna Newsome 8 pm**  
Lobero Theater 33 E. Canon Perdido  
[www.clubmercy.com](http://www.clubmercy.com) 963.0761

**SB Blues Society 8:30 pm**  
Warren Hall, Earl Warren Showgrounds  
[www.sbblues.org](http://www.sbblues.org) 805.722.8155

## Saturday the 31st

**Chamber Music Marathon 10 am**  
MAW Hahn Hall 1070 Fairway  
[www.musicacademy.org](http://www.musicacademy.org) 967.8787

**Cadillac Angels 7 pm**  
El Capitan Canyon 11560 Calle Real  
[www.elcapitancanyon.com](http://www.elcapitancanyon.com) 685.3887

**Bob Ledner Trio 8 pm**  
Neff Lounge Ojai Valley Inn 905 Country Club Rd  
805.646.1111

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July 11	Music Academy of the West Festival Orchestra Larry Rachleff, conductor	Strauss: Don Juan, op. 20 Barber: Adagio for Strings Bartok: Concerto for Orchestra
July 18	Music Academy of the West Chamber Orchestra Larry Rachleff, conductor	Stravinsky: Symphonies of Winds Hindemith: Kammermusik No. 1 for Orchestra, op. 24 no. 1 Haydn: Symphony No. 96 in D Major
July 25	Music Academy of the West Festival Orchestra Jeffrey Kahane, conductor	Rachmaninoff: Isle of the Dead Barber: Medea's Meditation & Dance Vengeance, op. 23A Stravinsky: Petrushka

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