

MUSIC!

The Sounds of Santa Barbara
August 2010

INSIDE

Kinky Friedman, Scott Reed,

Don Giovanni, Willy Vlautin

Nico Abondolo, Dancing Drum

& more!

www.musicsantabarbara.com

WELCOME



Sally Barr
Violinist & Jazz Singer

FROM THE EDITOR

Check out our new website, www.musicsantabarbara.com. We're making it even easier to spread the word about your upcoming gigs! Now you can read the current issue, submit events & advertising, download past issues, and, of course, hear great music from your favorite Santa Barbara performers. So point your browser, have a look, and tell us what you think!

We are also preparing September's very special First Anniversary Issue, complete with a 2010/2011 Season Overview, plus interviews with Phil Salazar, Abe & Doug Peck, and many others! Send your stories & events to us early. Space is filling up!

Don't forget the submission deadline for all info is the 8th of the month prior to publication. The deadline for the September issue is August 8th.

Contact us at:

music@musicsantabarbara.com

for stories, subscriptions or queries

events@musicsantabarbara.com

to submit info on your gig

advertising@musicsantabarbara.com

to submit your ad

You can find our Ad Rates Specifications Sheet on our website.

IN THIS ISSUE

Page 3...COMING UP: Joan Armatrading, Don Giovanni, B.B. King, SBYouth Symphony Benefit & more...

Page 5...DOWNBEATS: Scott Reed, Nico Abondolo, & Dancing Drum

Page 12...WALKABOUT with Brett Leigh Dicks: Kinky Friedman, Willy Vlautin, & "A Series of Music Excuses"

Page 16... TRIVIA MUSICALE

Page 17... LIVE MUSIC CALENDAR

Find us on Facebook!

Publisher: Vox & Fiddle, LLC

Editors: Sally Barr & Anne B. Hotz

Layout: Jennifer V Baum, Peridot Marketing

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

Cover & photos of Nico Abondolo and of Sea Lions by Sally Barr.

Photo of "Drum Day SB" by Dave Bazemore

Illustration of Willy Vlautin by Nate Beaty

Distributor: John Rose

Printer: TypeCraft, Inc

Printed on FSC Certified Paper



COMING UP

For Full Details, please turn to Live Music Calendar

Music at the Ranch 8/3, 8/10 & 8/17

The community is invited to enjoy live music surrounded by the serene beauty of the gardens of Stow House. This month, enjoy the sounds of Donna Green and the Roadhouse Daddies on the 3rd, Somos Son on the 10th, and Spencer the Gardener on August 17th. This is an excellent opportunity for the community to come together and enjoy performances by local musicians. Beverages, including wine and beer, will be available for purchase. Bring a picnic and enjoy dinner alfresco! www.cityofgoleta.org

Old Spanish Days 8/4 -8/8

This year's Fiesta celebration is packed with live music and dance! Come down for free concerts in the Mercado De la Guerra sponsored by KTYD, Radio Bronco and K-Lite. Head over to Mercado Del Norte for great music from the Main Stage and in the Crazy Horse Cantina: Pepe Maruquez and the Latin Soul Revue, Mestizo, Area 51, The Tearaways, House Arrest, and Spencer the Gardener. Don't miss Fiesta Pequena and Noches de Ronda! www.oldspanishdays-fiesta.org



Stevie Nicks 8/4

The voice and songwriting talents of Stevie Nicks as a solo artist, and as a member of Fleetwood Mac, have earned her a place as one of rock's most successful female artists. Her extraordinary career includes multiple Grammy awards, numerous gold and platinum records, induction into the Rock and Roll Hall of Fame, and unforgettable performances on the stages of the world for over three decades. www.sbbowl.org



Huey Lewis and the News 8/5

With their simple, straightforward brand of rock & roll, Huey Lewis and the News became one of America's most popular pop/rock bands of the mid-'80s. Their hard-driving, party-hearty spirit has spawned hits including "Workin' for a Livin'," "I Want a New Drug," "The Heart of Rock & Roll," and more. Come see them live in concert! www.chumashcasino.com

Music Academy of the West: Don Giovanni George Manahan, conductor, Chas Rader-Shieber, director 8/6 & 8/8

Rapturously received at its 1787 premiere and hailed ever since as the perfect opera, *Don Giovanni* dramatizes the story of the legendary libertine, Don Juan. Mozart's powerful, deeply moving masterpiece features complex characterizations, a blend of comedy, drama, and the supernatural, and a score of unsurpassed beauty and eloquence.

We welcome the return of Maestro George Manahan, music director of the New York City Opera, and the boldly inventive Chas Rader-Shieber – the team behind our 2008 production of William Bolcom's *A Wedding*. Repeats August 8 at 2 pm. *Don Giovanni* is the 2010 Irene Cummings Endowed Opera at the Music Academy of the West. www.musicacademy.org

MAW: Academy Chamber Orchestra, Nicholas McGegan, conductor 8/7

Nicholas McGegan has captivated players and audiences alike with his irrepressible enthusiasm. "An acclaimed expert in 18th century style" (*The New Yorker*), McGegan, who is music director of San Francisco's Philharmonia Baroque Orchestra, is called upon by symphony orchestras across the globe to conduct not only the music of Handel, Haydn, and Mozart but also the works of Beethoven, Schubert, and Mendelssohn. This evening, the Academy Chamber Orchestra will play Bach's *Brandenburg Concerto No. 1 in F Major, BWV 1046*, *Handel's Music for the Royal Fireworks, HWV 35*, and Beethoven's *Symphony No. 8 in F Major, op. 93*. www.musicacademy.org

Santa Barbara Mariachi Festival 8/7

Right in the middle of Fiesta, the Santa Barbara Mariachi Festival takes over the Santa Barbara Bowl, starting at 5:30 pm. Don't miss this beautiful evening filled with traditional and contemporary styles from Mariachi Vargas, Paquita La Del Barrio, Mariachi Monumental De America, Mariachi Mujer 2000, Mariachi Aguilas de Jalisco, and S.B. Youth Mariachi. www.sbbowl.org



Joan Armatrading 8/9

In musical terms, Joan Armatrading has achieved far more than most performers even dream. She has played, and still does, with some of the finest musicians around. Known as a true craftsman, her distinctive vocals and consummate musicianship have led to unanimous, widespread, and consistent critical acclaim. Joan Armatrading is indeed the whole package; she is an excellent song-writer, a powerful vocalist and as a guitarist, she is certainly one of the best female players in the world. At the Lobero, she will be performing songs from her latest CD, *This Charming Life*. www.lobero.com

Concerts in the Park: 7/29, 8/12, & 8/19

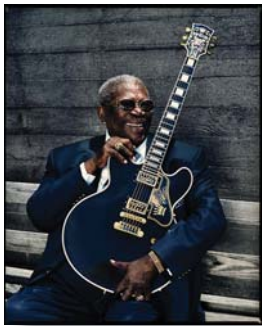
Come down to Chase Palm Park on July 29, August 12th and 19th for a free concert! Bring your friends, family, a picnic and your dancing shoes. At the tail end of July, Cow Bop takes the stage on the 29th; Max Bennett and Private Reserve, featuring Amber Whitlock play on August 12th, and Porterhouse Bob play the last concert on the 19th. Bring lawn chairs and blankets, but please no set up prior to 12 noon on the day of the show. Dogs welcome on leash! www.sbparksandrecreation.com

Gove County String Quartet, Michel Vlatkovich and William Roper 8/12

The Gove County String Quartet (Laura Hackstein and Sally Barr on violin, Nick Coventry on viola, and Jim Connolly playing bass) will be playing at Muddy Waters starting at 8 pm. Jim Connolly writes music for The Gove County Philharmonic, The Gove County String Quartet, and Lit Moon Theatre. Though they have a new CD coming out this fall, this GCSQ performance will be complete improvisation.

Veteran brass players of the L.A. improvising scene, Michael Vlatkovich (trombone) and William Roper (tuba), have finally done what everyone has been telling them to do for years - document their zany antics. "Chobraty" is a co-led project with compositions by Vlatkovich. The written material provides a jump-off point for the duo to have their way with each other. No matter how far afield they go, home is never forgotten. At times, it is difficult to determine which parts are written and which are improvised. The duo masterfully blur the line.

www.colterfrazier.com



B.B. King and Buddy Guy 8/13

It's two of the most innovative and influential bluesmen of all time, together in concert. B.B. King is the undisputed "King of the Blues," and Buddy Guy is his fellow longtime member of the Rock and Roll Hall of Fame. Over the years, these legendary blues brothers have received awards and accolades too numerous to name. Don't miss this very special live

performance! www.chumashcasino.com

MAW Academy Festival Orchestra Peter Oundjian, conductor 8/14

Peter Oundjian's probing musicality and engaging personality have been on full display the last two Summer Festivals. The music director of the Toronto Symphony Orchestra has earned critical accolades, thrilled audiences, and forged relationships with many international ensembles. The Festival Orchestra will perform Barber's *Symphony No. 1 in One Movement, op. 9*, Janacek's *Taras Bulba*, and Tchaikovsky's *Symphony No. 6 in B Minor, op. 74, The Pathétique*. www.musicacademy.org



Santa Barbara Youth Symphony Benefit 8/15

The Santa Barbara Youth Symphony, under the direction of Music Director Andy Radford, announces a benefit at Gainey Winery, featuring Gilles Apap and the Transylvanian Mountain Boys. Also appearing

will be Caly Davidson, Stephanie Miller and Jay Galvin, Mike Pakaluk Jazz Group, and Harrison Swalley Jazz Group.

Prepaid reservations for the benefit may be obtained by calling 805-569-2142. Patron reservations include table seating, food and wine at \$65.00 a person. General admission reservations are \$35.00 with an invitation to bring a picnic dinner, sit in chairs or on your blanket and enjoy the music. The Gainey wine tasting room will be open. Deadline for reservations is August 8. After that, patrons will pay \$75.00 if table seating still available, and General Admission will be \$50.00. Charter bus transportation from Santa Barbara will be available for an additional \$20.00 per person.

The Santa Barbara Youth Symphony, under the umbrella of the Santa Barbara Symphony Association, is a full orchestra for ages 12 - 20. They also provide beginning string workshops in local schools 4th grade through senior high and beginning Junior String Orchestra and Chamber Orchestra. Membership in the Youth Symphony is by annual audition. Check the web site for additional information, www.sbys.org.



Primus and Wolfmother SB Bowl 8/15

Influential alternative rock icons Primus have confirmed their first headlining tour in four years, which will stop at the Santa Barbara Bowl on Sunday, August 15, 2010. The band hits the road,

with more dates to be announced, to refine their chops before heading into the studio to record their first album of brand new music since 1999's *Antipop*. The new album will be released in 2011. Support for the Santa Barbara Bowl date will be very special guest, Grammy Award winning hard rock band, Wolfmother. www.sbbowl.com

Billy Idol 8/19

Billy Idol was one of the first pop/rock artists to achieve massive success via MTV. Mixing bad-boy good looks with an appealing blend of punk attitude and dance beats, Idol has achieved international stardom and platinum status on four successive albums. Come see him perform hits including "White Wedding," "Rebel Yell," "Dancing With Myself" and more! www.chumashcasino.com

Mat Kearney and Jane Carrey 8/20

You record the type of smart, catchy songs Mat Kearney cut for his 2006 album *Nothing Left to Lose*, you end up spending a lot of time on the road. After that, album's title track throttled up the charts, that's exactly what Kearney did. Three years later, he returns with *City of Black & White*, an album informed by the traveling, performing, and adventuring the Oregon-born, Nashville-based singer did while supporting his breakthrough album. An open-hearted album of self-discovery, *City of Black & White* is a chronicle of the people he met and missed during that journey. Musically, it's an upping of the ante, laced with hooks and rhythms that are meant to sneak up on you quietly and quickly, en route to winning your love.

www.newnoisesb.com

DOWNBEATS



Norah Jones and Corinne Bailey Rae 8/24

Multiple Grammy Award-winning singer-songwriter Norah Jones will perform at Santa Barbara Bowl on August 24 in support of her critically acclaimed new album, *The Fall*. Opening for Jones is Grammy-winning artist, Corinne Bailey Rae. *The Fall* finds Jones experimenting with a new set of collaborators, including Jacquire King (Kings of Leon, Tom Waits, Modest Mouse) and several songwriting collaborators, including Ryan Adams and Okkervil River's Will Sheff, as well as her frequent partner Jesse Harris. Corinne Bailey Rae's latest release *The Sea*, is the follow up to her 2006 self-titled debut, and has entered The Billboard 200 at No. 7, selling upwards of 53,000 copies in its first week of release. Bailey Rae was the first British female singer-songwriter in decades to have her first album enter the Billboard 200 in the Top 20.

www.sbbowl.com



Cyndi Lauper 8/26

Gleefully ragtag new waver Cyndi Lauper was one of the biggest stars of the early MTV era, selling five million copies of her debut album, *She's So Unusual*, and scoring a string of Top Ten hits including "Girls Just Want to Have Fun" and "Time After Time." Don't miss her live in concert! www.chumashcasion.com

SB Youth Symphony Auditions 8/28 – 8/29

Auditions for membership in the Santa Barbara Youth Symphony are by appointment. String auditions are on the 28th and Wind, Brass, and Percussion on the 29th. Please check the website, www.sbys.org, for requirements and membership information. *Questions? Call General Manager Jan Gilbert at 805-967-0781*



Sunday Afternoon Concerts

Usually the 1st Sunday of each month
At SOHO

www.sbjazz.org
(805) 570-1053



Scott Reed

Scott Reed was elected to become the new president of the Music Academy of the West. He was awarded the position after a seven-month international search. Mr. Reed, who spent the past fourteen years working for MAW, raised \$15 million in one campaign as Vice-President of Development. MAW also just raised another \$11 million to fund a new educational facility dedicated to Mrs. Leatrice Luria. I met with Scott at the MAW campus, with the sound of this summer's Fellows making beautiful music in the background.

What's your secret to fundraising?

I've been asked that question a lot! People say, "Oh, you must be such a schmoozer!" But that is so not what it is. The Music Academy has had a 32% increase in our annual fund in the last three years. We've raised \$25 million for our capital and endowment projects. I have been in the fortunate position of being the person who gets to articulate the great work that the Music Academy is doing. Fund-raising comes two or three steps down the line. The first thing is you have to have a great product, and the second thing is that you have to market it in a great way. If you can do both of those things, then you have the tools to go out there and fundraise.

The Music Academy has a great product! Our Fellows tell us this every year! Our results: we have thirty-seven alumni at the Met right now between the Opera and the Orchestra, we've got twenty-two between the LA Philharmonic and the LA opera, twenty-four between the San Francisco Symphony and the San Francisco Opera. The product really allows us to be successful. Then you have to make sure that people understand what the product is and what it brings to the community.

People ask us what we do in the non-summer months, and we're able to articulate in such a clear way now that we are a great resource for the Santa Barbara community. We have thirty local community organizations that use this facility throughout the year. It's such a needed venue for the performing arts organizations. We have eight teachers who rent studios from us during the year. They teach 125 local students on a weekly basis. So we know, if we're improving our facilities, if we're improving our programming, it's not just about our summer program. It's also about what we have to offer the community on a year round basis. If a community organization can rehearse in a great venue, like Hahn Hall, they can become a better ensemble, they can make better music.

As far as good fundraising, it's about getting people excited and passionate about the Music Academy. I do not go out to meet with donors to meet a goal or to check off a box. I mention this, because it's so important to get your donors excited about what you're doing. When you do that, your donors will come to you to say, "what can I do to help this great organization?"

That's a long-term relationship, and it's sustainable. That's where so many organizations have had a hard time because their funding sources haven't been sustainable and when an economy like we've had hits, it becomes difficult.

How did you get into fund raising in the first place?

Well, as you know, as we went to school together, I was a voice major at UCSB. Business has always been my interest, and music has always been my passion, so in my senior year, I started thinking, "how could I combine those two things? What would that look like?" So, that's how I decided to do an internship. I didn't know too much about the Music Academy at that time. But, I came out here and literally knocked on the door, and said, "I'm out at UCSB, and I'd love to do an internship." They'd never even had an intern during the non-summer months before, so they took a chance on me.

You must've really gotten to know the place!

I did, and I ended up in the development department. And luckily, and I've done this too, in the flurry of the work day, we've all done this: "Oh, somebody wants to work here?" and you push it aside. The Music Academy didn't push me aside. Somebody looked at my resume, Brian Stenfors called me in, and then I had three interviews for this internship!

Oh my!

They made me give references! I'll never forget, one of my Dad's friends was a CEO of a company. (As a senior in college, you don't have too many business references.) She said to me: "My God, Scott! What job is this that you're going for? They had me on the phone for half an hour!" I said, "It's an unpaid internship!" She said, "What? You should work for that place!"

After that internship was over, Lee Luria graciously funded my first year here to continue the work I had begun. She believed in me and in my talent from very early on. She was a big supporter for me, and I am very grateful to her for that.

So, that's how I got into fundraising. My background was in the arts, and you know, had the artistic department taken me on, I probably would be doing something with them. But it was the development department that took me in. After that, those opportunities kept coming up for me, which was perfect, because I am a relationship type of person. That's what I enjoy. I love learning about people especially in a community like this. Everybody who lives in Santa Barbara is here because they've done something really great in their lives. Everybody has such a great story that is so interesting! I get to learn so much about these people. Fund raising just always came really naturally to me, and it's worked!

What are some of your plans for MAW now that you've been elected president?

This search process was intense, and I had to become very good at articulating what my institutional visions are. The first thing is to make sure that NancyBell (Coe) has a tremendous summer, and that we honor and acknowledge what she's done here in the past seven years. It's interesting

how different presidents put their stamp on the organization. She has made the Music Academy even more of a community organization, opening the gates of "that Montecito institution" by adding our Community Day, where every single event is free to the community. We have our Orchestra and Opera \$10 tickets available to the community – that's amazing that you can see *Don Giovanni*, conducted by George Manahan of the New York City Opera, under the overall direction of Marilyn Horne, for only \$10 at the Granada. Those are the initiatives that Nancy Bell put in place that helped change the perception of the Music Academy being an elitist Montecito-based organization to a real, vibrant community treasure. This is really NancyBell's summer. My post doesn't even start until August 16th, and I don't intend on doing anything until that time, except to learn everything I can from her.

From there, I have a few things in mind. I want to continue advancing our year round program, that's our tradition, that's how we've been successful, but we need to keep leveraging what we do in the summer during our non-summer months. As far as year round programming, we want to focus on projects that increase our reputation and broaden our audience and "classical music's" audience. We want to create revenue to offset our expenses – which is what strategic organizations always need to be doing. "Met Live in HD" has been a good example of that for us; it fits all of those criteria so beautifully.

We're going to be looking at maybe some joint ventures in Santa Barbara but also outside of Santa Barbara. It is so important the Music Academy doesn't look at opportunities that will infringe on the great work that the SB Symphony is doing, that the Opera is doing, that the presenting organizations like CAMA & UCSB's Arts & Lectures are doing. We need to say: "What is it that we bring that is different?" We, at MAW, are a wonderful community organization, but our product is national and international. So, looking at some year round programming outside of Santa Barbara is very important. Seeing how we can link our summer competition winners to programs outside of Santa Barbara – we can send out these artists under the name of the Music Academy. These things, I think, will continue to leverage the reputation. Other institutional visions include Artist Residencies; that's a big one for me. We have guest artist residencies, the Takacs quartet, Christopher Taylor, and Anthony Dean Griffey, from the Metropolitan Opera, who flew in last night. I want these residencies to become part of our infrastructure.

We have such a great faculty here, who are part of the program, and it's important to bring in some additional highly professional, exciting classical music artists, with varied profiles so we can continue to show our Fellows that classical music (and being successful in classical music) looks a lot different than it used to. We don't want them to guess at what that is. Let us show them examples of what these artists look like, how they made their careers. So many of these artists have taken an untraditional route to get there, and hearing that, learning that, being coached by that, and being inspired by that type of musician on the stage is that vibrant environment that I want to continue being a part of and continue creating.

Of course, financial stability has always got to be a focus. We're seeing now CEO positions, leadership positions in a

lot of non-profit organizations, are starting to come from business backgrounds, fund-raising executives, which I think is very representative of the economy. Financial sustainability is something that I'm good at, but it is something that you can never take for granted. You have to constantly be nurturing and cultivating that. Financial stability is never the priority of our organization, but it is the reason that art can be a priority here. What's nice is that we've been able to convey that to our donors and make them understand that this is why we can be a full scholarship institution. We have 1500 applicants competing for 138 spots because the generosity of this community allows us to do that.

I want to learn more along the way and not necessarily feel like I always have to have a meticulous plan, but to be really present in this leadership. I want to be able pay attention to what's going on in the industry across the country, and to be an ambassador for this organization on a national and international level. The Music Academy is based on such tradition, and one of the reasons I am so excited to take this position is because I know what that tradition is. I know the people and the characteristics that have made this place so successful. I always say "vision can be a very scary thing, if it doesn't have that perfect mix of understanding what that tradition is." I can be bold in my ideas, but they must always be founded on what has made the Music Academy so special for the last sixty-four years.

Do you have any specific advice for the Santa Barbara music community?

It's interesting because my answer would've been a little bit different even last week. Since the announcement, I have been reflecting on my last fourteen years here at MAW, and the thing that has hit me so strongly is that people have believed in me along the way, even since I was an intern. So I guess my advice would be to make people the number one resource in these non-profit organizations: to train people, to invest in people, because "people" are what make the difference. The "people" are the ones that allow the art to happen. Internships are becoming even more of a common and exciting thing in our industry.

The Kennedy Center just received a \$22.5 million grant to further Michael Kaiser's internship initiative to train arts administrators as they are coming out of school, to train them to think in exciting new ways. These are the things that I think are so important. Here, in Santa Barbara, we are so lucky to have so many non-profit organizations. We have so many resources in our volunteers and their philanthropy. We need great professionals to help realize these dreams. Invest in the people who are running these organizations. And I say that because I've been a recipient of that. The Academy is a place that believes in possibilities. We see that, we say that to our Fellows every summer, and we are a place that rewards hard work. The next president of the Music Academy has been a recipient of both of those things. That's what this organization has given me and I can't articulate that enough. I am so honored and grateful to receive this position and to work with this great organization and community from this position. We're involved in a very incredible and unique environment!



Nico Abondolo

Chances are you have heard Nico Abondolo play bass. If you have heard a movie soundtrack from John Williams, Hans Zimmer, or Thomas Newman, you've heard his rumbling tones shake the screen. A graduate of the Juilliard School, and now a professor at USC's Thornton School of Music, Nico has been the bass professor at the Music Academy of the West for almost two decades. I met

Nico during my first year in Santa Barbara. He and a mutual friend had a standing sailing date, and one day I was asked along for the ride. This quiet, pensive guy clearly had a ton of energy below the surface, very confident, but never arrogant. Eighteen years later, we caught up over some carne enchiladas and burritos.

How did you know you wanted to be a bass player?

I was tall when I was in elementary school, and the music teacher organized quite a good orchestra. The guy who played bass was in sixth grade, and they needed someone to fill his spot.

What school was this?

A public elementary school in Sherman Oaks called Dixie Canyon. This was funded by a state budget that was pre-Prop. 13. This was one of those legendary elementary schools that had their own instruments and had its own full time music teacher, full time staff accompanist, two part time teachers, a strings coach, and a woodwinds coach.

That's incredible!

My elementary school orchestra was better than my middle school orchestra. Since they owned instruments, it was very quick and easy for kids of any economic background to start. The main music teacher also had a Rolodex of the names of many private teachers, so I got a private teacher from day one of playing the bass. Before that, I played piano, so I could read bass clef.

How old were you when you started playing music?

I was four or five.

Are you from a family of musicians?

Yes, there were amateur musicians in my dad's family. But there were music lovers all over the place. Dad was a language professor, and Mom is a graphic artist.

You made your debut with the LA Philharmonic at age fourteen. What did you play?

I played a concerto by Antonio Capuzzi. It was one of the programs of the LA Phil that had kids from the Southern California area compete and then perform with the orchestra. Many orchestras have this kind of program - it was a really big deal for me.

I read that you were co-director of the Perks Dance Company back in New York.

Absolutely. It was a great interdisciplinary collaboration of music, dance, theater, film, and was an expression of the desire to work with dancers. While at Juilliard, a teacher found a choreographer who was like-minded, so we started to work together and we formed a company after graduation and toured around a bunch. We had live music that accompanied the dance; maybe accompanied is not the right word because the music and the dance alternated for “center stage.” This started in 1989 and we did it until about 1997.

Do you do work like that out here?

I sure do! When I was living here in Santa Barbara, I was working with Improv Inc. and at UCSB. But now I’m focusing more on writing for film.

Really! I see you’ve done a lot of studio work, too.

Yes, for about 20 years.

How did you get into that?

During my first year at the Music Academy, Stuart Canin, the violin teacher there at the time, asked me if I was interested in working. This was the year that I graduated from Juilliard and moved back to live in Santa Barbara. I had heard peripherally about this kind of activity, so I said, “Sure....”

What’s it like working with a click track? (A “click track” is metronome used in recording to synchronize visual and audio parts of a movie or recording)

It’s disconcerting, at first, because it vies with your musical instinct. It’s really beneficial when you’ve got to lock in with something that’s already recorded. It’s really disconcerting if you have to rely on the click for the rhythm, but you have to rely on what’s in the room for the pitch. That becomes a real split-brain kind of thing. As a trained performer, you are used to listening to what’s in the room.

I read that you are the first choice for composers like John Williams and Hans Zimmer. How did that come about?

Oh, I guess people just like what I do. As a composer, I like working with composers, I like to learn what they are going through.

What are you composing now?

This year I finished a piano trio and a set of duos for violin and viola. I’m going to start work later in the year on a flute sonata. Meanwhile, I’ve got a few commercial projects for television in the pipeline.

Since you’ve had the experience of being a director, do you always approach projects with a “big picture” in mind, even if you don’t have that role?

I hope so, I strive for that. At least as a bass player, I try to sit back and view the ensemble I’m playing with, try to hear

everything at once. I think that because I’m a bass player, primarily I’m a collaborator and a supporter. I turned to the interdisciplinary things and started composing because the literature was rather limited. We have pockets of great music, but they are narrow slices and they kind of surround the career of an historically famous bass player.

Are there a lot of new works in the classical and contemporary bass repertoire?

Yes and yes! I think that for any number of groups from the Transylvania Mountain Boys or Colors of Invention to the bass sextet based in Paris, to the ensembles that are coming out of the Cologne Conservatory, the playing level is so high that it’s no longer a novelty. Composers see the possibilities.

In my experience, I see that the bass is really suited to chamber music and ensembles. If it’s featured in concertos, it’s usually in a non-traditional setting, either in venue or in accompaniment. Henry Brandt wrote a concerto for bass that was accompanied by string quartet and wind quintet, in his typical antiphonal style. The players were arranged both in the performance space and the audience. That’s a very successful piece, in spite of the acoustical challenges. But I started composing because of the lack of repertoire – I found it was just easier to write it!

For you as a teacher, what’s the most important thing you can impart to a student?

I want them to know that they have to love to play the bass because it is really physically demanding. That they broaden their stylistic horizons because there’s not enough literature in any one genre to keep folks satisfied over the long haul. That the audience might not always hear the bass directly in a symphony, but the other instruments in the orchestra surely hear the bass, and they rely on it for pitch center. That they know that the bass section can be especially expressive in the context of the section.

I have always noticed that you have a particularly lyrical way of playing the bass.

I think it’s important, and I also try to impress this on my students, that yes, we have a defined role as bassists that might lend itself to particular bow technique or vibrato things. But, we have to remember that we are string players, and we have to take our cues from violinists, violists, and cellists. Those string players have refinements in their technical histories that we don’t have, because they have literature that demands that kind of technique.

Do you have any favorite projects coming up?

Yes! A very close friend is a screenwriter and executive producer, and we are working on some film projects. I’m very excited about those!

But they have to stay hush-hush?

They have to or else that helicopter you hear in the distance will send a drone and...

Got it!

That's just how things are with copyrights and pre-production! But I'm looking forward to the flute sonata, which is for a friend of mine. And I'm looking forward to my daughters participating in the MERIT program this summer at the Music Academy.

Great! They both play!

The older one plays violin and the youngest plays the cello.

So, it's music morning, noon and night at your house! (Nico's wife, Josefina, is the Principal Second Violinist of the LA Chamber Orchestra.)

It's a busy household. You know, you can practice with someone else playing in the background, but with composing, it's a little different. The background music can bleed into the composition. I always have things that I listen to, that I go to, before I write a piece, but during the process, not so much....

Are you still sailing?

Whenever I can! We used to go every Monday afternoon, but free time is a precious commodity. Lately, when I have a moment of truly free time, I'll get in the water and surf. But, I hope to get back to sailing soon. My brother in law and father in law are avid sailors, so some day we'll make a great crew!



Dancing Drum's Lindsay Rust & Steve Campbell

Lindsay Rust and Steve Campbell are visionary teachers. Through their company, Dancing Drum, they work with children and adults nationwide to foster a sense of self, as well as a sense of local and global communities and their histories, all through drumming, dancing, masks, and music. With a focus on West African and other world rhythms, Lindsay and Steve succeed at combining all of these aspects into multiple programs teaching many subjects including character development. I met this unique pair on yet another foggy July day in Santa Barbara.

What is Dancing Drum?

Steve: Dancing Drum is a business that we started back in 2002 to use drumming as a forum for creating a community-oriented music experience. A lot of times, people who like music and listen to music can play music right on the spot without any training. We did this event at the Santa Barbara Zoo in 2002, called "African Safari Summer," where we brought in a bunch of drums and made masks and had story-telling shows. We really saw that drumming is a universal language that allows people of all ages, backgrounds, genders, and musical experiences to get together. After that experience, we decided to take it even further and went into the local schools here in Santa Barbara, and we got our first community arts grant from the Santa Barbara County Arts Commission in 2003. We did one class at McKinley and discovered that doing it in the schools was really great because all the students could participate, not just the ones with musical experience.

Lindsay: We offer many different types of programs, from early childhood to adults. In the early childhood workshops, we get the little ones playing the drums and making music together. Drums are a great way to do that because they are so accessible. From the first minute, you can have everybody playing and it sounds good! It's kind of an instant gratification experience where everyone, regardless of their musical background, can have a successful experience with music. Maybe they will become drummers and develop their art to a very sophisticated level, maybe they will be inspired to try other instruments because they had success with this one. It can be a gateway to music as a greater art. They will at least have a respect for it from knowing what it's like to be a musician and play in an ensemble.

What inspired you to do this in the first place?

Lindsay: Well, it's been a gradual process, really. We didn't wake up one day and say "Let's do Dancing Drum!"

Steve: I had just gotten my teaching credentials, and I saw that especially when I worked with groups of students – kids with special needs, kids without special needs, kids with language issues or learning disabilities, and the GATE kids - everyone altogether, it was a way that they could communicate and interact with each other. The social cliques that usually exist disappeared. It really went across all social barriers. Then, I started doing programs at the Natural History Museum. I'd bring in taxidermied animals to the after school programs and write songs about the animals, and I'd use drumming to keep the rhythm of the story. Like (tapping): "Dolphins live, In the Sea, They are friends, With you and me!" We'd play the songs

A Summer Serenade
to benefit
Santa Barbara Youth Symphony

August 15, 5-8 pm
GAINEY VINEYARD
3950 E Highway 246, Santa Ynez

Featuring
**GILLES APAP AND THE
TRANSYLVANIA MOUNTAIN BOYS**
and other wonderful musicians!

Prepaid reservations by August 8 - 805-569-2142
Patrons \$65 - \$75 (include table seating, food & wine)
General admission \$35 - \$50 (bring your own picnic basket, sit on lawn and listen to great music)
Charter busses from Santa Barbara will be available for \$20.00 per person, reservations by August 8.

and the kids would play the drums. And I saw that they were really retaining the information, and it was different from just reading a list of information.

Since then, we've really been developing what we call "Rhythm-Phonics." You take the phonetic values and create rhythms out of them and create songs to teach anything from character education, history – anything you want to teach. That's when we started these books. Our best success has come with the book, *"Drumming Up Character."* This teaches ten different character traits through drumming, dancing, and singing.

That's awesome!

Steve: We have "Character Raps" that we wrote for each character trait, and "Character Dances." The schools really appreciate it, especially the music teachers at the elementary level, because their programs are getting squeezed really hard. A lot of places wait until middle school to start a band program. Music teachers like it because they're not just teaching music fundamentals but also how to be respectful, how to be a good citizen. We do this program in various states but also at music education conferences in Iowa, Arizona, Georgia, and Illinois, and the teachers just loved it. A lot of teachers are unfortunately trying to figure out how to justify their existence.

Lindsay: Unfortunately! A lot of the people making the budget decisions think of the arts as dispensable. People will cut what's not going to be tested. They test for math, English – but not for music or individual arts. Anything we can do to shore up the music programs through disciplinary programs like "Drumming Up Character" or studies of geography, we can do a world music program – any thing to give music an extra reason to exist in the schools.

Teaching subjects through music, you'll grab kids in a different way. There are so many kinds of learners. Many kids don't do well with the traditional way of listening to the teacher and repeating the lesson. But the drumming really seems to engage the kids and stimulate the brain.

Steve: Our biggest successes are when we see some of the lowest performing kids in the school become the stars of our program. We've gone into schools and separated out a few kids who really had great rhythmic skills, and their teachers were aghast. They told us that they were the lowest performing kids, they never saw them do anything, and they had sort of given up on school. But then they are given this opportunity and they'd have their first success with anything! That's what's been our joy, these kids who don't go out for sports or other activities will jump right into this. Also, there's the physical exertion side of it. We do a lot of work with Title 1 schools, with what they have coined "at risk youth." You can see that when they hit those drums, there's a lot more than music going on. They are really letting out a lot of pent up frustration that they may have from their home or school. Hitting the drum is a lot better way to vent than some other ways.

A few years ago, during the Percussion Festival, we took a group of kids from Harding School over to the Santa Barbara Symphony for their Concerts for Young People. We actually set up thirty students in front of the Symphony and played a few tunes at the Arlington.

So you've been involved in the Solstice Parade?

Steve: Yes. This was our tenth year. We've done many different incarnations – we've done collaborations with dancers, and Lindsay has worked as a mask maker for Solstice for few years here and there.

Lindsay: Solstice is one of my favorite events in Santa Barbara, because it's really a time when art & music take over the streets - it's all about self-expression. So, we really like to be part of it, but this year we weren't involved in such a big way because we had just come back from being on the road and didn't have the lead-time to build a big ensemble. Our goal this year was to do a minimum of work but have a maximum of fun - which I think we achieved! We pulled together some friends who are drummers, rehearsed and everybody made their own costumes, and it was fun. But historically, we've had bigger, more organized ensembles.

Steve: With fifty or sixty drummers!

Lindsay: We had dancers and hula-hoopers. We had a lot of people who wanted to be individuals in the parade and not be in the groups where everything was synchronized and choreographed.

When I first moved to Santa Barbara, it was right after my time in the Peace Corps in Niger. They say that sometimes coming back from the Peace Corps is a bigger shock than going to the Peace Corps – reverse culture shock. It was really challenging. I went from one of the poorest countries on the planet to Santa Barbara, and it was hard for me to get my head around it. I was lucky because I had a friend who said: "Hey, Solstice is coming up, why don't you come down to the workshop and see what's going on down there." They needed an assistant registrar, and it turned out that the registrar's office was right next to the mask making studio, and before I knew it, I started making masks, and we made the masks for the whole ensemble that opened the Solstice Parade. Getting into my art was such a great way to come back from Africa. I had all this visual stuff going on in my head, so it was a real release.

That's how Steve and I met. I made all these masks for this dance ensemble, but we didn't have any music and someone said: "You know, it would be great to find somebody who plays West African drums, but I don't know anybody in town..." This woman said: "Call my friends up in San Luis Obispo, Steve and Timo." So I called, and they showed up on the day of the parade, and the rest is history.

How did you get into West African drumming?

Steve: I'd always been a drummer, even when I was a little kid, playing my plate with a chicken bone or tapping my feet in church. I started playing drum set, rock and roll, and heavy metal, but then came to UCSB and went down to the drum circle here in town. I sat in the middle of the circle without even a drum, and did a 360 degree pan, just listening to all the music. There were so many different things going on, but within all of that cacophony, there was a beautiful song being made. Different melodies and harmonies that weren't necessarily related to western music, but they inspired me to learn more about hand percussion.

I started studying here with different teachers and with West African drummers in Los Angeles and in the Bay area. For about ten years, I went to classes and many camps. Then in 2004, we went to West Africa together and studied over there for about two months. It really inspired us to go to different places in the world and to try to learn the music from the source and bring it back. After our West Africa trip, we went to Belize and Guatemala and learned a lot of rhythms and music of that area. Then, we went to Asia and studied drums in Thailand like the Klong Yaaw (long drum), which is a drum they play in the temples. We came home and brought this music to the kids in the schools. We documented all of this music and are putting it in our newest book, *Drumming Up World Music*.

Lindsay: We hope to do more of that, too. *Drumming Up World Music* is really cool because there are so many lessons you can bring into it. Of course, you have the drumming and the polyrhythms, but you can bring in geography, history and culture lessons, too, and really teach kids about the world. We really want to go into South America, to Brazil and Peru.

Steve: We want to go to southern Africa, too; they have a really great marimba tradition in Zimbabwe, and South African marimba. We want to take it more in this direction. In this book, there are marimba xylophone parts for each song, so we can teach more melodic and harmonic concepts and not just rhythm.

Lindsay: We want to go to Europe, too – to Italy and Ireland and Spain. Everywhere you go in the world, there's something that they do locally that's unique and special. We want to learn it and bring it back to Santa Barbara for the kids to have.

Steve: And it's a great business trip! (Laughs) We have an adult program called "Community Drum Ensemble" that teaches more advanced arrangements of music from Africa, New Orleans, and other places. We use the phonetic rhythms to teach people how to play the instruments, and all the different parts are written out. If you don't read notation, this really helps, but the notation is all there too. This one is set up for even collegiate level.

We also got a grant from the Zildjian Cymbal Company to go to Carver School in New Orleans after Hurricane Katrina. We did a week-long residency with a "Drumming Up Character" workshop and a performance for the whole school. It was great. It was amazing. And it was probably the most difficult school we ever worked in, as far as discipline, because these kids had been transported around so much after the hurricane, their lives had been thrown into chaos, so it wasn't surprising that they acted chaotically. After the first couple of days though, the roots of the program started to take hold, and the kids really started to work together as a team. I remember there was this one moment: what would happen was, we'd be playing the rhythm, and I'd say "Ok, here comes the break" and we'd count it off "One, two, three, four," and there'd always be someone who would keep playing. And then we did it like twenty times. But the one time we did it perfectly, the kids erupted with this incredible explosion of laughter and cheering! They actually stopped! It was such a group effort!

It's been a really good run for us, and we're proud to call Santa Barbara our home. We travel a lot, too; we just did a two month tour through Arizona, Texas, Mississippi, Louisiana, Alabama, Florida, Georgia, North Carolina, and New Jersey. We drove the whole way!

Lindsay: Except for New Jersey! We flew to New Jersey.

Steve: We did a drum circle at the Modern Drummer Festival, which is a big festival they have up there. In the fall, we're doing a tour to Wisconsin, Indiana and Illinois, and Louisiana. We've done a tour in the Southwest; the only place haven't been yet is the Northeast. There a certain feeling about being on the road, that's really cool, but it's really cool to come home, too.

Lindsay: And when you get to come home to Santa Barbara...

Steve: Yea... We owe it all to Santa Barbara for helping us meet each other and also for giving us the opportunities – like from the SB County Arts Commission that has been so supportive our programs. They really gave us a chance to test the waters with the students, to see if this would really work.

Lindsay: The Arts Commission has been really great! They really were the first people to believe in us and give the funding to get started. If we didn't have that, we wouldn't be where we are today. They gave us that first thing, and that was crucial.



Steve: Over the years, as we've received more grants, our programs have gotten bigger and bigger to not only encompass school programs; we have also done this thing called "Santa Barbara Drum Day" for the past couple years. It's a three to four hundred person drum circle for two hours that's open to all ages. We have people in their nineties all the way to infants playing. We've also done "Drum Day for Youth" where we work with kids from different schools and then bus all of them to a performance. Last year, we did it at Carrillo Rec. Center and then last year at the Granada. It gets kids from different schools and different sides of town to meet in one place and just play music together and be supportive of each other. They want to forget about what separates them and focus on what brings them together. That's been really cool. The Granada was great to open their doors to us. When those kids walked on that stage, their eyes were as big as doughnuts.

Lindsay: Those kids are going to remember that the rest of their lives. And they did a great job, too! They may have been scared, they may have had their doubts, but they got up there and did it, and it really sounded great. It's going to give them a stepping off point. They'll be able to say: "I had this one successful experience, maybe I can have another one that's even bigger and better." That's what it's all about: getting people to believe in their power as artists, getting their start. You never know where it's going to lead!

www.dancingdrum.com

WALKABOUT

with Brett Leigh Dicks

To read more articles & interviews from Brett, please visit www.musicsantabarbara.com.



Kinky Friedman: The Will of Testament

There are precious few people on this planet who can command a stage quite like Kinky Friedman. Whether he is throwing forth a race-baiting song like “They Ain’t Makin’ Jews Like Jesus Anymore”, reading passages from one of his thirty books including “Kinky Friedman’s Guide to Texas Etiquette: Or How To Get To Heaven Or Hell Without

Going Through Dallas-Fort Worth,” or running for Governor of Texas on the back of campaign slogans such as “How Hard Could It Be?” “My Governor is a Jewish Cowboy,” and “He Ain’t Kinky, He’s My Governor,” Kinky Friedman knows how to command the moment. But, when it comes to music, those moments have been far too few in between. With his recent past being consumed by political and editorial undertakings, Friedman is about to address that with his first west coast tour in twenty years. Rest assured, when Kinky Friedman walks out onto the stage of the Maverick Saloon on Saturday August 7th, he will be bringing with him something significant.

It’s been almost twenty years since you last toured along the west coast. What has kept you away for so long?

I’ve always said that it’s a real step down from a musician to a politician and now I’m stepping back up. It feels real good because every time I leave Texas I do well. I have not been performing much lately because I’ve involved in politics and with writing books. I believe it’s been thirty books that I’ve churned out – I mean carefully crafted – so this will be good for me.

What’s it like to be back out playing in front of folks?

There’s a great healing power in music. It’s a very good feeling to be out on the road. I haven’t been out in a long time. I am sixty-five years old, though I read at the sixty-seven year old level.

How do you contrast your political career with your musical career?

I think there’s more truth in music. I have always said that if musicians ran this country, it would be a better place. We wouldn’t get a hell of a lot done in the morning, but we would work late and we’d be honest. I think Jimmy Buffet has done more to help the Gulf Coast than Obama at this point - or any other politician I can think of.

It’s easy to sit back and criticize the political system, but you actually delved head long into it. What was your motivation for doing so?

I didn’t like the direction Texas was going - and I still don’t – so I tried to do something about it. I think that bad people

are largely drawn to politics these days and that’s part of the problem. Like people that were hall monitors when they were twelve years old and they stay in politics their whole life. They’re Young Republicans and they’re Young Democrats.

How do you see the system as it currently stands?

It’s really become the crips and the bloods. They have both become the same man admiring themselves in front of the mirror. We are living George Washington’s worst nightmare. No matter whether we’re talking Democrats or Republicans, their self-interest is infinite.

When you get here to California to play, given that it has been so long since your last visit, there will be a whole new generation of fans in the audience. That must be quite inspiring.

Well, that’s the difference between a celebrity and a folk hero, I think. The celebrity is churned out by some record company PR machine or maybe on the back of a hit record; I would prefer to follow Willie Nelson’s advice – if you fail at something long enough, you become a legend. We toured Europe last year, and the audiences in London and Dublin were almost all young people who knew every lyric, had read all the books, and sold out the shows.

Why do you think that is?

There’s a difference between being important and being significant. Like The Rolling Stones. They had one window in time where they were significant. Now they’re important to their record companies and to the people making all the money but, really, they’re nostalgia when they tour. Like many politicians they manage to be important without being significant. Now significant would be Willie Nelson, Iggy Pop, Tom Waits – that’s what I strive to be.

How much cross over is there between the various aspects of your career? Are the people at the shows also the ones buying the books?

Well, that’s my biggest problem. The people that read the books may have never heard the music. Many people will come because I ran for Governor of Texas as an independent – and won the race every place but Texas – so those folks are there, too. Then there will be some strictly music people, too. If I think if I did just one of those things, and did it really well, it would be more of a financial pleasure to the Kinkster – but that’s the curse of being multi-talented.

But would you then be happy?

I don’t think being happy is very important. I fight happiness at every turn. I think that almost everything that is great is created by somebody who felt bad. I think Oscar Wilde once said “to fail and to die young is the only way to remain an artist.”

This tour seems to be shaping up really well. Does that surprise you given your rare appearances here?

A number of the places are selling very, very well already and after all this time that's a great thing. It's nice to see. I know it was true in Europe and Australia. I think the trick maybe is for me to get out of Texas a little bit. I haven't written a new song in about twenty-five years so what I am doing is rotating the crop. And as you said before, this is a different audience I think.

But the crop still has to be relevant ...

The songs have always been a matter of social commentary or moral commentary skewering mortality, and they still go over very well. A song like "Sold American" really means more today than it did when I wrote it because today we have a better idea of what being sold Americans is all about.

You have a couple of new books that I presume you will be packing into your carry-on. One of which is *Heroes of Texas Childhood*. What constitutes a hero to you?

I am going to do a reading during the show and of course that book and the other new one, *What Would Kinky Do?* will be available for signing afterwards. Of course, I will sign anything but bad legislation. There are twenty-three heroes in that book and what they had in common, and I didn't really realize until after I had written it, were the tragedies and the failures and the challenges of their lives. That's what made Sam Houston and Audie Murphy and Barbara Jordan important. Sadly, a lot of young people in Texas have never heard of Audie Murphy and Barbara Jordan, and they should know about upon whose shoulders they stand.

So how do your 'significance' and the inspiration you impart sit with you?

There's no question that I relate to young people very well. I can't think of one young person who wants to be Governor Rick Perry when they grow up. So, inspiration? Yeah, I think it's real important, especially in politics. Every time I walk through an airport in Texas I have some seventeen year old coming up and saying 'Kinky, I can't wait until next year when I can vote for you.' There's too much politics in politics. My definition of politics is 'poli' means more than one and 'tics' are blood sucking parasites.

How do we change that?

I really think they should have term limits. All elected officials should be limited to two terms – one in office and then one in prison.

Finally, what irons do you currently have in the fire?

I've been working on a book with Billy Bob Thornton – the actor and musician – and another book I am writing is on my friend, Steve Rambam, who's a private investigator in New York but who's traveled the world and hunted Nazis and been at odds with the FBI and done all kinds of interesting stuff. And I'm writing again for *Texas Monthly*, the magazine. The August issue will have an article of mine about the Governors race in Texas that I call 'The Lesser of Two Boll Weevils.' I have also done my last will and testament with my lawyers. When I die my body is to be cremated and my ashes are to be thrown in Governor Rick Perry's hair.



All bets are off as Willy Vlautin throws forth both a new Richmond Fontaine album and a new novel.

There's always been a wonderful sense of mystique to the American West with its endless blue skies that permeate the soul. It's been poetically portrayed in films such as *Paris, Texas*, *Gas Food Lodging*, and *Don't Come Knocking*, and celebrated in the writings of Raymond Carver and Sam Shepard. And it's a world that Willy Vlautin knows only too well. Born in Reno, Nevada, the west, with all of its quirks and peculiarities, has offered a poignant backdrop not only to Vlautin's own evolution but also for his narrative meanderings.

Across the course of eight recorded albums with his band Richmond Fontaine and three novels, a collection of down-trodden characters grapple with life on the edge as they ride Greyhound buses and journey through the grittier side of life inhabiting abandoned houses, racetracks, cheap motels, and dusty diners. It's not quite the western dream that the new frontier promised, but it is one that is often just as poetic in a somber and ramshackle sort of way. And Vlautin is right in the midst of it all, where his hard truths often run against the region's romantic notions of peace and ease. So is the romantic perception of the American West with its endless possibilities and opportunities just a myth?

"The idea of the West being the last free place in America might be just a myth, but it's a damn good one," Vlautin declared as he ironically dived into a New York subway for a little solace while taking my call. "I'm in love with the myth of the West as much as anybody, so I've definitely bought into it. The West is a beautiful place, and there is romanticism to it. But it's a violent and lonely place too. It's so many different things to so many different people, and that's part of its attraction."

Having picked up the guitar and songwriting as a teenager, music soon consumed Vlautin's life. It was in discovering Paul Kelly's *So Much Water, So Close To Home* - the title of which was fittingly drawn from a Raymond Carver short story upon which the film *Jindabyne* was subsequently based and that Kelly latter composed the soundtrack for - that Vlautin was inspired to start writing stories. The two pursuits have since been intrinsically linked. Not only do both undertakings explore similar emotional terrain, but they also often fuel one another. Vlautin's second published novel, *Northline*, was first a song on the Richmond Fontaine album *Winnemucca*, and its main protagonist, Allison Johnson, also was the subject of a song on their album *Post To Wire*.

Perhaps nowhere is the correlation more apparent than with Vlautin's latest literary undertaking *Lean On Pete*. It is Vlautin's second novel with Harper Perennial and perhaps his most afflicting undertaking yet. Its story explores an unlikely kinship between an orphaned boy and a failing racehorse who are each in search of a home. With an old photograph of the boy's only known relative in hand, the two leave Portland and head for Wyoming in search of its subject. The narrative actually began life as a sprawling seven verse folk song that, despite the richness of the material, was so heart-wrenching and overwhelming Vlautin felt it needed redirection.

“The song was so bleak that my girlfriend heard it and started crying, and a good drinking buddy of mine who came over and listened to me play passed out during it,” Vlautin recalled. “Those were two signs that maybe it was too dark and weird for a song. I liked it a lot but I didn’t think that a listener would like it very much. So I just kind of set the song aside for a while. But the basic story of *Lean On Pete* was in that song and one day I just started writing and the story then just told itself.”

Just as enchanting as the characters that grace Vlautin’s work are the settings. While Reno and Las Vegas were central to his first two literally undertakings — *Motel Life* and *Northline* — place has also infused his music. Whilst writing songs, Vlautin used to famously hole up in The Fitzgerald Hotel in Reno where the cheap rooms throw together people from all walks of life and tourists, locals, gamblers, and even transient musicians offer the perfect muse. This habit subsequently gave rise to an album of its own — *The Fitzgerald* — and with Richmond Fontaine’s follow-up came their first true desert album in the Tucson-recorded *Thirteen Cities*. While Vlautin admits it is a little more difficult to get away to write a book, *Lean On Pete* was still fuelled by one of his favorite haunts.

“The thing with novels is that they take so long to do, that you end up writing them everywhere,” Vlautin explained. “I have been doing a lot of writing at the local racetrack - the Portland Meadows - I wrote most of *Northline* and *Lean On Pete* there. The track is interesting because no one goes there. It’s a place that holds 10,000 people, but only a couple hundred go on a good day so it’s like having a huge library to yourself. I like being around people who are a little bent or weird, and the easiest way to find those people is at the track. It’s a way you can write all day because when you’re stuck you can bet a race. But with *Lean On Pete*, the track started getting to me, and I felt ashamed hanging out at the track and betting on the horses when I’m writing such a hard story about horse racing.”

No matter the setting or the muse for Vlautin’s writing, music is never too far away. Just as the subject matter freely crosses disciplines, the disciplines also sometimes converge. With the release of *Northline* came an accompanying soundtrack that featured a collection of instrumental compositions that Vlautin composed and recorded with Richmond Fontaine’s steel player, Paul Brainard. While the project wasn’t commissioned by the publisher, nor was there any guarantee of it being released, Vlautin felt compelled to undertake it. So, the two disappeared into the basement of the house where Vlautin was residing and emerged with not only with a musical companion to the book, but a touching sonic entity in its own right.

“*Northline* was a really personal novel that wrecked my head in a serious way,” Vlautin admitted. “And usually when I’m having a hard time or trying to figure something out, I play a lot of guitar. I ended up with all these instrumentals that I wrote while taking a break from what was a very sad novel for me to write. You only really read a novel or see a film once, but I listen to the *Paris, Texas* soundtrack all the time and still think about the movie. So, I was trying to do the same with *Northline*. Maybe people would like it and listen to it again and if they did, maybe they would think of Allison Johnson and

Dan Mahony and Penny Pearson and those kind of characters. That novel, I wrote it with blood, so there was a lot of spill over into music.”

Having recently swung through these parts to undertake some readings from *Lean on Pete* and to throw forth a handful of acoustic rendition of Richmond Fontaine songs, Vlautin was presented with the opportunity to compare his two creative pursuits.

“It’s not my favorite thing to do to get up in front of people and perform,” Vlautin mused. “But I do like being with the guys in the band. Being with the band is always more fun. That’s why I’ve been with those guys for so long. I like the camaraderie and I just like them as people. I’ve never really wanted to be a solo performer, but the plus side with the book tour is that they usually put you up in nicer places and all you need to carry is a book. No one wants to hear a guy read from a book for more than twenty minutes, so people ask a few questions that you know the answers to, and then you go out and have a couple of drinks. It’s a great life and a great art form, and my biggest goal in life is to write a great novel at some point. So I’ll do readings, but I would rather be hanging out with the guys in the band.”

A Series of Music Excuses

While contemporary music has long worn both its informality and unconventionality as a badge of honor, a collective of local music promoters has been doing its darnedest to stage something of a mini counter-revolution. The promoters are wrangling some of contemporary’s finest into their respective music series and brining them to town as part of specific and highly regarded programs. And, in so doing, the music going public of Santa Barbara is responding in kind. The various series all have their area of specialty, but they are united in their quests to present the finest writers and players currently doing the rounds.

While it was the **Sings Like Hell** series got the ball rolling in presenting two roots-focused acts each and every month at the Lobero Theatre, a collection of other series have since followed suit. Every fourth Saturday of the month, the **Trinity Backstage Coffeehouse** brings some of the finest folk troubadours to the ornate surrounds of the Trinity Episcopal Church’s Guild Hall in downtown Santa Barbara. Delving deeper into the more traditional side of folk music is **Song Tree** at the Live Oak Unitarian Universalist Congregation in Goleta. The latest addition is **Tales from the Tavern** at Santa Ynez’s rustic The Maverick Saloon.

Under the enthusiastic curation of Peggie Jones, **Sings Like Hell** divides its year into two six-show series. Each series features twelve different acts, and series subscriptions are not only the perfect way to secure the same seat for every show, but also a significant savings on the ticket price for individual shows. Currently in the midst of its twenty-seventh series, **Sings Like Hell** has been hard at it for thirteen years. In that time, they have brought some of the giants of music to Santa Barbara including, Jackson Browne, Damien Rice, Patty Griffin, and Guy Clarke to name but a distinguished few.



This month, **Sings Like Hell** presents nu-folk purveyors Crooked Still and bell-pure vocals of Betty Soo on August 21st. In hailing from Boston, the five-piece ensemble encompasses the collective talents of Aoife O'Donovan on vocals, guitar, ukulele, piano, and glockenspiel, Brittany Haas on five string fiddle, Greg Liszt on banjo, Tristan Clarridge on cello and fiddle, and Corey DiMario on double bass and tenor guitar. As their recently released *Some Strange Country* aptly displays, they are as much servants of their craft as they are explorers of it.

In hailing from Austin, Texas, Betty Soo is well placed to share her contemplative take on Americana. It also positioned her well to cross paths with the creative genius of Gurf Morlix. With Morlix helming the production of her latest release, *Heat SinWater Skin*, Soo's infectious sweet vocals still remain, but her sound has grown on this release revealing something of an edge. It has a dimension that serves Soo well and one that is destined to make her upcoming *Sings Like Hell* performance an enthralling undertaking.



Filling the Trinity Episcopal Church at **Trinity Backstage** this month will be Caren Armstrong on August 28th. In presenting a sound that crosses several music genres, Armstrong draws it all together into what she infectious terms 'big buoyant music.' It's a sound that she has taken to the nation's finest folk festivals including the Napa Valley Music Festival, Tucson Folk Festival, Wildflower Music and Arts Festival, and the Rocky Mt. Folk's Fest. The consummate troubadour, the breadth of Armstrong's writing is as just as impressive as her touring legacy.



The **Song Tree** series this month presents the irreproachable talents of Annie Gallup on August 14th. Gallup is one of the icons in folk music circles, and it is through an unwavering sense of imagination combined with an impassioned telling and a compulsive musical pulse that she weaves her magic. A native of Ann Arbor, Michigan, it was the likes of Mississippi's John Hurt and Doc Watson that served as sources of inspiration when she first picked up the guitar. At first writing her own songs wasn't a high priority, but her love of words and language soon instilled itself, and the result is some of the most literally passionate songs you are ever likely to encounter.

While **Tales from the Tavern** might currently be waiting out the final phase of their summer hiatus, they have recently announced their Fall series. Launching the new series on September 15 will be Teresa Tudury and Shawn Phillips.

September 22 welcomes both Elizabeth Cook and Jack Tempchin, while on October 6, it will be a very special evening featuring the more than ample talents of Mr. Dave Alvin and his Guilty Band. On October 13, Cliff Eberhardt will join the immortal Peter Case, and on October 27, Peter Mulvey & Jeffrey Foucault along with the brilliantly fascinating Bonnie "Prince" Billy & The Cairo Gang will perform. Rounding of the series will be Caroline Herring and Steve Forbert.

While **Tales from the Tavern** once again puts forward plenty to get excited about, there perhaps isn't an addition to any series more exciting than their inclusion of Bonnie "Prince" Billy. For those not familiar with Will Oldham, not only has he worked under the guise of Bonnie "Prince" Billy, but he also has adopted the moniker of Palace Brothers and Palace Music. The Louisville, Kentucky native has long wandered the more 'enthusiastic' end of the Americana spectrum, producing a collection of albums as scintillating as they are seductive. With one of his last sojourns along the west coast seeing him grace the stage of the annual Hardly Strictly Bluegrass Festival in San Francisco, having him sojourn through the intimate surrounds of the Maverick Saloon will indeed be a treat.

So, if ever you needed an excuse to get out and see quality live music, here are several entire series of them!



TRIVIA MUSICALE

with Miss Maddy

Play to Win a free business card ad in the Anniversary issue. Email your answers to music@musicsantabarbara.com by August 8th GOOD LUCK!

- 1) What group waited 22 years to score their first chart-topping single since 1966?
 - a) The Beach Boys
 - b) The Bee Gees
 - c) Jefferson Starship
 - d) Grateful Dead

- 2) What patriotic song was originally titled "The Defense of Fort McHenry?"
 - a) America the Beautiful
 - b) The Star Spangled Banner
 - c) You're a Grand Ole Flag
 - d) Anchors Aweigh

- 3) What Michael Jackson album spawned five chart-topping singles?
 - a) Bad
 - b) Dangerous
 - c) Thriller
 - d) Forever, Michael

- 4) What legendary singer wrecked his Corvette the first time he drove it?
 - a) Frank Sinatra
 - b) Stevie Wonder
 - c) Ray Charles
 - d) Tony Bennett

- 5) Where did Gwen Stefani briefly work?
 - a) McDonald's
 - b) Taco Bell
 - c) Winchell's
 - d) Dairy Queen



MUSIC!

The Sounds of Santa Barbara

... delivered to your home!
Subscribe today for just \$25 for the whole year!
Visit the website and click "Subscribe"

www.musicsantabarbara.com



Lily Rance
Gold Canyon Independent Demonstrator

Seasonal Fragrances: Currant, Orange blossoms, Lilac, Orange mango, Strawberry shortcake...
Amazing Candles with True to Life Fragrances

Lead Free Wicks & Cool Burning Wax
Self-Extinguishing Safety Collar

805.453.7101 www.mygc.com/santabarbara

Café Buenos Aires

exquisite cuisine - exotic ambiance - live music & dancing

Featuring

Wednesdays
Alejandro Scarpino Bandoneonist *live!*

Thursdays
Brazilian Carnival Dancers

Friday Nights
Latin American Folk Music:
Wayeris Quartet

Saturday Nights
Live Latin Jazz Band: Martinez Bros.

Lunch & Dinner Served Daily - Full Bar

Café Buenos Aires

1316 State Street
(Across from the Arlington Theatre)
www.cafebuenosaires.com
Reservations call (805) 963-0242

LIVE MUSIC CALENDAR

August 2010

Sunday the 1st

Jazz @ Live Culture 3 pm every Sunday
Live Culture Lounge 11 W. De La Guerra
www.liveculturelounge.com

Tuesday the 3rd

Donna Greene & the Roadhouse Daddies 5:30
Stow House 304 N. Los Caneros Rd
www.cityofgoleta.org

Wednesday the 4th

Old Spanish Days 8/4-8/8
Multiple Stages Downtown SB
www.oldspanishdays-fiesta.org

Margie Nelson: Jazz Under the Stars 6:30 pm
Vineyard House 3631 Sagunto Sta. Ynez
805.688.2886

Stevie Nicks 7 pm
SB Bowl 1114 N. Milpas
www.sbbowl.com

Alejandro Scarpino 7 pm every Wednesday
Café Buenos Aires 1316 State St.
www.cafebuenosaires.com 805.963.0242

Bob Ledner & Tom Etchart 7 pm
Stella Mare's 50 Los Patos Way

Thursday the 5th

Great Gershwin 6 & 8:15 pm
Arts & Letters Café 7 E. Anapamu
www.artsandletterscafe.com 805.730.1463

Gilberto Gonzalez 6:30 pm every Thursday
Cava 1212 Coast Village Rd

Huey Lewis & the News 8 pm
Chumash Casino 3400 Hwy 246
www.chumashcasino.com 1.800.CHUMASH

Friday the 6th

Teka Brazilian Jazz 6:30 pm every Friday
Cava 1212 Coast Village Rd
805.969.8500

MAW Opera: Don Giovanni 7 pm
Granada Theater 1216 State St.
www.musicacademy.org 805.969.8787

Wayeris Quartet 7 pm every Friday
Café Buenos Aires 1316 State St.
www.cafebuenosaires.com 805.963.0242

Gadjo Dilo 7:30 every Friday
Zaytoon 209 E. Canon Perdido
www.cafezaytoon.com

Soul Biscuit 10 pm
Dargan's Irish Pub 18 E. Ortega
www.dargans.com

Saturday the 7th

SB Mariachi Festival 5:30 pm
SB Bowl 1114 N. Milpas
www.sbbowl.org

Ensamble Vientos del Sur 6:30 every Saturday
Carlitos Restaurant 1324 State St.
805.962.7117

Soulamente 7 pm
El Capitan Canyon 11560 Calle Real
www.elcapitancañon.com 685.3887

MAW: Academy Chamber Orchestra 8 pm
First Presbyterian Church 21 E. Constance Ave
www.musicacademy.org

Martinez Brothers 8 pm every Saturday
Café Buenos Aires 1316 State St
www.cafebuenosaires.com 805.963.0242

Kinky Friedman 8 pm
Maverick Saloon 3687 Sagunto
www.mavericksaloon.org 805.686.4785

Sunday the 8th

MAW Opera: Don Giovanni 2 pm
Granada Theater 1216 State St.
www.musicacademy.org 805.969.8787

Monday the 9th

Joan Armatrading 8 pm
Lobero Theater 33 E. Canon Perdido
www.lobero.com 805.963.0761

Tuesday the 10th

Somos Son 5:30 pm
Stow House 304 N. Los Caneros Rd
www.cityofgoleta.org

MAW: Tuesdays @ 8
MAW Hahn Hall 1070 Fairway Rd
www.musicacademy.org 805.969.8787

Wednesday the 11th

Vincent Zorn 6:30 pm every Wednesday
Cava Restaurant 1212 Coast Village Rd

MAW: Percussion Ensemble Concert 7:30 pm
MAW Hahn Hall 1070 Fairway Rd
www.musicacademy.org 805.969.8787

Thursday the 12th

MAW: Cabaret 6 pm
Fess Parkers Double Tree Resort
www.musicacademy.org 805.969.8787

Fabulous Cole Porter Again 6 & 8:15 pm
Arts & Letters Café 7 E. Anapamu
www.artsandletterscafe.com 805.730.1463

Max Bennett & Private Reserve 6 pm
Chase Palm Park Cabrillo @ Cesar Chavez
www.sbparksandrecreation.com 897.1945

Gove County String Quartet 8 pm
Muddy Waters 508 E. Haley
www.colterfrazier.com

Friday the 13th

B.B. King & Buddy Guy 8 pm
Chumash Casino 3400 HWY 246
www.chumashcasino.com 1.800.CHUMASH

Saturday the 14th

Pie 7 pm
El Capitan Canyon 11560 Calle Real
www.elcapitancanyon.com 685.3887

Annie Gallup 7:30 pm
Live Oak Unitarian 820 Fairview Goleta
www.songtree.org

MAW Academy Festival Orchestra 8 pm
Granada Theater 1216 State St.
www.musicacademy.org 805.969.8787

Sunday the 15th

SB Youth Symphony Benefit 5 pm
Gainey Vineyard 3950 HWY 246
www.sbys.org 805.569.2142

Monday the 16th

Wavves 8 pm
SOHO Music Club 1221 State St.
www.clubmercy.com

Tuesday the 17th

Spencer the Gardener 5:30 pm
Stow House 304 N. Los Caneros Rd
www.cityofgoleta.org

Wednesday the 18th

Margie Nelson Jazz Group 5:30
Solvang Park 805.550.3464

Thursday the 19th

Porterhouse Bob & Down to the Bone 6 pm
Chase Palm Park Cabrillo @ Cesar Chavez
www.sbparksandrecreation.com 897.1946

Girls of Rock 7:30 pm
Mainstage @ Jensen's 2905 De la Vina
www.mainstagesb.com 805.569.3200

Three Tenors Sing Nessun Dorma! 6 & 8:15 pm
Arts & Letters Café 7 E. Anapamu
www.artsandletterscafe.com 805.730.1463

Billy Idol 8 pm
Chumash Casino 3400 HWY 246
www.chumashcasino.com 1.800.CHUMASH

Friday the 20th

Hot Hot Heat 8 pm
Velvet Jones 423 State St.
www.newnoisesb.com

Mat Kearney 8 pm
Soho Music Club 1221 State St
www.newnoisesb.com

Saturday the 21st

The Fog 7 pm
El Capitan Canyon 11560 Calle Real
www.elcapitancanyon.com 685.3887

Leigh Vance & Kent Rollins 8 pm
Ojai Valley Inn 905 Country Club Rd
805.646.1111

Crooked Still & BettySoo 8 pm
Lobero Theater 33 E. Canon Perdido
www.singslikehellsb.com 805.963.0761

Tuesday the 24th

Norah Jones and Corinne Bailey Rae 7 pm
SB Bowl 1114 N. Milpas www.sbbowl.com

Wednesday the 25th

Bob Ledner & Tom Etchart 7 pm
Stella Mare's 50 Los Patos Way

Thursday the 26th

"Lovesongs with a Twist" 6 & 8:15 pm
Arts & Letters Café 7 E. Anapamu
www.artsandletterscafe.com 805.730.1463

Cyndi Lauper 8 pm
Chumash Casino 3400 HWY 246
www.chumashcasino.com 1.800.CHUMASH

Friday the 27th

The Hold Steady 8 pm
Velvet Jones 423 State St.
www.clubmercy.com

Saturday the 28th

Cadillac Angels 7 pm
El Capitan Canyon 11569 Calle Real
www.elcapitancanyon.com 685.3887

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

Caren Armstrong 8 pm
Trinity Episcopal 1500 State
www.trinitybackstage.com

Connecting *MUSIC!* The Sounds of Santa Barbara to the Community



KDB 93.7 FM

Now streaming live, worldwide at KDB.com

<i>All broadcasts at 7 pm</i>		
Broadcast Date	Performance	Program
August 1	Academy Festival Orchestra and soloists Daniel Hege, conductor	Concerto Night featuring winners 2010 Concerto Competition
August 8	The Academy's Voice and Instrumental Fellows John Churchwell directs	Vocal Chamber Music Concert
August 15	Academy Chamber Orchestra Nicholas McGegan, conductor	Bach: Brandenburg Concerto No. 1 Handel: Music for the Royal Fireworks Beethoven: Symphony No. 8
August 22	Opera George Manahan, conductor Chas Rader-Shieber, director	Mozart: <i>Don Giovanni</i>
August 29	Academy Festival Orchestra Peter Oundjian, conductor	Barber: Symphony No. 1 in One Movement Jánaček: <i>Taras Bulba</i> Tchaikovsky: Symphony No. 6 (Pathétique)

KDB owned and operated by

Proud member of



SANTA BARBARA
PERFORMING
ARTS LEAGUE



SANTA BARBARA
FOUNDATION

*Santa Barbara in
Concert is sponsored by*

**SANTA BARBARA
BANK & TRUST**

*and the Santa Barbara
Foundation's KDB Fund*

THE BACK PAGE

Mainstage @ Jensen's Guitar & Music & ROCK CAMP!
2905 De la Vina 805.563.3200
www.myspace.com/mainstagesb

Madalena aka "Miss Maddy"
Trombone, Vocals, Comedy, & Trivia
JADE REDD
Available for Events & FUN Trombone
Lessons for All Ages 805.886.8811
MissMaddyTrombone@yahoo.com

Stephanie J. Miller
253.653.0761 www.postcardmusic.net
All Flutes & Piccolo; Lessons, Special Occasions

Santa Barbara Sheet Music: Open Every Day
Musical Gifts, Accessories, Metronomes, Gig Music
1036 Santa Barbara 966.3113. www.sbsheetmusic.com

Rachel Galvin
Violin & Viola Lessons - All Ages
405.590.4703 rwgalvin@gmail.com

Folk Mote Music
Guitars, Banjos, Violins, Mandolins, Harps Djembes,
Native Flutes, Dulcimers, Kajons Didgeridoos,
Kalimbas, Donkey Jaws & MORE!
1034 Santa Barbara St. 805.962.0830
www.folkmote.com

James Wimmer
Maker of Violins, Violas and Cellos
www.jameswimmer.com

Laurie Rasmussen, Harpist
Performance, Instruction
www.laurierasmussen.com

Malvinni Stringed Instruments
Sales, Rentals, Repairs & Bow Rehairs
Vital Accessories, Sheet Music & Suzuki
Wide Selection of Instruments & Bows
725 Garden St. 805.689.5464
www.malvinnistrings.com

Coming up in September:

M!SoSB's First Anniversary Issue

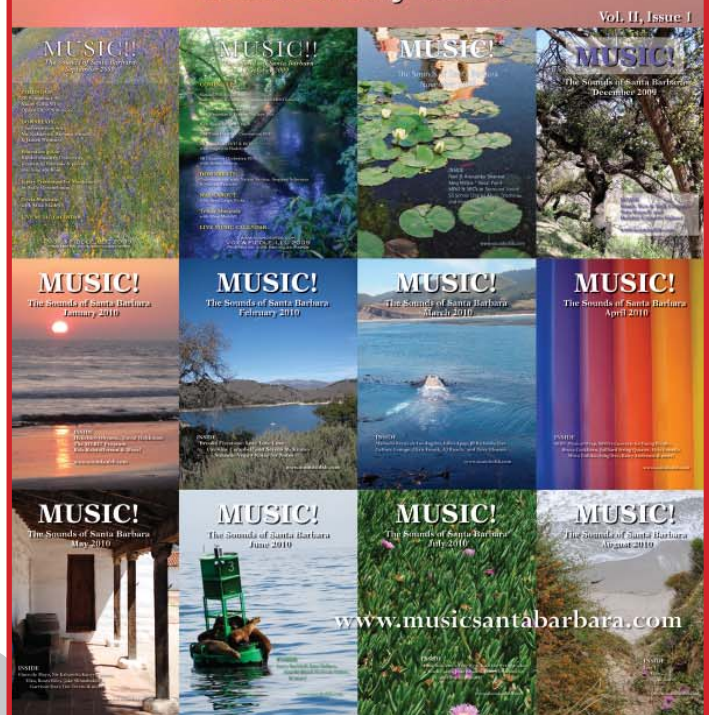
Featuring Interviews with:
Abe & Doug Peck, Phil Salazar,
and a Special 2010-2011 Season Preview

Send your submissions in early, space is filling up fast!

Final Deadline August 8th

MUSIC!

The Sounds of Santa Barbara
September 2010
Anniversary Issue



Visit our new website:

www.musicsantabarbara.com

Stay up to date on concerts, submit events and ads,

hear tracks from your favorite local bands.

View and download issues from our archives,

and read our blog!