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RICK HATFIELD & THE
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THE FRILL IS GONE
COMPACT DISC

Live Acoustic Jump Blues



RICK HATFIELD AND THE JUMPIN' BOBCATS

THE FRILL IS GONE

John Tenney was playing in a punk band in a San Francisco dive late nights while performing early evenings at the San Francisco Opera around the time that we were introduced. John is one of the greatest musicians with whom I have ever had the pleasure of performing. During my life, I have played with some fantastic fiddlers but none better than John. We have not performed together since this project; I miss him and hope to play music again with him soon. Whether adding a rhythm or a fill or a space, John's musicianship is unequalled. Thank you, John.

This recording would never have been made were it not for **Scott Gordon**. Scott insisted that he and I would perform together when we met for the first time. He brought recording equipment to several concerts and worked personally with the engineers at each venue. He made all the studio arrangements for the tunes we recorded in Petaluma. He mixed and mastered the project at his home and played drums on all tracks. Scott has a love and knowledge of

music, particularly American jazz, that is incredible. Also, I strongly recommend that you not play Scottie ping-pong for any sort of money. Thank you, Scott.

Jeff Turner and I have known each other for quite a few years now. We worked together one season on "The City of Napa", a paddle-wheeled riverboat that toured the wine country in Napa County, California. When we met, Jeff was playing electric bass in a surf band called "Pollo del Mar" (which means "Chicken of the Sea"). I entertained the tour groups that were bussed in to enjoy the paddle-wheeled cruises. Jeff's mother, Barbre', owned the boat and Jeff would help out in any capacity that was needed at the time. An ex-girlfriend of his, Natasha, told me that Jeff was an excellent bassist and suggested that we jam. After Jeff received a "real" bass as a gift from his cool Mom, he was drafted to play in my band (to the everlasting consternation of his first wife, Natasha) and he has become one of my favorite musicians and good friends ever since. Thank you, Jeff.

I must give extra credit to **John Tenney**, **Julie Smolin**, and **Su Jacobsen** (Jumpin' Bobcat fiddlers all) for the "close harmony" and "doubling" that you hear on the particularly fast pieces. The violin and harmonica are so different in so many ways and the arrangements crafted by John, Julie, and Su create a blend that is remarkable.

Thanks to all the folks at **M. Hohner Inc.** for the excellent harmonicas and support.

Acknowledgements Musicians and other Artists

I would like to thank the following people for many reasons: Terry, Peter, and Sam Belden, Cathy and Tom Steiner, Dewey, Charlie, Mitch, Erlene, and All the Brittain Family, Bob Mithoff, The Edlos, The Housejacks, Ken Malucelli, Ralph Pavone, Jim Hamre, Wayne Miller, Wendy Negley, Timothy, Hannah, and Sara Baxter, Bob and Naomi Lauffer, Ed, Cedar, David and Merry Rosenfield, L. Ron Hubbard, Rene Ansert, Barbre', Bill Davis, Blair Hardman, Natasha Turner, Larry and Rose Murphy, Flynn Adams, Tom Shader, Kevin Dillon, Steve Weber, Tom Martin, Don Connelly, Jim Corbett, Joe Gargiulo, Dave Coltrara, Uncle Mark, Riz, Terry Hiatt, Mike McDill, Joe Yazbeck, Roger Coy, Joe Kyle, David Grossman, Norton Buffalo, Tom Thomsen, Dave Chavoya, Steve Ney, Rob and all the cats from "the Shack," Arlene Rodan, Ed Macy, "Warped" Eddie Macy, Drake Macy, Patty Carpenter, Anita "Delaney" Riddle, Ed McLary, Gary Silva, Jerry Hahn, Shorty Marcus, The Wichita Linemen, Elmo B., Larry Gordon, Tom "Weird" Beard, Jim Gribi, John Hammond Jr., Jon Casey, Jeanie Patterson, Phil Uhlik, Dennis Finnegan, Mickey, Julia, and Catherine Opalenik, Dave Reyna, Mercedes and Maggie Santiago, Victoria Yee, Barbara Benton, Flo and Carl and all the Walkers, Dutch, Karl, Hans, Jon, Raggs, and Alana, OTA* Off the Record, and all those others who have supported my music throughout this lifetime... This is dedicated to Terry and Cedar.