

John Sebastian & David Grisman

Satisfied

1. I'M SATISFIED
(J. Hurt) EMI Longitude Music
2. STRINGS OF YOUR HEART
(J. Sebastian) John Sebastian Music
3. EMD
(D. Grisman) Dawg Music
4. DEEP PURPLE
(Parrish-Derose)
Derose Music/EMI Robbins
5. JOHN HENRY
(Traditional)
6. WALK RIGHT BACK
(Sonny Curtis) Warner-Tamerlane Pub
7. PASSING FANTASY
(J. Sebastian) John Sebastian Music
8. COFFEE BLUES
(J. Hurt) Wynwood Music/Zap Music
9. DAWG'S WALTZ
(David Grisman) Dawg Music
10. LONELY ONE IN THIS TOWN
(Traditional)
11. IT'S NOT TIME NOW
(J. Sebastian) Alley Music/Trio Music
12. HARMANDOLA BLUES
(Sebastian-Grisman)
Dawg Music/John Sebastian Music
13. COCONUT GROVE
(Sebastian-Yanoosky) Alley Music/Trio Music
14. JUG BAND WALTZ
(W Shade) APRS Publishing



Produced by **DAVID GRISMAN & JOHN SEBASTIAN**

Executive Producer – **CRAIG MILLER**

Recorded Live To 2-track Analog By **DAVID DENNISON** At Dawg Studios
Photography by **CATHERINE SEBASTIAN & TRACY BIGELOW GRISMAN**
CD Design and Layout by **CHARLOTTE GIBB**

Special thanks: Catherine & Tracy, Artie & Harriet Rose, Richard Hoover and Santa Cruz Guitars, Steve Swan, Charlie Cowles and Tall Toad Music.

Management for John Sebastian: David Bendett, artistsinc@aol.com
Management for David Grisman: Craig Miller, business@acousticdisc.com

ACOUSTIC DISC
100% HANDMADE MUSIC

ACOUSTIC DISC P.O. Box 4143 San Rafael, CA 94913
800-221-DISC / 415-454-1187 www.acousticdisc.com
©2007 All Rights Reserved



John Sebastian David Grisman



Satisfied

Satisfied



They look like a couple of old friends on the cover picture, and sure enough, David Grisman and John Sebastian actually go all the way back to New York University, 1963.

New Jersey native Grisman was an English major. Sebastian, who grew up in Greenwich Village, was studying liberal arts. Grisman was carrying his mandolin case when he fatefully stepped into an elevator and was bewildered by the young man next to him wearing a utility belt stuffed with harmonicas.

"I guess you play harmonicas," he said to Sebastian, whose father happened to be the classical harmonica legend John Sebastian.

The rest, of course, is history: Grisman went on to be nicknamed "Dawg" by Jerry Garcia, and the "Dawg music" he created with Garcia and a host of others over the years — a trademark blend of bluegrass, swing, Latin, jazz, gypsy and other traditional acoustic genres — helped pave the way for "newgrass" or "new acoustic music" or "Americana" or whatever else you want to call it. Sebastian, meanwhile, founded the Lovin' Spoonful, a band so important to the music of the 1960s that it was inducted into the Rock and Roll Hall of Fame.

But back in 1964 Grisman and Sebastian — along with other notables including Maria Muldaur and Stefan Grossman — starred in the seminal folk revival group the Even Dozen Jug Band. Fast-forward 33 years to the present, and these two renowned music legends have returned to their mutual roots with "Satisfied," a splendid blend of the music styles from which they developed their own unique brands.

The title track is a classic country blues from Mississippi John Hurt, same with the album's "Coffee Blues," from which, incidentally, came the Lovin' Spoonful's name. Vintage jug and

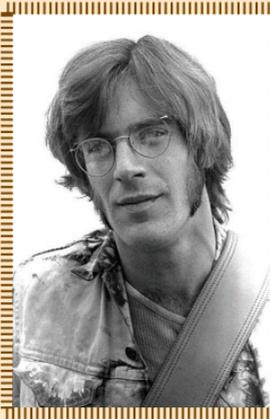
string band sources are mined with the Mississippi Shieks' "Lonely One in This Town" (which the Even Dozen Jug Band covered on its self-titled 1964 album) and the Memphis Jug Band's "Jug Band Waltz." A new version of the traditional "John Henry" is one of several tunes to show off Sebastian's own folk harmonica mastery, while modern pop music is represented by the standard "Deep Purple" and the easygoing take on the Everly Brothers hit "Walk Right Back"—not to mention the Lovin' Spoonful's "Cocoanut Grove."

And there's a healthy measure of Sebastian and Grisman originals, most notably "Harmandola Blues," their sole songwriting collaboration in the collection.

But what really sets this set apart is the sparkling interplay by two remarkable, rightly celebrated musicians. On "Satisfied," they're clearly as comfortable with each other—and their music—as, well, a couple old college buddies. — *Jim Bessman*

About John Sebastian

In the fall of 1962, I entered my freshman year at NYU downtown, smack dab in the middle of the incredible melting pot that was Greenwich Village in the midst of the incredible folk "revival." At the age of 18, I was no stranger to the "Village," for I had been a regular



there for several years at the weekly folk conclave which convened every Sunday afternoon around the huge fountain in Washington Square park. Pickers and singers from every walk of folk-musical life would converge on the "Square" with their guitars, banjos, fiddles, mandolins and harmonicas. It was where old-time met bluegrass and blues met protest, midst the old timers who hung out reading newspapers and poetry. There were amateurs and professionals, young and old, all sharing a common love of American roots music.

Some of these musical kindred spirits lurked the halls of NYU and Cooper Union during the week, disguised as college students, and one day I ran into one in an NYU elevator. What I noticed immediately about this particular fellow was his belt — a custom made leather contraption with at least a dozen separate



compartments which held, of all things, at least a dozen mouth harps! Recognizing him from the "Square," I struck up a conversation and that's how I first met my latest partner in musical "crime," John B. Sebastian.

I soon discovered that Mr. Sebastian was the king of the New York folk/blues harmonica roost. His sound was full and rich and his playing was extremely soulful, but with the finesse of a fine artisan — and he played with everyone. Later we all realized that of course, this was his birthright as the son of perhaps the greatest classical harmonica player of all time, John Sebastian, Sr.

Within a year, both John and I were recruited by another student/musician from Cooper Union, blues/ragtime guitarist Stefan Grossman, for a jug band recording project. The Even Dozen Jug Band gave us our first real "professional" experience in the recording studio (with producer Paul Rothchild), concerts

(several Carnegie Hall gigs, no less) and even TV (Hootenanny and the Tonight Show). Of course, this was just the beginning of two distinct musical careers that have now spanned over four decades and countless miles, musical and otherwise!

Finally in 2005 our paths re-crossed in answer to a call for help from mutual friends to join forces in a small benefit concert featuring just the two of us. The experience was so musically satisfying that we decided to investigate the further possibilities of musical collaboration and here we are — two old school/band mates doing what we always loved best, gettin' together and playing some good old (and newer) tunes. Hope you're as satisfied with the results as we are. — *David Grisman*

About David Grisman

David Grisman and I had hardly seen each other in 40 years when we ran into each other at a Mill Valley benefit concert. We'd each agreed to do a set, but quickly decided to do the show as a spontaneous duo. Halfway through that show, I remember thinking that it felt more like a band than a duo.

Now, we had had some background together. We'd met as NYU students and later in Washington Square park, playing on Sundays. David was inhaling the Bill Monroe songbook. I was greasin' my hair back and trying to sound like Lightnin' Hopkins. Somehow we got drafted into the same jug band and bonded over pot, old-time music and the suspicion that things were about to change.

And now, some 40 years later I kept looking over to make sure it was still the same guy. David is a musical explorer whose accent can change in mid-phrase like a great character actor. When he leans into Crusher (our affectionate term for his Lloyd Loar mandolin) you will be moved, no matter what your musical tastes and boundaries. No wonder he had to come up with a new name for his music. One genre just won't hold this guy.

My job is mainly to hold down the bottom. My background before the Spoonful was as an accompanist and that's the job I do here — not that it didn't hurt a little.

David's recording style took some getting used to. We were following the Acoustico-Dawg rules of recording (no over-dubs, no going back, nothing beyond 1960's tape trickery.) I remember asking our excellent recordist Dave Dennison if he could turn me up a little. He smiled and said, "Play louder."

The experience was unsettling to an old pop record guy..."No 25 takes of vocals? No getting out the string buzzes?" But a wierd thing began to happen. I started getting attached to the "warts'n'all high fidelity" we were getting. I started teasing other old (and young) guys about modern pro-tools perfectionism.

This album may come as a surprise to those who followed us individually. I've never had much visibility as an instrumental virtuoso, and David's interest in pop music flagged somewhere around Chuck Berry. But that's half the fun of this album. We kept surprising each other. We hope we might surprise you too. — *John Sebastian*

