

3rd COAST MUSIC

#40/129 MAY 2000



CHARLES EARLE on Faking It

JOHN THE REVELATOR

BIRTHS & DEATHS

FREEFORM AMERICAN ROOTS #9

REVIEWS * * * * * (or not)

THE HANDSOME FAMILY

EMMYLOU HARRIS

TERRI HENDRIX

PHIL LEE

LIL' BAND O' GOLD

DOUG SAHM

STARLIGHT DRIFTERS

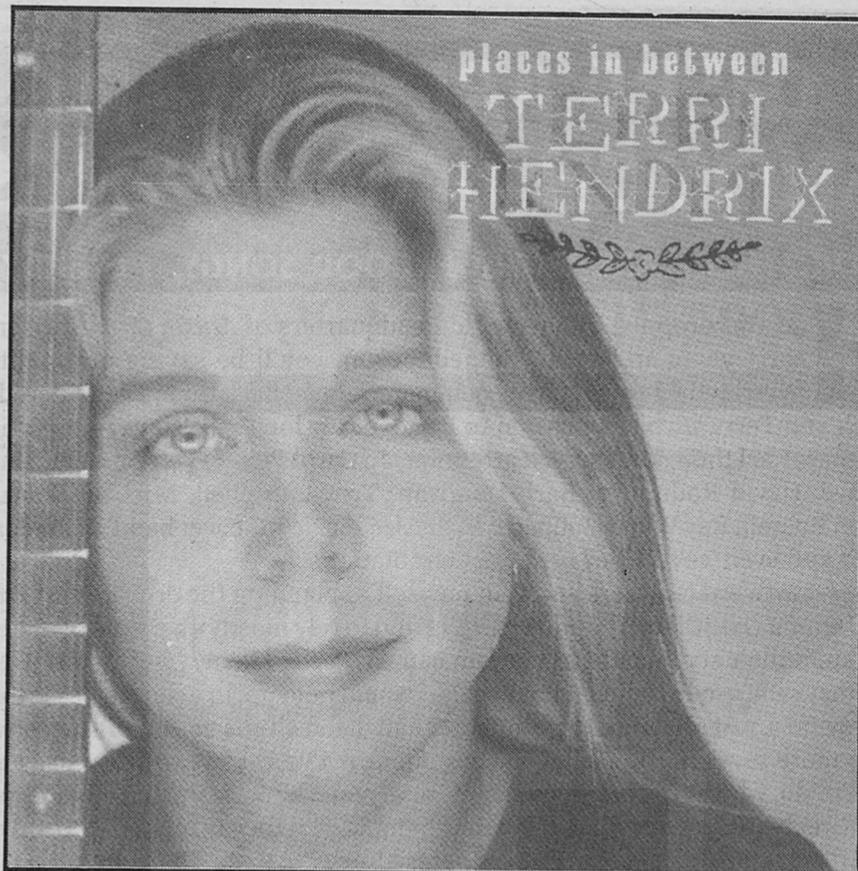
THAMUSEMEANT

AN EVENING AT THREADGILL'S

TWO TONS OF STEEL

WLFR'S ROADHOUSE FEVER

A Place For Girls Like You



TERRI HENDRIX

Places In Between

TOUR SCHEDULE

For all dates and other information
www.terrihendrix.com

May 2nd
 Sundance Records CD Release
 San Marcos, TX
 6.30m
 512/392-7084

May 4th
 Waterloo Records CD Release
 Austin, TX
 5pm
 512/474-2500

May 5th
 Sons Of Hermann Hall
 CD Release
 Dallas, TX
 9pm
 214/348-9426
 Advance tickets available

May 6th
 Cheatham Street CD Release
 San Marcos, TX
 9pm
 512/353-3777
 Advance tickets available

May 12th
 Mucky Duck CD Release
 Houston, TX
 713/528-5999
 Advance tickets available

May 13th
 Cactus Cafe CD Release
 Austin, TX
 512/528-6515

May 14th
 Borders Books
 CD Release autograph party
 Special Mother's Day show
 San Antonio, TX
 2pm
 210/828-9496

May 19th
 Cibolo Creek Country Club
 CD Release
 San Antonio, TX
 10.30pm
 210/651-4540

June 2nd
 Kerrville Folk Festival
 Kerrville, TX
 830/257-3600

June 8th
 Tin Angel CD Release
 Philadelphia, PA
 215/928-0978

June 9th
 Shuylkill Friends Meeting
 House
 Phoenixville, PA
 8pm
 610/933-7630

June 10th
 Celebrate Fairfax Festival
 Fairfax, VA
 1.30-2.30pm
 1-703-324-FAIR

June 13th
 Birchmere
 Richmond, VA
 8pm
 703/549-7500

June 15th
 Bottom Line
 (WFUV radio broadcast)
 New York, NY
 212/228-6300

June 16th
 Antone's
 Austin, TX
 with Terry Allen

June 17th
 Sons Of Hermann Hall
 Dallas, TX
 with Terry Allen

June 22nd
 Shady Grove
 Austin, TX
 8pm
 512/499-8432

August 5th
 Newport Folk Festival, Newport, RI, 212/496-9000

June 23rd
 Gruene Hall CD Release
 New Braunfels, TX
 8pm
 830/606-1281

June 24th
 Niles Wine Bar CD Release
 San Antonio, TX
 9pm
 210/826-VINE

July 6th
 Beachland Ballroom
 Cleveland, OH
 9.30pm
 216/383-1124

July 7th
 Columbus Music Hall
 Columbus, OH
 8pm
 614/462-2636

July 8th
 The Hideout
 Chicago, IL
 773/227-4433

July 9th
 The Ark
 Ann Arbor, MI

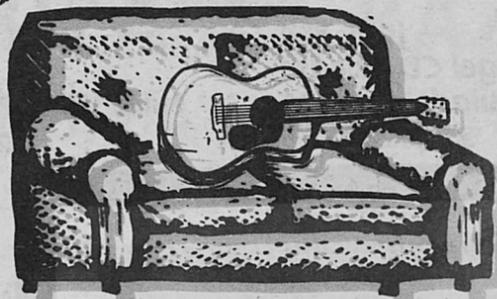
July 15th
 WXPN Songwriter
 Weekend Festival
 Philadelphia, PA

July 28th
 Uncle Calvin's
 Dallas, TX
 8pm
 214/363-0044

August 2nd
 Newport Folk Festival
 'Texas Preview'
 Hadden Heights, NJ
 8pm
 215/923-7300

TO ORDER
PLACES IN BETWEEN
www.terrihendrix.com
Wilory Records,
PO Box 2340
San Marcos, TX 78667

wanna sit in?



twangfest 4

June 7-10, 2000 • St. Louis

www.twangfest.org
info@twangfest.org

wednesday June 7

**Acoustic Night at
Schlafly Brewery's Tap Room**
2100 Locust St., St. Louis

thursday June 8

**The Lonesome River Band
Fred Eaglesmith**
One Fell Swoop • Dirtball • The Mary Janes

friday June 9

**Wayne Hancock
Tim Carroll**
One Riot One Ranger • The Sovines • Red Meat

saturday June 10

**Bill Kirchen
The Sadies**
Naked Omaha • Tift Merritt and the Carabines
Walter Clevenger and the Dairy Kings

venue

off Broadway • 3511 Lemp Street • St. Louis

advance tickets

www.milesofmusic.com
www.villagerecords.com

sponsors

bowlingshirts.com
Cheryl Cline/Steam Iron
CMS Communications
Cruisin' USA
Schlafly Beer
Sugar Hill Records
Telalink

supporters

Euclid Records
Gravity Strings
Hayden's Ferry Records
Honky Tonk Living Room at the Hideout
KDHX 88.1 FM
Miles of Music
Music Folk
No Depression
J.P. Riedie
Village Records
Third Coast Music

THERE ARE ALREADY ENOUGH GOOD SONGS

(OR, THERE ARE ENOUGH GOOD SONGS, ALREADY)

Had you dropped by the world headquarters of *Music City Texas* in its early years and said, "Someday, son, you'll be saying originality is overrated," I would have been incredulous. Back then, I considered my Butch and Terry-inspired mission to be advocacy for Texas singer-songwriters whose words I thought deserved attention, Jo Carol Pierce, Betty Elders, Jimmy LaFave, David Rodriguez, Barb Donovan, Troy Campbell, Michael Fracasso, Calvin Russell, Ray Wylie Hubbard. In the *MCT* lexicon, 'cover band' was a deadly insult and even 'cover' had negative connotations.

◆ Fast forward ten years and I find myself applauding the decisions of artists like Jimmie Dale Gilmore and Justin Treviño to rely mostly on covers of material that suits their style. As both of them can write good songs, my assumption is that they only used originals they thought would hold up, in Gilmore's case three, in Treviño's, just one. If only more artists had their self-discipline and objectivity. Even more revealingly, one of the best albums I've got so far this year was by Ray Condo, who hasn't recorded any original material on any of his three albums. The Ricochets are a cover band, pure and simple, and they're far more worthwhile than most bands playing their own material.

◆ Most of the original songs I hear these days are the same sad shit I used to hear at Open Mikes, only now they're being recorded and released. I'm real ambivalent about the democratization of the recording process because if affordable CD pressing has liberated some artists, it's also provided an out for the untalented. Even though the music industry is very far from infallible, if someone's been turned down by every label in America, from the largest to the smallest, one has to consider the possibility that he or she shouldn't be making records. Self-released albums can be as good as, or even better, than anything put out on a label, or they can be the last resort of deluded vanity.

◆ On top of the problem of people who are convinced, all evidence to the contrary, that their songs are worth recording, using original material saves money because you don't have to pay the standard 8¢ royalty per copy per song. This, unfortunately, provides a strong incentive even to good songwriters to top off their albums with whatever second-rate tosh they've got lying around, though, of course, filler has been a problem ever since the first LP came out. At the same time, that 8¢ is a reason to cover good songs. If you're paying for the privilege, why go for shitty ones?

◆ He's not alone in disdaining the obvious and ofheard, but Condo is the poster boy for plunging deep into the vaults and dusting off material, great material, that hardly anyone alive today has ever heard, material, quite often, that was only ever heard in a limited area and decades ago. One part of me would prefer to see the original versions reissued, but another simply welcomes the respite from the plague of mediocre originality.

◆ 'Mediocre' is the operative word in all this. Very few people are truly gifted as songwriters—as Kimmie Rhodes observed of Butch Hancock, "He throws away better songs than most folks will ever write." Even quite good songwriters are doing well if they produce a whole album's worth of keepers over an entire lifetime, and there aren't that many of them either. The vast majority of songwriters are no good and never will be any good, though, to be fair, many of them just want to write a hit and don't care if it's even halfway decent.

◆ Still, if far too many songwriters believe their shit doesn't stink, the market tends to put them wise, and this may, in fact, be one of the causes of Americana's problems—too much original material and not enough good songs. Oh, by the way, the headline to this little rant is a quotation. Bob Dylan said that. **JC**

WORKHORSE GUITARS
5535 BURNET RD. AUSTIN TX, USA. 512-458-6505

Buy Sell and Trade
Repair and Rent

EST. 1993

Used and Vintage
Instruments
Amps and Effects

AUSTIN'S EARLIEST GUITAR SHOP
ROOM # 6 TUE.-SAT.
PROP. DALE ALLEN - HEAD HORSE-TRADER & JANITOR

SOUTH LAMAR BIZARRE BAZAAR

SATURDAY, MAY 13TH, 2000

10:00am - 6:00pm

2024-2040 South Lamar @ The Horseshoe

featuring

A Benefit for Renee Knauth . . .

Vintage Clothing, Antiques, JEWELRY and Gifts,

Food, Music & Fun in South Austin

LIVE MUSICAL ENTERTAINMENT BY:

BARBARA K,

KITTY GORDON, PENNY JO PULLUS,

LARRY CORDELL & MANY MORE!

Call 442-4446 for Info & Music Schedule

Please don't park behind the Horseshoe Lounge!

Prime Time on KUT Radio



Blue Monday 🌙 Mondays, 8:08 p.m.

Paul Ray's Jazz 🎷 Tuesdays, 8:08 p.m.

Jazz, Etc. 🎷 Wednesdays, 8:08 p.m.

The Phil Music Show 🚗 Thursdays, 8:08 p.m.

World Music 🚢 Fridays, 8:08 p.m.

Twine Time 🌿 Saturdays, 7:00 p.m.

Live Set 🎩 Sundays, 8:00 p.m.

Texas Radio 🏠 Sundays, 9:00 p.m.

Not printed at State Expense.

KUT 90.5 FM • Austin

Musicalternatives

South Austin's Music eNewsletter

A Free Weekly Calendar of

Selected South Austin Music Events.

Links to Venues and Bands onsite.

<http://musicnewsletter.homepage.com>

LUBBOCK OR LEAVE IT

2311 WEST NORTH LOOP, AUSTIN, TX 78756

phone 512/302-9024 • fax 512/302-9025

HOURS

10-4 Mon

10-5 Tue-Fri

11-4 Sat

Recordings by West Texas & other artists

Specializing in singer-songwriters

YES . . . WE DO MAIL ORDERS

Home of Waterwheel Soundworks

CD and tape duplication

BOB GRADY RECORDS

405 Edwards St,
Calhoun, Georgia 30701

we SELL
independently
released
country music
in EUROPE
and AUSTRALIA

—JUST ASK—

Freedom Records • Lazy SOB Records

Texas Round-Up Records

Bukka Allen • Clay Blaker • Adam Carroll

Kevin Deal • Roy Heinrich • Cornell Hurd

Bill Mack • Augie Meyers • Cory Morrow

Gary P Nunn • Red Dirt Rangers • Kelly Spinks

Owen Temple • Justin Treviño • Chris Wall

Roger Wallace

Let us distribute YOUR record in
Europe and Australia
CALL ME—BOB GRADY—706/629-5792

Flashpoint
RECORDING STUDIO

Where Great Artistry &
Technology Meet!
Flashpoint!

24-Track
ADAT

CALL US TODAY!
512.476.7009

BLUE SUEDE NEWS



Subscribe to Blue Suede News

Each issue features articles, photos, and interviews of Pioneers of American music and those carrying on their traditions, plus over 200 CD reviews of American Roots music artists. (sample copy - \$4.50)

\$14 a year for 4 issues

-\$18 for first class mail delivery

Last 10 issues, only \$35 ppd!

Last 15 - \$45 / Last 20 - \$55

VISA/MC 425-788-2776

Box 25, Duvall, WA 98019

FREEFORM AMERICAN ROOTS

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

#9 • APRIL, 2000

NOTE: *XX = that DJ's Album of the Month

- #1 **KELLY HOGAN & THE PINE VALLEY COSMONAUTS:**
BENEATH THE COUNTRY UNDERDOG (Bloodshot) *AB/*TJ/*DTh/*CW
- #2 **Moon Mullican & The Showboys:** Showboy Special (Westside) *KC/*DF
- #3=
Ray Condo & His Ricochets: High & Wild (Joaquin) *MT/*JZ
Jimmie Dale Gilmore: One Endless Night (Windcharger) *BF
- #4 **Marti Brom & Her Barnshakers:** Snake Ranch (Goofin') *JE/*KF
- #5=
Steve Earle: Transcendental Blues (E-Squared) *WR/*LW
Ruthie & The Wranglers: Live At Chick Hall's Surf Club (Lasso) *PP/*RS
- #6 **James Hand:** Evil Things (Cold Spring) *JHo
- #7 **Susanna Van Tassel:** The Heart I Wear (SVT) *JHa
- #8=
Peter Case: Flying Saucer Blues (Vanguard) *SG/*ST
Neko Case & Her Boyfriends: Furnace Room Lullaby (Bloodshot) *CZ
Todd Snider: Happy To Be Here (Oh Boy) *KR
- #9=
Patty Booker: I Don't Need All That (PMS) *RM
The Hollisters: Sweet Inspiration (Hightone) *LB
- #10 **BR5-49:** Coast to Coast (Arista) *RJ
- #11=
Anna Fermin's Trigger Gospel: Things To Come (sighlow)
The Starlight Drifters: Every Note A Pearl (Dyna Electro) *GS
Dave Stuckey & The Rhythm Gang: Get A Load Of This (HMG)
Justin Treviño: Loud Music & Strong Wine (Neon Nightmare)
- #12=
Terri Hendrix: Places In Between (Wilory) *JB
Peter Keane: Another Kind Of Blue (Broken White) *DJ
Li'l Mo & The Monicats: Hearts In My Dreams (Passin Fancy)
Mark David Manders: Chili Pepper Sunset (Blind Nello) *MM
Kimmie Rhodes: Rich From The Journey (Sunbird)
- #13=
16 Horsepower: Secret South (Glitterhouse) *AL
Big In Iowa: Bangin' 'N' Knockin' (Immigrant) *PD
The Blacks: Just Like Home (Bloodshot)
Chicken Couple DeVille: Drinkin Songs & Smokin Guitars (Stompometer)
Nick Curran: Fixin' Your Head (Texas Jamboree) *VL
Cornell Hurd Band: At Large (Behemoth) *JS
James Intveld: Somewhere Down The Road (Mollenaart) *KD
One-Eyed Cat: Nasty Shake (One Eyed Cat) *ER
Eddie Pennington w/Cary Black: Just My Style (Bee/Nephi) *EB
Dale Peterson: Full Circle (Rebecca) *JP
Wilson Pickett: It's Harder Now (Bullseye) *DO
Jon Randall: Willin' (Eminent) *RW
Lavay Smith & Her Red Hot Skillet Lickers:
Everybody's Talking About Miss Thing (Fat Note) *BC
Terry Smith: Texas Roots (Rhinestone) *BWs
The Starliners: Rhythm Round-Up (Aloha) *SH
Otha Turner & The Afrossippi All-Stars:
From Senegal To Seatobia (Birdman) *BWg
Hank Williams III: Outlaw (Curb) *TG
- #14=
Bad Livers: Blood & Mood (Sugar Hill)
Craig Chambers: West By Southwest (WR)
Blaze Foley : Live At The Austin Outhouse (Lost Art)
Mary Gauthier: Drag Queens In Limousines (In The Black)
Jim Roll: Lunette (New West)
Jerry Sires & The Bucolic Plague: Looking For A Good Time (Twang & Swang)
- #15=
Tom Armstrong: Sings Heart Songs (Carswell)
The Brooklyn Cowboys: Doin' Time On Planet Earth (Leap)
Macon Grayson: Miles From Here
Corey Harris & Henry Butler: Vudu Menz (Alligator)
Hawkshaw Hawkins: I'm A Rattlesnakin' Daddy (Westside)
Claire Lynch: Love Light (Rounder)
Marah: Kids In Philly (E-Squared)
Tom O'Brien & Darrell Scott: Real Time (Howdy)
Cary Swinney: Martha (Johnson Grass)
Tarbox Ramblers: (Rounder)
VA: The I-10 Chronicles (Back Porch/Virgin)
VA: The Big D Jamboree (Dragon Street)
Randy Weeks: Madeline (Hightone)

SPONSORED BY



THE FAR CHARACTERS

- AB:** Allen Baekeland, CJSW, Calgary, Canada
EB: Erika Brady, WKYU, Bowling Green, KY
JB: Jim Beal Jr, KSYM, San Antonio, TX
LB: Len Brown, WDVR, Sargeantsville, NJ
BC: Bill Conner, KNBT, New Braunfels, TX
KC: Kay Clements, KWMR, Point Reyes, CA
KD: Ken Date, 2RRR, New South Wales, Australia
PD: Paul Daly, KSYM, San Antonio, TX
JE: Julie Espy, KUCI, Irvine, CA
BF: Bill Frater, KRCB, Santa Rosa, CA
DF: Dan Ferguson, WRIU, Kingston, RI
KF: Kirsty Fitzsimons, Radio Anna Livia, Dublin, Ireland
SG: Steve Gardner, WXDU, Durham, NC
TG: Thomas Greener, KVMR, Nevada City, CA
CH: Clint Holley, WERE, Cleveland, OH
JHa: John Hauser, KOOP, Austin, TX
JHo: Jamie Hoover, KGLP, Gallup, NM
SH: Steve Hathaway, KKUP, Cupertino, CA
WH: Wade Hockett, KBOO, Portland, OR
DJ: David John, KTRU, Houston, TX
RJ: Rik James, KGLT, Bozeman, MT
TJ: Tom Jackson, WLWU, Chicago, IL
AL: Aleksandar Lazarevic, M+, Mladenovac, Yugoslavia
VL: Vida Lee, KKUP, Cupertino, CA
MM: Mark Mundy, KNON, Dallas, TX
RM: Rod Moag, KOOP, Austin, TX
DN: Doug Neal, WDBM, E Lansing, MI
DO: Dan Orange, KZSC, Santa Cruz, CA
JO: Joe O'Rourke, WRNX, MA
JP: Jana Pendragon, KXLU, Los Angeles, CA
PP: Professor Purple (Richard Schwartz), KZMU, Moab, UT
ER: Eddie Russell, Outlaws For Peace, Columbus, TX
KR: Kim Rogers, KVRM, Nevada City, CA
WR: Wesley Robertson, KVRM, Nevada City, CA
GS: Gerd Stassen, UKW, Lingen, Germany
JS: Johnny Simmons, KUSP, Santa Cruz, CA
PS: Peter Schiffman, KDVS, Davis, CA
RS: Rob Silverberg, WCUW, Worcester, MA
DTh: Dwight Thurston, WWUH, West Hartford, CT
DTu: Doug Tucker, KWVA, Eugene, OR
MT: Mike Trynosky, WCNI, New London, CT
ST: Steve Terrell, KSFR, Santa Fe, NM
BWg: Bill Wagman, KDVS, Davis, CA
BWs: Barry Wass, 3 Inner, Melbourne, Australia
CW: Chad Williams, WCBN, Ann Arbor, MI
GW: Gus Williker, KCR, San Diego, CA
LW: Larry Weir, KDHX, St Louis, MO
RW: Rein Wortelboer, Radio Venray, The Netherlands
CZ: Carl Zimring, WRCT, Pittsburgh, PA
JZ: Jon Zeigler, WMSE, Milwaukee, WI

M.o.M • 11029 McCORMICK ST
N HOLLYWOOD CA 91601
ORDER TOLL FREE 888 766-8472

"Looking for a Good Time"
 the new TWANG AND SWANG CD BY
JERRY SIRES
& The BUCOLIC PLAGUE

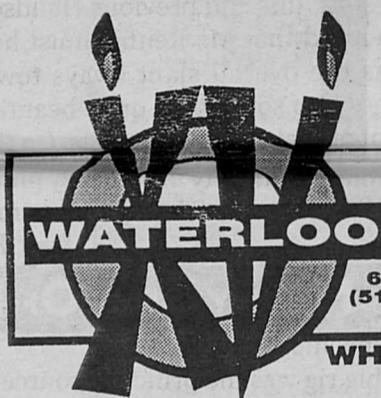
IS AVAILABLE AT:

Waterloo Records, ABCD's,
 Lubbock or Leave it, and Local Flavor
 Better yet, stop by a live performance
 and see what might be coming up on
 the next CD as well.

Fridays, May 5th & 26th, The Posse East,
2900 Duval 477-2111

Saturday, May 20, Chaparral Lounge,
5500 South Congress 441-9008

Wednesday, May 24th, The Water Tank,
7309 McNeil Road 331-9831



**Compact Discs
 Records • Video**

10-11 Mon- Sat 12-11 Sun
 600-A North Lamar Austin, TX 78703
 (512)474.2500 info@waterloorecords.com
 http://www.eden.com/~waterloo

WHERE MUSIC STILL MATTERS



Fri 5th **JIMMY LaFAVE** free show in the Texas Union Theater
 Sat 6th **CLANDESTINE** (7.30pm & 10pm)

Tue 9th **8 1/2 SOUVENIRS** (8.30pm)

Thu 11th **CHUCK PYLE** (8.30pm) Fri 12th **KIMMIE RHODES** CD release

Fri 12th **BRUCE COCKBURN** (Texas Union Ballroom)

Sat 13th **TERRI HENDRIX** CD release Tue 16th **SLAID CLEAVES**

24th & Guadalupe • 475-6515

CURTIS WOOD DISTRIBUTORS

visit us online at

www.honkytonkin.com

new indie country titles added frequently

RR #1, PO Box 172-C, Telephone, TX 75488

phone/fax: 903-664-3741

email: cwood2265@aol.com

KEVIN DEAL
HONKY TONKS

CHURCHES

PRODUCED BY **LLOYD MAINES**

Friday May 5th at
Fiasco's,
San Antonio
Saturday May 6th
4-6pm
at Humble Time,
Freiheit Country Store,
New Braunfels
& later at
Casbeers,
San Antonio



web site www.kevindeal.com

Don Walser's
PURE TEXAS Band

MAY

Tuesdays at
 Jovita's, 8pm

Thursdays at

Threadgill's WHQ, 7.30pm

Saturday 6th, Broken Spoke, 9pm

Saturday 13th, Saengerhalle, New Braunfels, 9pm

Saturday 20th, West Texas Swing Festival, Snyder

Check www.donwalser.com for more performances and for
THE TEXAS PLAINSMEN with Yodelin' **DONNIE WALSER**

ENTWINE RECORDS

featuring the albums

Every Open Door by Linda Freeman

and the newly released

Everything's Gonna Be Alright

by the Austin blues band

Wine, Wine, Wine

Come visit us at

www.entwinerecords.com

Albums can be ordered from

Local Flavor at www.austinmetro.com

www.texasmusicroundup.com

or www.amazon.com

EMMYLOU HARRIS • CIMARRON • LAST DATE

(Eminent **/****)

Back in 1981, I described **Cimarron** as "listless" and "lackluster," and listening to again almost 20 years later, I can't help but admire the young, or at any rate younger, JC. Spot on, lad. One didn't know at the time, at least I didn't, that Harris' marriage to her longtime producer Brian Ahern was on the rocks when she made it, but even taking this into account, it's not often you hear an album on which the artist sounds so utterly disinterested. Ahern remastered it for CD from the original tapes, but, like they say, you can't polish a turd. A country music guide listed this as the one Emmylou album to avoid, which is reasonable advice, but while I've never even seen a copy of Harris' pre-Gram 1970 debut, **Gliding Bird**, I'm told it really sucks and Harris doesn't even list it in her discography, which is fairly inauspicious.

◆ The title of 1982's **Last Date** comes from Floyd Cramer & Conway Twitty's (*Lost His Love*) *On Our Last Date*, but has somewhat sardonic overtones as it was the last of the twelve albums Harris and Ahern made together before splitsville. Not that there was much for Ahern to do except set the levels because this was Harris live with The Hot Band, recorded at various California dates. When I say 'The Hot Band,' it would be more accurate to say 'A Hot Band.' Without wanting to denigrate Barry Tashian's very real talents, James Burton and Albert Lee were tough acts to follow, and this lineup never reached the level of the live tracks on **Elite Hotel**. Even so, this is one of the great country rock statements, with Harris showcasing a repertoire which juxtaposed GP material (*Return Of The Grievous Angel*, *Juanita*, *Devil In Disguise* and *We'll Sweep Out The Ashes [In The Morning]*), with Hank Snow (*I'm Movin' On*), Merle Haggard (Hank Cochran's *It's Not Love [But It's Not Bad]*), The Everly Brothers (*So Sad [To Watch Good Love Go Bad]*), Carl Perkins (*Restless*), Bruce Springsteen (*Racing In The Streets*), Neil Young (*Long May You Run*) and Buck Owens (*Buckaroo/Love's Gonna Live Here*). In marked contrast to **Cimarron**, Harris is clearly having a high old time and sings her heart out. There are a couple of bonus tracks of which I have to say I really loathe *Another Pot O' Tea*. Apparently Harris also recorded an album's worth of originals during the **Last Date** shows but none of it has been released. **JC**

LIL' BAND O' GOLD

(Shanachie ***)

Couple of years ago, when we were heading to Lafayette for Festival Acadien, CC Adcock advised me to try and stay over for Monday night because he had this regular gig going with Warren Storm and Steve Riley. Holy cow, what a lineup. We couldn't manage that and having been deprived of Lil' Band O' Gold's South By South Austin show at Under The Sun, cancelled because of scheduling conflicts, we had to drag our asses out to Swamp Romp. We knew the weather was iffy, what we didn't know was that the sound would, *even by Austin standards*, be unspeakably vile (though Ponty Bone, on the side stage, playing during main act turnovers, had pretty good sound, go figure). Despite the distortion, it was clear that Storm, who both drummed on many Swamp Pop classics and made some himself, notably *Prisoner's Song* and *Lord I Somebody Bad Tonight*, was the dominant force, but the clear direction he gave the band on stage is dissipated in Adcock's studio production. Billed as "a swamp rock supergroup," complete with Filé's David Egan on piano and an all-star horn section, Dickie Landry, David Greely and Pat Breaux, the album charges off in all directions, John Fred & The Playboys' *Shirley*, Ben E King's *Seven Letters*, Dewey Balfa's *Parlez Nous A Boire*, Huey P Meaux's *Please Mr Sandman*, Moon Mullican's *Seven Nights To Rock*, Arthur Alexander's *Dream Girl*, The Bluebirds' *First You Cry* and Lawrence Walker's *Allons Rock N Roll*, an odd enough selection, but then they go into a desperate tailspin with Adcock & Willy DeVille's *In Another Time* and Tom Waits & Keith Richard's *That Feel*, pulling out at the last minute to wind up with Randy & The Rockets' *Cajun Twist*. This is one case where 'eclectic' really does mean 'unfocused,' and, judging by the ripping live set, a sadly botched opportunity. **JC**

AN EVENING AT THREADGILL'S

(Tom Herod Films, VHS, ****)

Jimmie Dale Gilmore used to say "From now till the end of eternity," but if it was a blow when he eventually gave up his Wednesday night residency at the original Threadgill's, finding out that after *MCT/3CM*'s 10th anniversary shows last August, music was going to be drastically reduced at both locations was a real shock, the sudden end of an era. There were hard practical reasons for dumping Champ Hood & The Threadgill's Troubadours (who now go out as The Hungry Troubadours) and cutting back to a Don Walser residency at the World HQ (which, ironically, had one of the best music bookers in town), but after so many years of being a regular at one or other Threadgill's, it was like losing an old friend. The two **Threadgill's Supper Sessions** CDs are a reminder of the early 90s, but this 20 minute film, the oldest Austin music footage in existence, shot by a group of UT film students in 1971, newly restored and transferred to video, really underscores the former significance of Threadgill's in Austin music and its history. It was a regular night, Kenneth Threadgill accompanied by Mary Egan (Hattersley) on fiddle, Bill Neely and Gene McCoy on acoustic guitars, singing mostly Jimmie Rodgers songs, talking about his gas station/bar and trying to get someone to move a Buick Special. Not the greatest singer in the world, Threadgill holds the crowd, among whom I was trying to spot people I might have come across 20 years later, with his engaging personality, which comes across strong and warm. **JC**

THE HANDSOME FAMILY IN THE AIR

(Carrot Top ****)

If there's anything like a mountain hollow in Chicago or surrounding burbs, The Handsome Family has been there and worshipped at the altar. The odd couple? Well, not in a matrimonial sort of way, but if you go strictly by song titles and accompanying lyrics from the husband-wife duo of Brett & Rennie Sparks, you'll likely come to the conclusion that the Handsome Family ain't your ordinary cup of tea. Songs about sad milkmen (*The Sad Milkman*—duh me!) and a gravedigger's son (*Poor, Poor Lenore*), where nature (ie icky bugs) and the macabre somehow always seem to plague the storylines, certainly lends an air of uneasiness to the proceedings. Yet, there's arguably no more blood, guts, and earthy creepiness in the songs of the Handsome's latest turn than the works of such pre-Depression Era songsters as Blind Alfred Reed and Dock Boggs or, for that matter, the classic murder ballads of later and legendary bluegrassers The Stanley Brothers. The real kicker's that the combo of Mr Sparks' skewed, deadpan delivery with melodies anchored by strumming guitars, autoharp, melodica, fiddle and steel, where the pace ranges from plodding to spark-like with a Johnny Cash sort of sensibility, are such that even in the grizzliest of situations, the finished product oftentimes possesses a tranquilizing and soothing sort of aura. Quite often, you don't know whether to laugh or shudder in disbelief. Observe numbers like *Up Falling Rock Hill* which begins in inauspicious fashion with a fellow firing five shots into his brother's back or *My Beautiful Bride* where a man takes a knife to his new wife and lays her to rest "where locusts scream and white moths fly" as two perfect examples of the Handsome Family's twisted tonic (an in-depth review of the lyrics of both this and previous Handsome Fam releases has me firmly convinced that Ms Rennie must be a closet entomologist). But whereas the overall slant sways towards the morbid and grotesque, there's also something quite beautiful about the plain, country gothic slant of these haunting songs. On their third and most realized release, *The Handsome Family* has made a record which should move them beyond the novelty tag unfairly pinned upon them by many who don't buy into their schtick. Highly recommended.

Dan Ferguson

PHIL LEE • THE MIGHTY KING OF LOVE

(Shanachie ****)

Just a year ago, pushing a big rig was the principal source of bacon for Nashville-based roots rockin' insurgent Phil Lee. Pushing 50, his professional roots date back to the 60s when he was waking up with the birds and worms to head down to a Raleigh, NC, television studio each morning to whack the skins for a hillbilly outfit called Homer Briarhopper & The Daybreak Gang. A band that featured bluegrass great Clyde Moody, it served as Lee's indoctrination into playing music for money. Music would be an integral part of his subsequent stops in New York, in a band that included Beverly D'Angelo, and California where he worked on movie soundtracks and drove an 18-wheeler for Neil Young, and then a return to his native North Carolina where he divided time playing in a band with a professional career as a truck driver. While he always dabbled in songwriting, it wasn't until 1995 that Lee took the plunge by moving to Nashville with aspirations for a songwriting career. While he'd continue to hold the 'day job' of hauling loads to and fro, he'd devote equal time to honing his songwriting talents (and tapping that vast reservoir of life experience) while also sitting in with various performers and bands whenever they needed a drummer. His solo debut marks the culmination of this extensive journey (and hopefully a big old 10-4 to the truckin' career). Quite simply, this is a wonderfully woozy twang rocker of a record chock full of chunky riffs and choruses that stick like glue and on which Lee's life of hard knocks weighs in heavily. What makes it all wash down so easy, be it his tale of coaxing a barroom pickup back to his trailer for a little bump and grind (*A Night in the Box*) or explaining to his best bud why he swiped his babe (*I'm the Why She's Gone*), is Lee's frills-free songs that are equal parts humor and honesty. Add in accompaniment from a like-minded crew of comrades who obviously dig Jones as much as Stones, and the end result is a record that just may have you reachin' (as in volume knob) and grabbin' (as in cold one). **Dan Ferguson**

TEXAS MUSIC ROUND-UP

THE ROUND-UP SPECIAL! Buy Any 5 or More CDs For Only \$10 Each! (plus P & H)

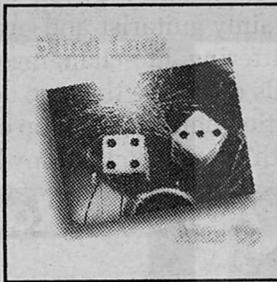
ROUND-UP SAMPLER CD! 18 tracks including Beaver Nelson, Roger Wallace, Ana Egge, Chris Wall, Monte Warden, Reckless Kelly and MORE! ONLY \$5 w/ no P & H!



"...they cross the lines of country and rock and roll smoothly and with grace...lyrics are witty, straightforward, and accompanied by a honky tonk sound...if you enjoy the roots rock, y'alternative, whatever you want to call it, then "Ante Up" is a must for your collection."

J. Davis - Fappy Music Magazine

BLIND LUCK ANTE UP



Top 5 Best New Band
-1999 Austin Chronicle
Austin Music Awards

Nominated Best New Act
-Austin American-Statesman
AMP Awards

Top 10 Roots Rock Bands
-2000 Austin Chronicle
Austin Music Awards

www.blindandlucky.com

"Five Stars - essential" --Third Coast Music

"Four Stars" --Austin Chronicle

"Among the 10 Best Albums of 1999"

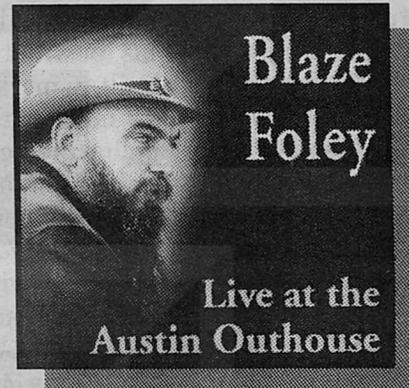
--Austin Music Pundits Awards

"All the right ingredients to become a new sensation"

--Joe Nick Patoski, Senior Editor, Texas Monthly

Blaze Foley

Live at the Austin Outhouse



Blaze Foley's last recorded performance
and the only Blaze recording in print

NOW AVAILABLE FROM LOST ART RECORDS

www.blazefoley.com

blazecd@aol.com

"Lyrics as sharp as a cactus spine..."

--Dan Alloway, KTEP (El Paso)

"You don't listen to Talmadge's original songs as
much as slip into his world..."

--Todd de Groff, Victory Music Review

Jeff Talmadge

The Spinning of the World



The new follow-up to last year's *Secret Anniversaries*.

Features outstanding performances by Stephen Bruton, Eliza Gilkyson,
Iain Matthews, Gene Elders and other great Austin musicians.

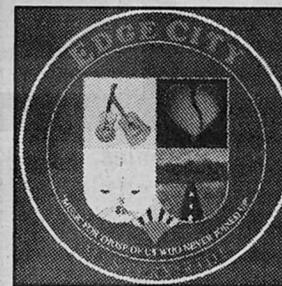
PRODUCED BY BRADLEY KOPP



"The ultimate realization of Edge City's folk-rock wall of sound...
if you like musicians to sound like they mean it,
check out Edge City..." -John Conquest, Third Coast Music

EDGE CITY MYSTERY RIDE

PRODUCED BY LLOYD MAINES



featuring:

Jim Patton
Sherry Brokus
David Grissom
Lloyd Maines
Paul Percy
Darcie Deaville
Glenn Fukunaga
Chip Dolan

CDs are \$15 each OR 5 for \$10 each. U.S. orders please include \$1.50 P&H for 1st item, .50 ea. add'l item. Canada/Mexico include \$2.00 for 1st item, \$1.00 ea. add'l item.

Overseas Air excluding Pacific Rim include \$5.00 for 1st item, \$1.00 for ea. add'l item. Pacific Rim Air include \$6.00 for 1st item, \$2.00 for ea. add'l item.

TX residents add 8.25% Sales Tax. Checks payable to **TEXAS MUSIC ROUND-UP**. Send Check, M.O. or C.C. (MC/VISA/AMEX) info to: **TEXAS MUSIC ROUND-UP**

P.O. Box 49884 Austin, TX 78765-9884 512.480.0765 512.499.0207 (FAX) LazySOB1@aol.com www.texasmusicroundup.com

TERRI HENDRIX PLACES IN BETWEEN

(Wilory ****1/2)

Maybe there really is something about Austin that puts the dampers on most musical enterprise. Look inside the city limits and you see a whole bunch of people spinning their wheels, look outside and you're more likely to see people on the move. I could give you plenty of examples, from Spicewood to Buda, from Oak Hill to Wimberly, in fact it occurs to me that 3CM's been doing a lot better since I moved out to Round Rock, but the place that comes top of my 'Got Their Shit Together' list is San Marcos, home of Terri Hendrix. Very few artists have Hendrix's talent, even fewer have her work and study ethic, virtually none have both. This combination of art and acumen is manifested in her albums. Her fourth looks as good as anything from any label, however large, and sounds as good. The latter is, of course, due in no small part to having Lloyd Maines on both sides of the glass, producing and playing, but in Hendrix he has a performer worthy of his abilities, and it's hardly surprising that he's chosen to throw in his lot with her on a regular basis. Moreover, though she has a built-in market for pretty much anything she does, this isn't just more of the same as she's done before. Instead, she stretches herself, expanding her horizons while staying within her own and her audience's comfort zone. This is most obvious in her bilingual English-Gaelic *Joy Or Sorrow* and the gospel song *Motherless Children*, but her own eleven songs, some cocredited with Maines, are more mature, more sophisticated and a shade darker and edgier, even the joky existentialism of *Invisible Girl* or the latest in her strand of songs about accommodations, *My Own Place*. With her regulars, Maines, as usual playing too many instruments to list, Glenn Fukunaga bass and Paul Percy drums and percussion, supplemented by Bukka Allen accordion and keyboards, Riley Osborn keyboards, Richard Bowden fiddle and cello, Danny Barnes banjo and John Mills horns, Hendrix steps not just forward but upward. She compromised on the quality of the original version of **Two Dollar Shoes**, but since then it's hard to see where Hendrix has put a foot wrong. Pretty soon, she's going to be the best known and most successful female singer-songwriter in Texas, and it won't be accident or luck. She'll have earned it. **JC**

THAMUSEMEANT GROW YOUR OWN

(High Sierra ****)

Judging by the thanks in the liner notes to "all the people who have so generously housed, fed and helped us on the road," ThaMuseMeant made good on their stated intention to become nomads, with no fixed abode, when they headed out of Austin a couple three years ago, after a fairly short stay during which they impressed the hell out of everybody who saw them. Santa Fe, from where they'd come, seems to have won out as the fixed point in their universe, or anyway the place where they stop and make records. When I ran a cover story on them (#2/97), marking the release of **Breakfast Epiphanies**, their great strengths were Nathan Moore's songwriting, as intense as it was prolific, the contrast between his gruff, forceful singing and Aimee Curl's atmospheric vocals, and arrangements imaginatively focussed on the individual songs. Nothing much has changed since then except that whereas Moore wrote all the songs on the earlier album, Curl contributes three to this one. With Moore playing guitar, banjo and harmonica, Curl bass, Jeff Sussman drums, tablas, congas, timbales, udu, dumbek and percussion and David Tiller acoustic and electric mandolins and fiddle, ThaMuseMeant are sui generis, a musical world unto themselves. A lot of acts claim, for the most part speciously, to be 'genre-defying,' but ThaMuseMeant really are out there, way beyond labels or the most creative use of hyphenation. Even Curl's offbeat yodelling provides no meaningful reference point. In fact, they're so different all I can really say is trust me on this one, check these guys out. **JC**

TWO TONS OF STEEL • KING OF A ONE HORSE TOWN THE STARLIGHT DRIFTERS • EVERY NOTE A PEARL . . .

(Big Bellied ****/Dyna Electro ****)

Boiled down to their essence, record reviews are ornamented report cards, you balance this strength against that weakness, giving extra points here, taking them away there, and wind up with a grade average. Working that out for these two bands is dead easy because they both score straight A's across the board; vocals, individual playing, ensemble playing, original material, choice of covers and production values. Kevin Geil's Two Tons Of Steel, which takes its name from his vintage Cadillac, has been San Antonio's top roots band (ie they can't afford to play in Austin) for the last five years, moving by degrees from rockabilly to roots rock/country over the course of their three albums. Geil's relaxed vocals, the smooth, Duane-ish twang of guitarist Dennis Fallon, laidback solidity of upright bassman (and producer) Ric Ramirez and drummer Stephen Hartwell, with steel guitar icing by Denny Mathis, mesh together superbly behind Geil's seven originals, which, particularly *Does Heaven Know*, more than hold their own in the company of Ivory Joe Hunter's *Since I Met You Baby*, The Ramones' *I Wanna Be Sedated*, Roy Head & The Traits' *One More Time* and Rusty Martin's *Crazy Little Rockin' (Red Headed Girl)*. This is band that deserves to be much better known but, as Jim Beal Jr of the *San Antonio Express-News* has already told them, they need to get out of the Bermuda Triangle of Texas music. Based in Ann Arbor, The Starlight Drifters' immediate claim to attention, well, my attention anyway, is that their versions of his material and blend of honky tonk, rockabilly and Western Swing so impressed Jack Scott that he hired them as his backing band a couple of years ago. Scott's imprimatur on the cover certainly gives them the inarguable right to include *The Way I Walk* on their second album. Other covers are of Cindy Walker's *It's All Your Fault*, Ernest Tubb's *Drivin' Nails In My Coffin*, Hank Thompson's *Car Hoppin' Mama* and Wayne Walker's *All I Can Do Is Cry*, with the other eight coming from the band, mainly guitarist and producer Chris Casello and/or vocalist Bill Alton. There's nothing earth-shattering, life-changing or envelope-pushing about either of these albums, but with so many bands out there that are doing well to get even part of the equation right, it's such a relief to hear outfits that are so on top of it and don't need to be cut any slack. Two albums that can be enjoyed with reservations of any kind. **JC**

DOUG SAHM • SAN ANTONIO ROCK

(Norton ****)

Quite why I have no idea, but the liner notes claim this is "the first attempt at a definitive collection of all Sahn's 1957-61 sides," when the very same 13 tracks Sahn recorded for San Antonio entrepreneur EJ Henke's Harlem, Satin, Warrior and Cobra labels were released as **His Early Years** by Collectables in 1995. Leaving this irritant aside, Norton's version does have five bonus tracks, recordings from the same period on which Sahn was a sideman. A wholehearted convert to San Antonio's R&B-based West Side Sound, which had much in common with, in fact was almost identical to, Louisiana's Swamp Pop (except the bands were integrated), the teenage Sahn quickly emerged as a leading light, playing with heavyweights like Spot Barnett, Randy Garibay and Rocky Morales. Though comparatively brief, his recording history with Henke is complicated by gaps, of up to five years, between recording and release, if any, and hazy and disputed personnel of the various bands Sahn fronted (The Knights, The Pharaohs, The Twisters, The Mar-Kays, The Dell Kings and The Spot Barnett Band), but the album contains three different versions of *Sapphire*, two each of both *Crazy Daisy* and Sonny Ozuna's West Side Sound classic *Just A Moment*, Little Richard's *Can't Believe You Wanna Leave*, *If You Ever Need Me*, *Why, Why, Why* (Sahn's first big local hit), Allan Toussaint's *Whirlaway*, *Baby Tell Me*, Larry Williams' *Slow Down* and *More And More*, along with Red Hilburn's *Pretty Pat*, on which Sahn played tenor sax, Jimmy Dee's TNT single *Rock-Tick-Tock/I Feel Like Rockin'* (lead guitar) and Spot Barnett's *Sweetmeats*. The bedrock of Sahn's music, the source to which he constantly returned over the next 40 years, these West Side Sound tracks are the essence of Doug Sahn. **JC**

WLFR'S ROADHOUSE FEVER

(Sounds Interesting ****)

Hosting your own radio show is about the nicest toy a music-loving boy or girl could ask for, and putting together a compilation album can be a whole lot of fun, but I don't envy Chip Lamey the task of combining the two, in effect freezing a small crosssection of his country/rockabilly show for posterity. I imagine he had to agonize more than somewhat over what to include and, even more, what he forced to exclude. The end result, though, makes you think that *Roadhouse Fever*, which goes out on WLFR, Pomona/Atlantic City, New Jersey, has to be a pretty cool show, and though most of the 13 tracks on this fundraiser are taken from existing CDs, the selection is diverse enough that few are likely to be familiar with all the artists, while being predisposed by the ones they do know to listen favorably to the ones they don't. Austin is well represented by Jim Stringer & The AM Band, Cornell Hurd, Roy Heinrich, Horton Brothers and The Woo-Hoos, which is actually the Horton Brothers again, with Derek Peterson, T Jarrod Bonta and Lisa Pankratz, doing The Voxpoppers' *Come Back Little Girl*. Other tracks feature Josie Kreuzer's best song, *So Called Boyfriend*, Sean Mencher (who, like the Hortons and Woo-Hoos, cut his track exclusively for this album), Lester Peabody, Dutch hillbillies Ranch Girls & The Ragtime Wranglers, Neil Mooney, Finnish rockabillics The Barnshakers (Lester Peabody is actually their lead guitarist Jussi Huhtakangas), DC rockabillics Goin' Goin' Gone and, also from DC, Ruthie & The Wranglers (*I'm Satisfied* by the great Billy Hancock). Check roadhousefever.com for more info and availability. **JC**



ERIC HISAW
Thing About Trains

"Hisaw's originals—well observed snapshots of love gone bad, the lure of the open road and the realities of punching a timeclock ..."

Jerry Renshaw
The Austin Chronicle

now available at
Cheapo Discs
Waterloo Records
Lubbock Or Leave It
ABCD's, Borders
Jupiter
Local Favor
(www.austinmetro.com)
www.texasmusicroundup.com

Contact us at
512 329 8081
or hisaw@musicpro.net
www.river-bottom/hisaw.html

APPEARING LIVE
May 5 Borders Books North 8-10pm
May 24 Texas Chili Parlor 9-11pm
May 28 Zilker Hillside Theater 5pm,
(w/Rob Roy Parnell)
May 29 Hole In The Wall 11pm
May 31st Saxon Pub 10pm
June 2 Fox Morning News 7.30am

JUNE 4
CD RELEASE PARTY
JOVITA'S 6-8pm



LOCAL FLAVOR/INDIE TEX MUSIC
PO Box 3866, Corpus Christi, TX
78463-3866
1-888-304-2960 (U.S. Toll Free)
512-695-4408 (local call in Austin)
Shop the Local Flavor Catalog at
www.austinmetro.com
e-mail us at
localflavor@austinmetro.com
or IndieTexMusic@aol.com

MAIL ORDERS TO THE WORLD • ALL MAJOR CREDIT CARDS

Dear 3rd Coast Music Readers
We've finished our move into cyberspace, not without falling into a black hole or two along the way. We cancelled that Amazon.com zShop....not right for what we do. We may never hear our call notes, but the cell phone and toll free numbers work. And we are hard at work finding new music for all of you. Watch our web site for a major catalog update. Give us a call if you want one printed. And snag some of these hot ...

- ... NEW RELEASES
SUSANNA VAN TASSEL
The Heart I Wear (\$12)
JERRY SIRES & The BUCOLIC PLAGUE
Looking For A Good Time (\$15)
PERRY WING
Walkin' On Back Streets (\$9.99)
ERIC HISAW
Thing About Trains (\$12)
MIKE BLAKELY West Of You (\$15)
MARTY ALLEN TRIO
Jazz Time For Texas (\$12)
LINDA FREEMAN & WINE, WINE, WINE
Everything's Gonna Be Alright (\$15)
JEFF TALMADGE
The Spinning Of The World (\$15)



2024 South Lamar Boulevard • Phone No. 442-4446



Jim Ellinger Membership & PR Director
(512) 478-COOP Mobile: 746-4332 Fax: 478-2081
Email: jimsback@io.com  www.wheatsville.com

**CASH
FOR
ALL
CD's**



cheapo discs
10th & Lamar
477-4499
9am-midnight (everyday!)

Rockin' At The Barn

20 tracks of great
countryrock and rootsrock

- Josie Kreuzer
- Barn Burners
- Beat Rodeo
- Lucky 7 • Elmer
- Ronny Elliott
- Beth Williams
- Debra Peters
- Leeann Atherton
- Last Train Home
- Cynthia Gayneau
- Boilers • Mollys
- Hangdogs
- Deadnecks
- Dew Daddies
- Billy Eli
- Anders Umegard
- Sheri Frushay

"... an unusual
successful compilation ..."

Aftonbladet
(Sweden's biggest evening paper)

"Superb"
Expressen
(Sweden's second evening paper)

"... the kind of
compilation that's
worth every cent ...
a brilliant CD"

RootsTown
(Belgium's premier rootsmusic mag)

Available through

Hepcat Distributors 1-800-404-4117
Redeye Distributors (336)578-7300
Local Flavor 1-888-304-2960
Village Records 800-327-5264



Box 4171 • 400 40 Gbg • Sweden
www.countryrockspecialisten.se

CHARLES EARLE • FAKING IT

How Software Technology Eliminated the Need for Talent

Eurotrash dance club svengali Frank Farian rounds up two good-looking kids who can't sing a lick and has them lip-sync a bunch of silly, high-energy pop tunes for music videos. He gives the boys a nonsensical name and gets them an almost unimaginable amount of airtime on MTV. Seemingly before any of the involved parties even knew what was happening, the duo had sold seven million albums in the US and taken home the Grammy for Best New Artist. But just as their popularity was peaking, everything came crashing down when it was revealed that they hadn't sung a note on the album that featured their faces on the cover. They were stripped of their Grammy and their dignity, and their careers were over.

◆ What in the hell, you may be asking yourself, is Charles Earle doing writing a eulogy for Milli Vanilli? Good question. It isn't something I'd ever have expected to do, but over the last few weeks, I learned a few things about modern-day recording technology that have me feeling quite a bit of sympathy for those two poor schleps. You see, if Rob and Fab had been able to take advantage of late 90s developments in audio software technology, they'd just be a couple of happy has-beens on VH1's *Where Are They Now*. Instead, they're one of the great jokes in the history of the industry, and one of them is dead. Follow along and I'll explain.

◆ Over the last year or two, I've noticed how a handful of our country divas seem to be perfectly awful in live settings. They go on award shows and give dreadful performances of songs that they seem to have nailed on their records. Of course, I've always known that you can do a few things to doctor up a voice in the studio, hell, both of the guys from Miami Vice made records in the 80s. But the difference between what I was hearing live and on record recently was much more startling than in years past. Consequently, I found myself wanting to know how it was Faith Hill could sound like Edith Piaf on her album and Edith Bunker on stage.

◆ The answer came in conversations I had recently with people who work in recording studios (and as I get ready to disperse this information, please remember that I am not exactly a technical genius). According to the people I spoke with, a revolution in software has basically eliminated the need for vocal talent. This revolution comes in the form of software packages with names like Pro Tools, Sonic Solutions, Digital Performer and Logic Audio. The bottom line on these technological marvels is that they allow producers/engineers to 'fix' audio recordings. And by fix, I mean quite simply that they can make bad things sound good. So good, in fact, that Milli Vanilli could have sung the songs themselves.

◆ Now, at this point, I want to point out that people in the commercial country music industry know quite well about the digital manipulation that is possible with Pro Tools and the like. Most of them talk about the Pro Tools package by name since it has become synonymous with this form of audio trickery—the same way Kleenex has become synonymous with facial tissue. But it seems doubtful that any of them care, based on the fact that most engineers tell me that the use of this software is standard practice in Music Row studios.

◆ However, once I learned enough to know that the listening public is being duped with digital improvements to inferior singers, I felt that an examination of this technology was in order. So I spent the last week talking with vocalists, artist managers, live engineers and producers. Here's what I found out:

THE ARTISTS' POINT OF VIEW

Mandy Barnett is the most gifted female vocalist in Nashville. I've said that a number of times in print. But this Pro Tools stuff, it makes you wonder. So I asked her if she uses this technology in her recording sessions. "Never," Barnett said. "There's just no sense in using that stuff if you can go in there and just do it. I hate to put it that way, but it's just the damn truth."

◆ Now, I expected to hear that Mandy didn't use this stuff since she sounds so good live, but I asked her if she was aware what Pro Tools and other software can do. "It's absolutely amazing what can be done," Barnett said. "I've seen them take someone who sings completely out of tune and actually put them in tune."

◆ The fact that this can be done violates a sense of purity in me, ridiculous as that may sound when we're talking about the music industry. But it does nonetheless, and Barnett appears to feel the same way. "It seems like the singing profession has gotten to the point where you don't have to be skilled anymore," she said. "If you call yourself a singer, then go in there and sing. I'm probably being too blunt, but using this stuff just seems in a way like trying to turn chicken shit into chicken salad."

◆ But while you can find folks who will go on record as saying that the good vocalists in town don't use Pro Tools, it's almost impossible to find folks to tell you on the record which singers are using it to correct poor vocals. One engineer told me off the record about a number of artists who use Pro Tools, but he wouldn't say a word on the record. "I want to keep getting work in this town," he said.

WHAT THE PROS HAVE TO SAY

Manipulating a recording in some form or fashion is not a new thing. It's been done for years, though in seemingly more innocent fashions. Many years ago, engineers learned they could cut and splice tape and come up with a recording that was pieced together from several different performances by an artist. Imperfections could be removed in this fashion by taking the best parts from each. But as Grammy-winning engineer Richard Dodd told me last week, what's done these days is very different. "[Back then], they would simply chose a better performance over a lesser performance, not an inability over an ability."

◆ "Things have taken a dramatic turn," Dodd said. "It's not at all out of the question that you could put a monotone in and come out with a melody."

◆ Everybody I spoke with who has worked with Pro Tools told me some amazing things the technology can do. If a vocalist is short, it can lengthen notes almost endlessly without the average listener hearing where it was done. If a vocalist is flat, it can fix that, too. You can even put in what are called "plug-ins," which will fix some problems automatically. It's enough to make your head spin, and I asked Dodd how it has changed the way he works with artists in the studio.

◆ "I've spent many hours in the past working with people who have very little talent," Dodd said. "It's not a new thing to not have talent and to get to make a record. But now we can lie, whereas before I spent weeks with an artist trying to get a performance that's vaguely acceptable. Now you spend as little time with them as possible, and then you put it into something like Pro Tools so you can create what you want it to be. The only thing the artist might bring to the table from a sonic point of view is that they might be able to produce a sound that is commercial or unique. And the fact that they can't phrase it or they can't pitch it isn't relevant anymore."

◆ You're all free to speculate as to why such an ability to prop up inferior talent is important, but the bottom line is marketability. Gone is the scenario in which the A&R guy from the label has to ask about the gorgeous girl, "Can she sing?" She doesn't have to anymore.

◆ Stephen W Smith, a veteran live engineer who's toured with Nanci Griffith, Don Williams, Sonia Dada and The Mavericks, may have said it best last week: "Why drag a quirky, eccentric, hard-to-deal-with person who has real talent into the studio anymore?" he asked. "You can find so many attractive, marginally talented people who are ready to do whatever they are told."

◆ Dodd agrees with this line of reasoning. "The industry wants the look of a 14- or 16-year-old with the

performance of a 36-year-old. So, you can either wait 20 years or you can cheat."

◆ This whole conversation had me wondering about the people who don't have to fake it. I asked Dodd if he is now more appreciative of the artists that he works with who don't require this sort of digital manipulation for a quality performance. "I feel much better about the artists that I don't have to use this on. I'm impressed by them," Dodd said.

◆ As I was taking all of this in, I began to ponder where it will end. It's obvious you can't trust anything you hear on the radio anymore, but I also suspected that there are even worse things possible in the future. Dodd confirmed my fears.

◆ "There will be a female, Latino-looking artist coming out later this year that doesn't exist. She'll have photo shoots, fans and all sorts of things going for her. They can shape her. She'll never answer back, and she won't age," Dodd said.

◆ Dodd went on to say that while a human voice will be used as input for the digitally manipulated album, everything else about this artist will be computer generated. This all seemed genuinely frightening, and I asked Dodd if this was just speculation. "I know it's going to happen," Dodd replied flatly. He wasn't comfortable telling me which label would be responsible, but keep your ears and eyes peeled.

◆ So now that I knew what could be done in the studio, I desperately wanted to hear that a live performance still has some integrity. I mean, lots of our country divas still sound like crap on stage, so there must be no fool-proof way to pull this stuff off in a live setting.

◆ "At this point, there is nothing like a pitch-correcting device that isn't very evident in its action and works in real time for a live setting," Smith said. "That's the beauty of live music. You can't disassemble it into its component element." Smith did say that bad vocalists are commonly drowned out with backup singers, or they sing along with pre-recorded tracks of themselves. By the time lots of echo and reverb effects are added to the live mix, few in the audience can tell.

IN CONCLUSION

Years ago, when Tipper Gore was an annoying do-gooder instead of the poster child for depression and a White House wannabe, there was much talk from her and her buddies about labeling records for their content. If Tipper and her fellow upstanding citizens were to have their way, saying the "f" word on your album would result in a big, fat sticker on the front cover. Folks in the industry groused about it being censorship, but they eventually caved in and now our records have warning labels. But wouldn't it be fun to see the industry's reaction if somebody proposed the following sticker:

WARNING

The content of this album has been digitally manipulated with computer software in such a way that the vocalist's performance may or may not be a correct reflection of her/his natural ability.

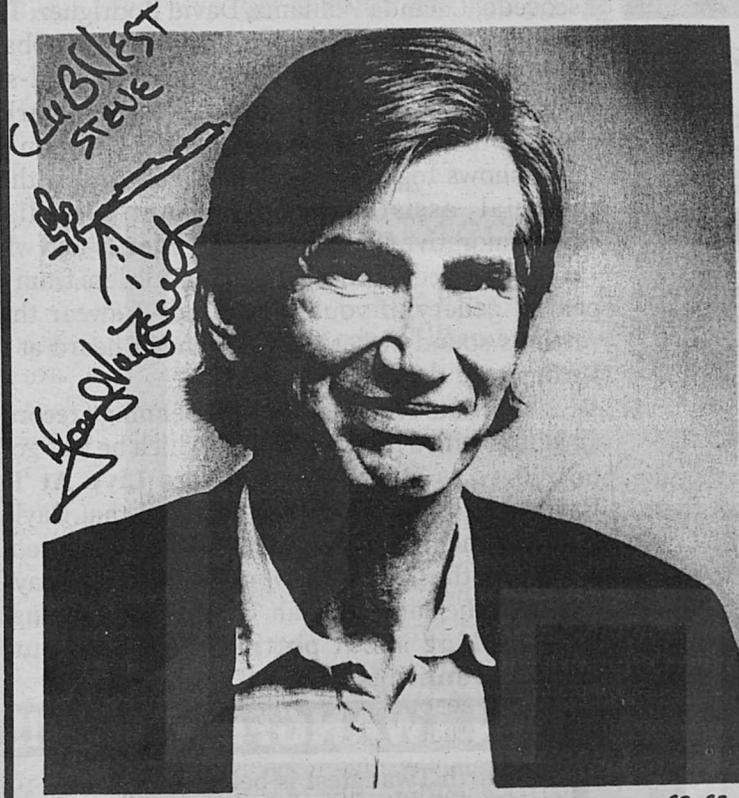
◆ Cell phones and Palm Pilots would fly out of a label president's ass before he would allow such a sticker on one of his albums. But would anybody really care if it were on there?

◆ It is important to note, however, that Pro Tools and the other similar types of software are not evil by any stretch of the imagination. There are plenty of good ways to use these packages. They are tools, plain and simple. What Photoshop is to photographs on the computer, Pro Tools is to music. But as is the case with any technology, some will use it the wrong way. And just as you can find pictures on the Internet of Neve Campbell's head attached to another woman's naked body thanks to Photoshop, you will often find the wrong voice attached to the right vocalist thanks to Pro Tools. This is simply a fact of life now for all music fans. And yes, I am somewhat outraged by that thought. But there are plenty of people at record labels who are paid to not give a shit what I think.

mail@inreview.net

©1999 InReview of Nashville

UNDER THE SUN



11-6
 Mon-Sat
 12-5 Sun
 Closed
 Tuesday
 40s & 50s
 men's &
 women's
 clothing &
 accessories
 furniture
 knicknacks
 vintage
 Western
 music
 memorabilia
 records
 & CDs

1323A S Congress 442-1308



SOUTH AUSTIN

Out of the Past

Collectibles

Largest selection
 of Austin music posters
 and movie memorabilia
 Jewelry - furniture - toys & more
 BUY-SELL-TRADE
 Mon-Sat 10-6.30 • Sun 12-6

5341 BURNET RD,
 Austin, TX 78756
 (512) 371-3550
 outofthepast@earthlink.net

TERRA NOVA



DIGITAL AUDIO

INCORPORATED

3102 Bee Caves Rd. Ste C
 Austin, Texas 78746
 (512) 328-8010
 Fax (512) 328-8505
 E-Mail: terra @ eden.com

Restaurante y Cantina

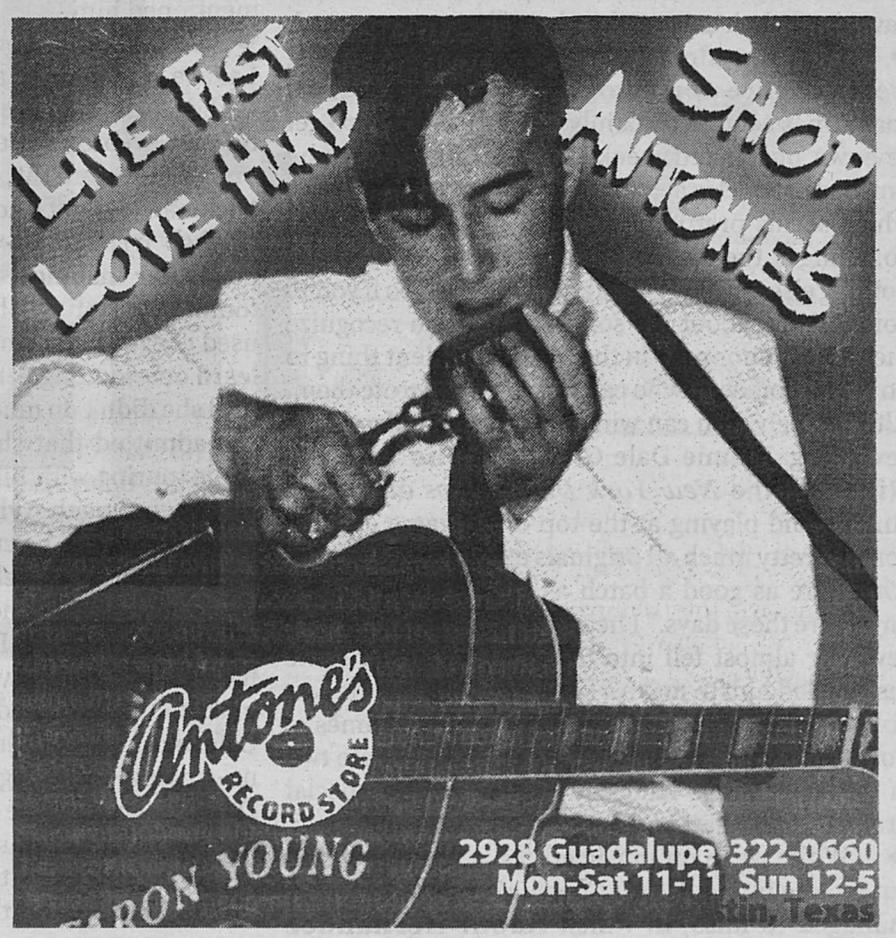
1619 South First
 447-7825

Closed Mondays
 Shows 8-10pm
 Sundays 6-8pm
 NO COVER
 (unless specified)



Tuesdays—Don Walser's Pure Texas Band
 Wednesdays—Ponty Bone & The Squeezetones
 Thursdays—Cornell Hurd Band

- Cinco de Mayo Texana Dames
- 6th Scott Becker Band
- 7th Karen Poston & The Crystal Pistols
- 12th Wayne Hancock (\$7)
- 13th & 14th CLOSED
- 15th The Enigma
- 19th Jet Set Zydeco 5.30pm Preston Rumbaugh
- 20th LeRoi Brothers
- 22nd Shelley King Band
- 21st 12.30pm S Austin Gospel Choir
 Susanna Van Tassel
- 26th Sisters Morales (\$3)
- 27th The Gourds (\$7)
- 28th Genre Benders



2928 Guadalupe 322-0660
 Mon-Sat 11-11 Sun 12-5
 Austin, Texas

JOHN THE REVELATOR

One thing I forgot to catch up on last month was that in editing down my March feature on **Henry's Bar & Grill**, I managed to cut out any mention of the fact that James & Gayle Henry are still in business. Their second location is out on 183 at Seward Junction, though, like too many of the old Henry's regulars, I have to admit that, much as I love James & Gayle, I hardly ever get out there.

◆ Last month, in the Sonny Landreth review, I mentioned Johnnie Allan's book, **Born To Lose; The Jimmy Donley Story**, but I gather from Huey P Meaux that it's not particularly reliable on the actual facts of Donley's life. Whether or not Allen knew Donley at all, which he doubts, Meaux regards the book as exploitative. It's still a pretty amazing read, but maybe best regarded as fiction. I can't resist quoting one passage, about Donley's suicide, from Huey's letter, which is an amazing slice of Louisiana music history: "I was in New Orleans in court as a witness for a suit between Johnny Vincent and Cosimo Matassa, The sheriff came to get me to go upstairs and the sheriff from Gulfport was on the line wanting to know if I had talked to Jimmy. I told him yes sir. He said then you will have to come identify the body."

◆ Incidentally, Huey, who turned 71 in March, which can't be much fun when you're stuck in Huntsville, is doing some forward planning. The headstone for his grave, in a cemetery in his hometown of Winnie, TX, is now up, paid for by Jerry Wexler, Shelby Singleton, Andrew Wickham, Doug Sahm, Marilyn Von Steiger (his longtime secretary) and others. The inscription reads, "Producer Extraordinaire/Did It My Way!/No Regrets!/The Crazy Cajun/Love Ya—Bye Now!" Let's hope no one will need to hire a stonemason to fill in the one blank space anytime soon.

◆ OK, **Americana Music Association** update time. Well, not much to report. I sent in my check five or six weeks ago but I still haven't got my secret decoder ring. For now, I'm figuring they simply haven't got their act together, but I'll keep you posted.

◆ I have to admit I'm never too happy working from advance copies of albums, which labels sometimes send out, mainly, far as I can see, to get reviews published weeks or months before the finished product is actually available in record stores, which seems pretty pointless to me, but there you go. Thing is, they're real basic, you get the album and nothing else, no liner notes and no credits. So if you're going to talk about the songs, unless you recognize them, the minor pain in the ass but prudent thing to do is find someone who can tell you who wrote them. Alternatively, you can wing it, as **David Hinckley**, reviewing Jimmie Dale Gilmore's **One Endless Night** for the *New York Daily News* did: "He's singing and playing at the top of his game and the songs, pretty much all originals except for *Mack The Knife*, are as good a batch as you're likely to find anywhere these days." I hear tell that *Rolling Stone's* reviewer almost fell into the same trap, but some instinct led him to make a last minute call, so he was able to pull his piece back and sprinkle the names of Townes Van Zandt, Butch Hancock (who wrote two of the three songs Hinckley singled out for special praise), John Hiatt and Jesse Winchester into it.

◆ While we're on music critics, a friend pointed out a piece in the *Austin Chronicle*, that I somehow managed to miss, in which **Raoul Hernandez**

mentions Roger McGuinn playing *Younger Than Yesterday* during his SXSW appearance. My, how times change. Used to be a working knowledge of the Bob Dylan songbook was considered rather essential in this business. Reviewing Terri Hendrix's **Places In Between** in the *American-Statesman*, **John T Davis** says it's "More ambitious and more musically sophisticated than her previous two efforts," which is fair enough up to a point, but dang me, I try adding up **Two Dollar Shoes**, **Wilory Farm** and **Live** and I keep coming up with three.

QUOTE OF THE MONTH

"I work harder on some artists' careers than they do. I run a label and still do more touring than them, and they wonder why they're not famous."

◆ Much as I dote on DL, she does have this unfortunate weakness for star-studded extravaganzas or, as I think of them, clusterfucks. She just loves big spectacles like the Oscars, though, to give her her due, this year's Grammys were too awful even for her to stomach. Anyway, she dragged me, moaning pitifully (but under my breath), to **Remembering Woody: A Texas Tribute**, which, apart from my dislike of hearing music in formal sitdown environments—I'm a smoky bar kind of guy, what can I say?—I didn't want to go to because I just *knew* the grand finale would be Arlo Guthrie, Joe Ely, Jimmie Dale Gilmore, Jimmy LaFave, Monte Warden, Darden Smith, Mary Cutrufello and Sara Hickman all on stage together doing a fucking singalong of *This Land Is Your Land*. And was I wrong? What do you think?

◆ Things got off to a good start even before the show started when I noticed in the program that one its sponsors was Guaranty Federal Bank. Holy shit, whose idea was that? Later on, when Joe Ely sang *Pretty Boy Floyd*, I had to wonder if anybody from the bank was listening to the words. Then the very first song of the tribute was *Oklahoma Hills*, which is by Woody's cousin, Jack Guthrie, not that anybody mentioned him.

◆ Actually, the show wasn't too bad, Ely, Gilmore, LaFave, and Warden all turned in fine performances, as did Cutrufello, even if her name on the bill was a bit of an eyebrow raiser. Darden Smith seemed a little out of his element, but the only real divvy was Hickman. I don't know what it is about Hickman I find so irritating—well, come to think, in this particular instance, I know *exactly* what it was I found so irritating: she was the only performer who used cheat sheets. She couldn't even be bothered to learn one sodding verse of *This Land Is Your Land*. And she didn't do much to justify her presence when she admitted that she first learned about Guthrie while touring with Billy Bragg a couple of years ago.

◆ Even though **Arlo Guthrie** alienated me a few years back when he crossed a picket line to play in a theater whose stagehands were on strike, lamely claiming he didn't know what the dispute was about (it's spelled S-O-L-I-D-A-R-I-T-Y, Arlo, look it up), I have to admit he's very funny. As a musician, he makes a great comedian. Griff Lunenburg of Cactus Cafe and I once put him on our ultimate all-talking, no-singing bill along with Townes Van Zandt and David Rodriguez, the difference being that you'd just as soon he didn't shut up and play.

◆ One problem with **Remembering Woody: A Texas Tribute** was that I couldn't help but compare

the two great Woody tributes staged by Greg Johnson at the Cactus Cafe in 1991 and La Zona Rosa (Mark 1) in 1992. Butch Hancock, Jimmy LaFave, Alejandro Escovedo, Lucinda Williams, David Rodriguez, Troy Campbell, Michael Fracasso, Ray Wylie Hubbard, Steve Young—now that's my idea of an all-star extravaganza. What's more, in rather marked contrast to **Remembering Woody**, Johnson put those shows together singlehandedly and with no financial assistance. I dug out Dejadisc's commemorative CD **Pastures Of Plenty** and while I may be biased—OK, we'll have a little less from the peanut gallery, if you don't mind—I swear those versions sound better than the ones I heard at the Paramount.

◆ A few months ago, Waylon Jennings recorded an album with a bunch of guests which he was going to release as **Waylon Jennings Live At The Ryman**. However, it's been reported that Gaylord Entertainment, which owns that legendary venue, along with the Grand Ole Opry, wants him to pay for the use of the name 'Ryman.' Apparently Jennings is now thinking about putting the album out as **Waylon Jennings Rive At The Lyman**.

WIN TWANGFEST TIX!!!!

The fourth Twangfest is being held June 8-10th, in St Louis, Missouri, and **3CM** has a set of all events tickets to give away. So you know what you're in the running for, this is the lineup:

◆ Thursday, 8th: One Fell Swoop, Dirtball, The Mary Janes, Fred Eaglesmith, Lonesome River Band.

◆ Friday, 9th: One Riot One Ranger, The Sovines, Red Meat, Tim Carroll, Wayne Hancock.

◆ Saturday, 10th: Naked Omaha, Tift Merritt & The Caribines, Walter Clevenger & The Dairy Kings, The Sadies, Bill Kirchen & Too Much Fun.

◆ Twangfest performances are at The Off Broadway, 3511 Lemp Ave. Related activities include an Acoustic Night on Wednesday, 7th, more bands performing at the infamous Twangpin on Friday, 9th and impromptu pickin' parties at all hours on the Oak Grove lawn, "for which we take no responsibility." You can get advice on where to stay and like that from www.twangfest.org or email info@twangfest.org.

◆ OK, you ready? There's a song title on the cover of this issue. First person to tell me whose song it is gets the tix.

FAR STUFF

Beginning to wonder/worry just how many FAR-type DJs there are out there. This month, we're joined by **Rik James**, *Americana Backroads*, KGLT, Bozeman, MT, **Barry Wass**, *Honkytonks & Heartaches*, 3 Inner, Melbourne, Australia, and **Rein Wortelboer**, *PeelGrass*, Radio Venray, The Netherlands.

◆ OK, time for May birthdays and FAR DJ's requests to themselves:

KIM ROGERS 5/4/54, near Chicago, IL

Sara Hickman: *Shadowboxing*

Johnny Staats Project: *Coal Tattoo*

Roger Wallace:

Don't Nobody Love Me Like My Baby

VIDA LEE 5/11/5? Modesto, CA

Marti Brom & Her Barnshakers: *Honey I Do*

Moondogs: Lowrider

Jerry Lee Lewis: Thirty Nine And Holding

STEVE GARDNER 5/12/67, Santa Clara, CA

Kelly Hogan & The Pine Valley Cosmonauts:

Sudden Stop

Buzzcocks: *Boredom*

Joel RL Phelps: *Spokane Motel Blues*

CASBEERS

a tradition...

Famous Enchiladas,
Burgers, Steaks, Nachos

May-June 2000

May 5th Tom Williams & Steve Springer

May 6th Kevin Deal

May 12th Mark's Brothers

May 13th Delta Roux

Casbeer's 2nd Annual Crawfish Boil

May 19th Humble Time Sampler

May 20th Julieanne Banks Band

May 26th D.J. Stone w/Malou Manges

June 2nd True Stories

June 3rd Bluesland

June 9th Lesti

June 10th Iron Horse

1719 Blanco Road, San Antonio 210/732-3511



REMEMBER WHEN MUSIC WAS FUN?

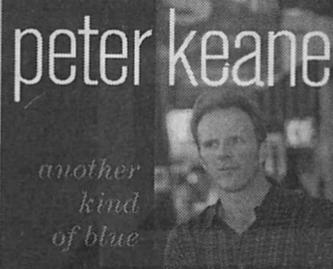
texasrebelradio.com Saturdays 6 to 7 pm

mediadesign.net/kindmenu.htm Mondays 6 to 8 pm

peter keane
another kind of blue

"...a perfect example of music for its own sake--pure and simple." - Carole King

One of Austin's
finest acoustic
storytellers at his
very best!



Quietly soulful singing, deft fingerpicking, the usual wry observations, and the comfortable grooves of the new "Peter Keane Trio" mark his debut for Broken White Records.

"Peter Keane has done it again - yet another album whose lyricism serves to highlight the essential toughness of the material. Bravo, Peter." - Dave Van Ronk

Available in fine stores everywhere
or mail order direct from

Broken White
Records

140 Fleet St. Portsmouth, NH 03801 P-603-436-5618 F-603-430-2911
www.brokenwhiterecords.com e-mail rocbot@ttlc.net
www.peterkeane.com

anna fermin's TRIGGER GOSPEL



One of the Top 10
"BEST LOCAL
INDEPENDENT
RELEASES
OF '99..."

[*Things to Come*]
frames the honeyed
grit of [Anna] Fermin's
voice in vibrant
honky-tonk colors...
great melodies
parade one after
the other..."

Greg Kot,
The Chicago Tribune

"...Country music for
grown-up's..."

John Conquest,
3rd Coast Music

"THINGS TO COME"

their first full-length independent release

produced by LLOYD MAINES

Ask for it at your local retailer*



*Available at milesofmusic.com, 1-888-766-8742.

Or send \$15 check or money order to Trigger Gospel, P.O. Box 577795 Chicago, IL 60657.
For booking or dealer inquiries visit www.triggergospel.com or call 773-562-3966

EDGE CITY

La Zona Rosa

Jim Patton
Sherry Brokus
Darcie Deaville
Marvin Dykhuis
Glenn Kawamoto
Ron Erwin

612 W. 4th St.

Wednesday, May 31

8:00 p.m.

"if you like musicians to sound like they mean it, check
out Edge City..." -John Conquest, 3rd Coast Music

<http://members.aol.com/edgcitytx>

3rd COAST MUSIC

620 Circle Ave, Round Rock, TX 78664, USA

512/218-8055 • thirdcm@aol.com

publisher/editor • John Conquest

SUBSCRIPTIONS

USA & Canada • \$18 (12 issues, 1st class)

Anywhere else • \$30 (12 issues, air mail)

REVIEWS CODE

***** Essential ***` Damn good

*** Specialized or slightly flawed

** Sub par * Piss on this noise

The 3rd Coast Music Commitment

3CM explicitly disavows any pretence at fairness, objectivity, balance, lack of bias or fact checking.

However, every effort will be made to ensure that each issue contains a reference to Faron Young.

"It's Faron's world. We just live in it."

HAPPY 10TH BIRTHDAY, CIBOLO CREEK COUNTRY CLUB

Venues were, in the old *Music City Texas* polls, divided into three categories, Ambience, Sound and Bookings, which invariably produced at least two, usually three, different winners. However, had I included San Antonio, I would've confidently expected Cibolo Creek Country Club to pull off the triple year after year. Devoted as I am to Jovita's and Cactus Cafe in Austin, Casbeer and Carlsbad Tavern in San Antonio, Sons Of Hermann Hall in Dallas (yes, Mike, I know it's been far too long), not to mention the memory of Chicago House, Henry's and the original la Zona Rosa, CCCC has it all, character, great sound and the right acts, which is a combo deal—even if you could see the same acts someplace else, you'd sooner see them there.

◆ Originally, I was fixing to do a straightforward feature, touching on the history of Luxello Hall, built as a general store in the early 1900s, but mainly an account of how Denny Johnson and, for the first six years, his former partners Tim & Linda Holt, managed to keep the place going since the day, a decade ago, when they first opened the doors with \$13 and a box full of beer. Then Paul Daly of Third Coast Music Network gave me the idea of getting input from people who'd played, recorded or just hung out there and I'd barely started before I ran out of space. So think of this as a birthday card for a great venue. **JC**

First time I played at Cibolo Creek was '92 or '93, with The Skeletons and I felt so much at home there, I got tanked. When you play this kind of music, this is the kind of place you dream of playing. There's something just magical about it, not one bad vibe, and when you get there, you can relax, let go of the stress of playing 200 shows a years and kinda goof off, not feel you have to play the same show, but do something different. They treat musicians right there. They've always been real patient with me, and the dogs have never bitten me.

DAVE ALVIN

There's nothing like a Texas dance hall on a Saturday night and with Cibolo Creek Country Club's eclectic music and eclectic audience, the place turns into a turbodance hall or a *really* big living room.

JIM BEAL Jr

I was sitting in the "old" (read: still honest) Amazing Records office on South First trying to get product on credit when a call came in for . . . me, wanting

me to come to San Antonio to play the opening of "Cibolo Creek Country Club." Seems like some Lubbock people had restored an old honkytonk and, I was so knocked out that, even though I couldn't bring my band for the opening, I booked their second weekend, and, then went alone for the opening and sat-in with my old friends Jesse Taylor and Junior Medlow. That was a special night, one of several I've never forgotten. Since then, I've played many nights and many Sunday afternoons there and also, have gone down there many times just to be comfortable. I am always treated so well there that I feel as if it's my place. We pickers are usually only appreciated this much in Europe.

PONTY BONE

The fact that CCCC has not only survived, but prospered, in an extremely competitive marketplace is testament to their hard work and commitment to great music. The grass is not always greener on the other side of the hill.

MIKE CROWLEY

Cibolo Creek Country Club is "home" for me. I always look forward to playing there.

TERRI HENDRIX

If it wasn't for Cibolo Creek, I probably wouldn't have a career. I love playing there, they take care of the band, the sound's great, the people there aren't rude and because it's such a good place, most of the time we don't suck.

RAY WYLIE HUBBARD

Joe Ely, '92 . . . place is packed, 700 people jumping straight up and down. Deep in the last set every person in the place is wild-eyed, pogo dancing to a turbocharged *Cool Rockin' Loretta*. Drop-dead gorgeous redhead mounts a picnic table and does as erotic a dance manageable with one's clothes on.

◆ Mavericks, '92 . . . had just released their first album, I had just lost my best friend, Brenda X's younger brother Robert. Had spent the week helping the family accept the tragedy, being strong for others. Came home needing release, headed to CCCC. Met Raul, who instantly befriended BX and me. Not my way of doing things usually, but for some reason felt compelled to share Robert's tragic death with him. Saw a tear in his eye as he headed for the stage to start the set; turned and said to Brenda and me "I'll do a slow song for Robert." Crooned *This Broken Heart* while Brenda and I slow danced, hugged each other and cried. Other people were crying and didn't even know why.

◆ Radiators, '95 . . . fog of goodwill and love drapes the place. Room becomes one huge pulsing groove of music, sweat and people. Radiators reach out and invade the souls of the crowd.

◆ Dave Alvin & The Guilty Men, '98 . . . big, noisy crowd on a Sunday night. Dave came on stage to as big a roar as I've ever heard in the place. Grabbed his acoustic guitar, played the opening solo notes to *Border Radio*. The silence was more than quiet. It was reverential. Weight of the performance had everyone in the place leaning slightly forward, anticipating the next notes and words. Song ended, crowd exploded, Dave and the Men blasted into *Marie, Marie*. Never let up; pounded and kneaded us to the consistency of silly putty.

◆ These are just a few moments that stand out from past shows. For me, Cibolo Creek Country Club has that hallowed glow reserved for the most soulful of music venues. When I'm there, the ghosts of all the entertainers who've graced its stage seem to lurk in the shadows and nooks. Not the big names necessarily, more the small time, "play for fun" guys and gals; I also feel the presence of all the patrons who sought respite from wars, unrest, and the Great Depression. I imagine these souls bringing their kids on a sultry Saturday afternoon, gathering as a community to hear music, sample each others cooking, and play some washers and horseshoes. As bedtime for the kiddos arrived, and after they'd been safely tucked away in one of the back rooms of the club, I'd imagine the tempo of the day increased. Flasks came out of hip pockets, Bohemian beer was swigged behind beat-up cars in the parking lot. Troubles slipped away as the place got darker and louder. Fights broke out, but were quickly diffused.

◆ Cibolo Creek Country Club owns a legacy of fun, but of the soulful variety, as opposed to the theme park variety.

◆ Still cloistered on the banks of Cibolo Creek, virtually alone on an old farm-to-market road, the country club offers contemporary roots music with a constant reminder of the past times of parents and grandparents.

◆ Many people sensitive to such things swear the place is haunted. I am not naturally moved by such stories, but in all honesty, I too have felt some odd "presence" at times. I enjoy thinking the spirit I feel is maybe one of those old troubadours who, while enjoying his or her best time ever at the old club, was granted their wish to forever remain as the overseer of fun. Kinda looks over the shoulder of the party, making sure everything keeps percolating. Works for me.

◆ As Cibolo Creek Country Club enters its second decade, it's my fervent hope the fun never stops, and that future residents, and those visitors seeking an honest look at our past, forever have this place as a reminder.

JOE X HORN

CASBEERS

a tradition...

Famous Enchiladas,
Burgers, Steaks, Nachos

May-June 2000

May 5th Tom Williams & Steve Springer

May 6th Kevin Deal

May 12th Mark's Brothers

May 13th Delta Roux

Casbeer's 2nd Annual Crawfish Boil

May 19th Humble Time Sampler

May 20th Julieanne Banks Band

May 26th D.J. Stone w/Malou Manges

June 2nd True Stories

June 3rd Bluesland

June 9th Lesti

June 10th Iron Horse

1719 Blanco Road, San Antonio 210/732-3511



REMEMBER WHEN MUSIC WAS FUN?

texasrebelradio.com Saturdays 6 to 7 pm

mediadesign.net/kindmenu.htm Mondays 6 to 8 pm

peter keane

another kind of blue

"...a perfect example of music for its own sake--pure and simple." - Carole King

One of Austin's
finest acoustic
storytellers at his
very best!

peter keane

another
kind
of blue



Quietly soulful singing, deft fingerpicking, the usual wry observations, and the comfortable grooves of the new "Peter Keane Trio" mark his debut for Broken White Records.

"Peter Keane has done it again - yet another album whose lyricism serves to highlight the essential toughness of the material. Bravo, Peter." - Dave Van Ronk

Available in fine stores everywhere
or mail order direct from

Broken White
Records

140 Fleet St. Portsmouth, NH 03801 P-603-436-5618 F-603-430-2911
www.brokenwhiterecords.com e-mail rocbot@ttlc.net
www.peterkeane.com

anna fermin's TRIGGER GOSPEL



One of the Top 10
"BEST LOCAL
INDEPENDENT
RELEASES
OF '99..."

[Things to Come] frames the honeyed grit of [Anna] Fermin's voice in vibrant honky-tonk colors... great melodies parade one after the other..."

Greg Kot,
The Chicago Tribune

"...Country music for grown-up's..."

John Conquest,
3rd Coast Music

"THINGS TO COME"

their first full-length independent release

produced by LLOYD MAINES

Ask for it at your local retailer*



*Available at milesofmusic.com, 1-888-766-8742.

Or send \$15 check or money order to Trigger Gospel, P.O. Box 577795 Chicago, IL 60657.
For booking or dealer inquiries visit www.triggergospel.com or call 773-562-3966

EDGE CITY

La Zona Rosa

Jim Patton
Sherry Brokus
Darcie Deaville
Marvin Dykhuis
Glenn Kawamoto
Ron Erwin

612 W. 4th St.

Wednesday, May 31

8:00 p.m.

"if you like musicians to sound like they mean it, check out Edge City..." -John Conquest, 3rd Coast Music

<http://members.aol.com/edgecitytx>

Abolo Creek Country Club
"AN ORIGINAL TEXAS DANCE HALL"



10 YEAR ANNIVERSARY

Every Wednesday TIM HOLT & Friends, 7.30pm, NC

Thurs 4th DARDEN SMITH, 8-10pm, \$6

Fri 5th BILLY JOE SHAVER + THE HOLLISTERS, 9.45pm, \$12

Sat 6th JIMMY LaFAVE & ALEJANDRO ESCOVEDO, 9.45pm, \$12

Sun 7th SYLVIA, TRACY & MELODY, 5-8pm, NC

Thurs 11th CAT PACK 8-10pm

Fri 12th JACK INGRAM & TRACI LYNN, 9.45pm, \$12

Sat 13th JOE ELY & STEPHEN BRUTON 9.45pm, \$20 advance, \$25 door

Sun 14th ADAM CARROLL 5-8pm, NC

Thurs 18th LIBBI BOSWORTH. 8-10pm, \$5

Frid 19th TERRI HENDRIX & THE GROOBIES, 9.45pm, \$12

Satu 20th TONI PRICE & JON DEE GRAHAM, 9.45pm, \$12

Sun 21st MICHAEL FRACASSO, 5-8pm, NC

Thurs 25th TWO TONS OF STEEL, 8-10pm, \$7

Fri 26th DAVID HOLT, WILL SEXTON & BILL CARTER

+ DON LEADY & THE TAILGATORS, 9.45pm, \$10

Satu 27th PONTY BONE, RC BANKS & SPENCER JARMON, 9.45pm, \$8

Sun 28th THAD BECKMAN, 4-7pm, NC

BARBECUE PIT REOPENS MAY 4th

8640 EAST EVANS RD, SAN ANTONIO

(210) 651-6652



American Good Southern Style

MAY ARRIVALS & DEPARTURES

- 1st -- Little Walter • 1930 • Marksville, LA
 ----- Bonnie Owens • 1932 • Blanchard, OK
 ----- Wayne Hancock • 1965 • Dallas, TX
- 2nd -- Link Wray • 1935 • Fort Bragg, NC
 ----- Ted Roddy • 1958 • Corpus Christi, TX
- 3rd -- Dave Stogner † 1989
 ----- Patsy Montana † 1996
- 4th -- Dick Dale • 1937 • Boston, MA
- 5th -- Jay Miller • 1922 • El Campo, TX
 ----- Big Bill Glendening • 1924 • Taylor, TX
 ----- Terry Clement • 1934 • Evangeline, LA
- 6th -- Jimmie Dale Gilmore • 1945 • Amarillo, TX
- 7th -- Riley Puckett • 1894 • Alpharetta, GA
 ----- Roy Hall • 1922 • Big Stone Gap, VA
 ----- Lorrie Collins • 1942 • Talequah, OK
 ----- Terry Allen • 1943 • Wichita, KS
- 8th -- Robert Johnson • 1911 • Hazlehurst, MS
 ----- Rick Nelson • 1940 • Teaneck, NJ
 ----- John Fred • 1941 • Baton Rouge, LA
- 9th -- Sonny Curtis • 1937 • Meadow, TX
- 10th - Maybelle Carter
 • 1909 • Copper Creek, VA
 ----- Larry Williams • 1935 • New Orleans, LA
 ----- Arthur Alexander • 1940 • Florence, AL
 ----- Frankie Lee Sims † 1970
- 11th - Ocie Stockard • 1909 • Crafton, TX
 ----- Lester Flatt † 1979
 ----- Walter Hyatt † 1996
- 12th - Tiny Moore • 1920 • Hamilton Co, TX
 ----- Joe Maphis • 1921 • Suffolk, VA
 ----- Sherry Brokus • Baltimore, MD
- 13th - Mike Stoller • 1933 • Belle Harbor, NY
 ----- Ritchie Valens • 1941 • Pacoima, CA
 ----- Sarah Elizabeth Campbell
 • 1953 • Austin, TX
 ----- Bob Wills † 1975
 ----- Nathan Abshire † 1981
 ----- Chet Baker † 1988
- 14th - Al Strehli • 1941 • Lubbock, TX
- 15th - Eddy Arnold • 1918 • Henderson, TN
 ----- Dave Stogner • 1920 • Gainesville, TX
- 16th - Johnny Nicholas • 1948 • Westerly, RI
 ----- Django Reinhardt † 1953
 ----- Robert Shaw † 1985
- 17th - Isidro Lopez • 1933 • Bishop, TX
- 18th - Big Joe Turner • 1911 • Kansas City, MO
 ----- Amédé Breaux † 1972
 ----- Tyree Glenn † 1976
- 19th - Mickey Newbury • 1940 • Houston, TX
 ----- Webb Wilder • 1954 • Hattiesburg, MS
- 20th - Angelais Lejeune
 • 1900 • Church Point, LA
 ----- Paula (Jill Jackson) • 1942 • McCamey, TX
 ----- Casper Rawls • 1955 • Albuquerque, NM
- 21st - Fats Waller • 1904 • New York City, NY
 ----- Charlie Poole † 1931
- 22nd - Howard Kalish • 1954 • Brooklyn, NY
 ----- Valerie Morris • 1955 • Fort Worth, TX
- 23rd - Lloyd Glenn † 1985
- 24th - Bob Dylan • 1941 • Duluth, MN
 ----- Elmore James † 1963
 ----- Gene Clark † 1991
- 25th - Norman Petty • 1927 • Clovis, NM
 ----- Sonny Boy Williamson † 1965
 ----- Roy Brown † 1981
- 26th - Peggy Lee • 1920 • Jamestown, ND
 ----- Levon Helm • 1935 • Marvell, AR
 ----- Jimmie Rodgers † 1933
- 27th - Cleoma Falcon • 1906 • Crowley, LA
 ----- Don Williams • 1939 • Floydada, TX
 ----- Bob Dunn † 1971
- 28th - T-Bone Walker • 1910 • Linden, TX
 ----- Sonny Burgess • 1931 • Newport, AR
 ----- John Fogerty • 1945 • Berkeley, CA
 ----- Gary Stewart • 1945 • Letcher Co, KY
- 29th - Danny Young • 1941 • Defiance, OH
- 30th - Johnny Gimble • 1926 • Tyler, TX
 ----- Dooley Wilson † 1953
 ----- Lil Son Jackson † 1976
- 31st - Lydia Mendoza • 1916 • Houston, TX
 ----- Augie Meyers • 1940 • San Antonio, TX
 ----- Johnny Paycheck • 1941 • Greenfield, OH

Threadgill's Old #1,

6416 N Lamar Blvd

Wednesdays

7.30pm

AUSTIN MUSIC NETWORK

live music, no cover

Threadgill's World HQ,

301 West Riverside Dr

Thursdays

7.30pm

**DON WALSER'S
PURE TEXAS BAND**

no cover