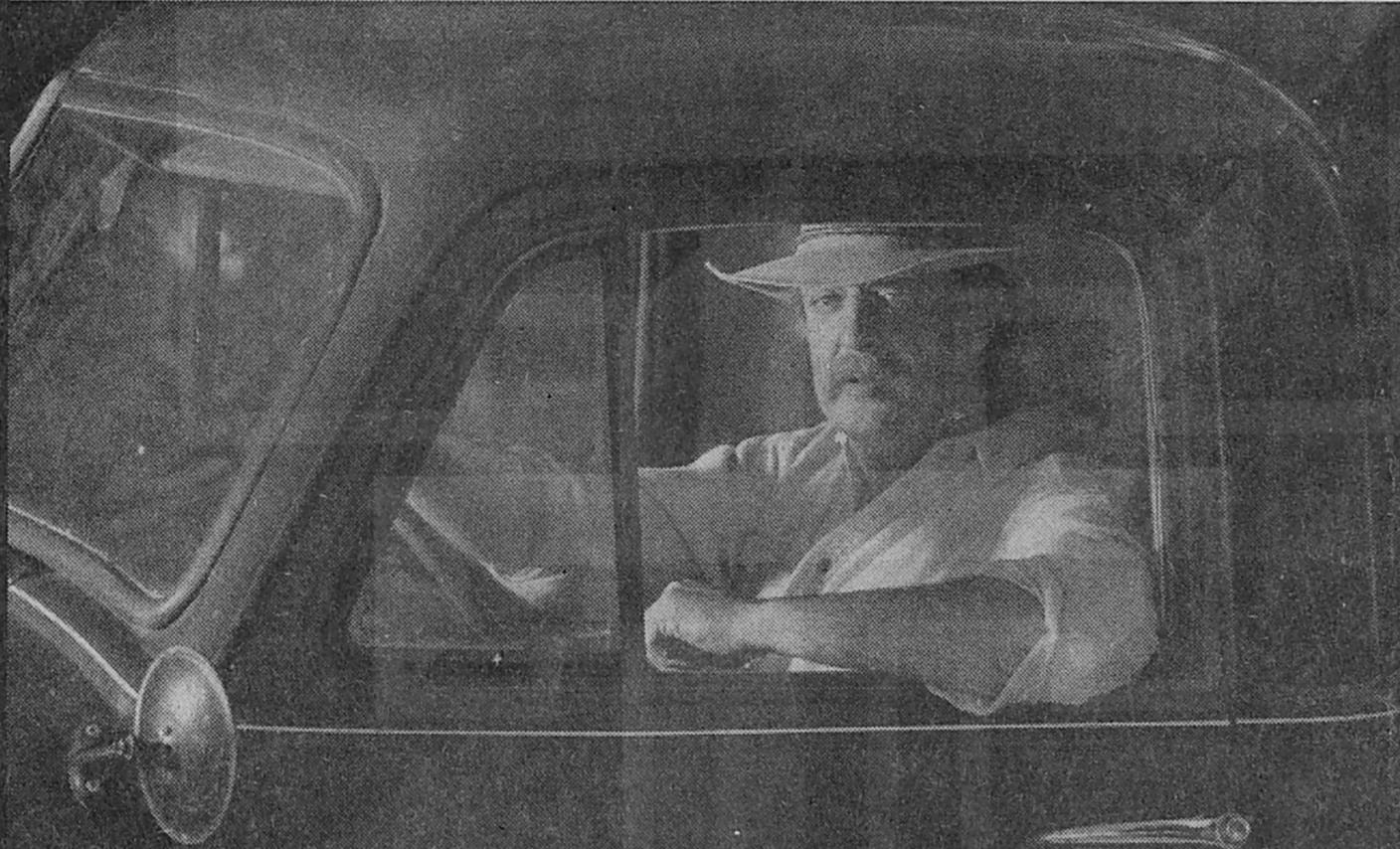


# 3rd COAST MUSIC



MICHAEL HURWITZ

#130/219 NOVEMBER 2007



**JOHN THE REVEALATOR**  
**FREEFORM AMERICAN ROOTS #99**  
**ROOTS BIRTHS & DEATHS**  
**REVIEWS**

\*\*\*\*\* (or not)

BLUE LINE RIDERS • TIM CARROLL • DEANA CARTER  
T TEX EDWARDS • JEFF GRIFFITH  
BUTCH HANCOCK'S U-Haul Of Art  
KATHLEEN HUDSON: Women In Texas Music  
LISA O'KANE

If I have to explain, you wouldn't understand

# REACH FOR 'EM



**STEVIE TOMBSTONE**  
"DEVILS GAME"  
THE NEW 17 TUNE  
COLLECTION THAT  
INCLUDES THE OUT-OF-  
PRINT "SECOND HAND  
SIN" & "ACOUSTICA"  
EP's.

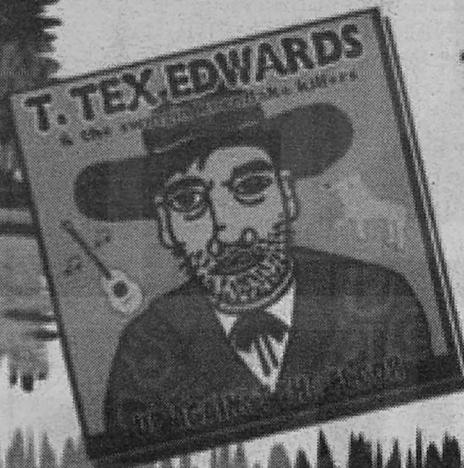
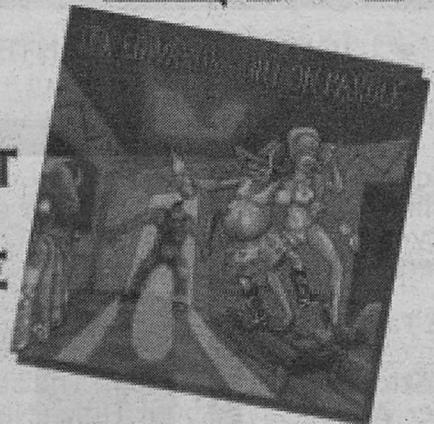


**STEVIE TOMBSTONE**  
"7:30 A.M."  
STEVIE'S CLASSIC  
FULL-LENGTH DEBUT  
ALBUM.

**THE TOMBSTONES**  
"TWANG FROM THE  
GRAVE"  
A FIST FULL OF  
OLD-SCHOOL  
GOTHABILLY HITS!



**T. TEX EDWARDS**  
& OUT ON PAROLE  
"PARDON ME, I'VE GOT  
SOMEONE TO KILL"  
THIS IS MURDER DONE  
RIGHT!



**T. TEX EDWARDS**  
&  
**THE SWINGIN'  
KORNFLAKE  
KILLERS**  
"UP AGAINST THE  
FLOOR"  
THE TITLE SAYS IT  
ALL



AVAILABLE IN STORES OR ONLINE  
AT  
[WWW.SAUSTEXMEDIA.COM](http://WWW.SAUSTEXMEDIA.COM)



## FREEFORM AMERICAN ROOTS #99

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING OCTOBER 2007

### #1 JOHN LILLY: HAUNTED HONKY TONK

(self) \*CS/\*DWT/\*EB/\*KB/\*MB/\*RA/\*RH/\*RJ/\*RT/\*TG

- 2 Steve Earle: Washington Square Serenade  
(New West) \*DY/\*HP/\*TR/\*WR/\*XE
- 3 Dwight Yoakam: Dwight Sings Buck (New West) \*AB/\*CP/\*NA
- 4 Starline Rhythm Boys: Red's Place (Cow Island) \*BL/\*JF/\*SH
- 5 Betty LaVette: The Scene Of The Crime (Anti-) \*BB/\*CK/\*DF
- 6 Robert Plant & Alison Krauss: Raising Sand  
(Rounder) \*CR/\*MA/\*N&T/\*RL
- 7 Chip Taylor & Carrie Rodriguez: Live From The Ruhr Triennele  
(Train Wreck) \*JM/\*KC/\*TJ
- 8 Red Stick Ramblers: Made In The Shade (Sugar Hill) \*BF/\*MJ
- 9 Roger Wallace: It's About Time (Natchez Street) \*BR/\*DD
- 10 Mary Gauthier: Between Daylight & Dusk (Lost Highway) \*GM
- 11 Levon Helm: Dirt Farmer (Vanguard) \*RC
- 12 The Sadies: New Seasons (Yep Roc) \*RV/\*TM
- 13 VA: Goin' Home: A Tribute to Fats Domino (Vanguard) \*B&C/\*BK
- 14= Deadstring Brothers: Silver Mountain (Bloodshot) \*MM  
Mark Jungers & The Whistling Mules: Silos And Smokestacks  
(American Rural) \*DA
- 15 Blue Rodeo: Small Miracles (WEA) \*TT
- 16= Terri Hendrix: The Spiritual Kind (Wilory) \*MN  
Rod Picott : Summerbirds (Welding Rod) \*CF/\*HT
- 17= Moot Davis: Already Moved On (Little Dog) \*KF  
Hacienda Brothers: Music For Ranch & Town (self) \*MT
- 18= Sam Baker: Pretty World (self) \*SB  
Lyle Lovett & His Large Band: It's Not Big, It's Large  
(Lost Highway) \*GF
- 19 Pieta Brown: Remember The Sun (One Little Indian) \*JP
- 20= Cornell Hurd Band: Beyond The Purple Hills (Behemoth)  
Kevin Deal: Roll (Blind Nello)  
Toni Price: Talk Memphis (Antone's) \*3RC  
Max Stalling: Topaz City (Blind Nello) \*OO
- 21= VA: Song Of America (Thirty Tigers)  
VA: Sowing The Seeds (Appleseed) \*DJ  
Walt Wilkins & The Mystiqueros: Diamonds In The Sun  
(Palo Duro) \*MP
- Yarn (self) \*DS
- 22= Tommy Alverson: Country To The Bone (Palo Duro)  
Merle Haggard: The Bluegrass Sessions (MCM)  
Kane Welch Kaplin (Compass)  
Eric Taylor: Hollywood Pocketknife (Blue Ruby) \*MF
- 23= John Fogerty: Revival (Fantasy)  
Malcolm Holcombe: Wager (Echo Mountain) \*TPR  
Billy Joe Shaver: Live At The Bluebird (Sugar Hill)  
Duncan Earl Walters: Guardian (self) \*RE
- 24= Jason Arnold & The Stepsiders: With Friends Like These (self) \*LB  
Peter Case: Let Us Now Praise Sleepy John (Yep Roc)  
Amy LaVere: Anchors & Anvils (Archer) \*MDT  
Scott Link: Coming Around (Sad Bird) \*KD  
David Olney: One Tough Town (Red Parlor) \*BP  
The Rizzales: Radio Country (Willyboy) \*FS  
Teddy Thompson: Up Front And Down Low (Universal) \*BS



**Waterloo**  
Compact Discs  
Records • Video

10-11 Mon-Sat 12-11 Sun  
600-A North Lamar Austin, TX 78703  
www.waterloorecords.com  
(512)474.2500

WHERE MUSIC STILL MATTERS

\*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs.  
More information can be found at <http://tcmradio.com/far/>

## BUTCH HANCOCK

### U-HAUL OF ART

So I got a postcard from Butch in early October asking me to tell anybody I know in or around New York City about an exhibition of his photographs and drawings that would open there on the 18th. Should you happen to be in NYC this month, the show runs until December 1st at Cue Art Foundation, 511 W 25th St.

Through the magic of email, I was able to alert some people not just to the exhibition but, more specifically, to the October 19th performance at the gallery by Butch and Terry Allen, who curated it (in his postcard, Butch observed "That's what friends are for, to get you into trouble you're too chicken to get into yourself"). Turned out that one 3CM subscriber lives just two blocks away from the gallery, but my heads-up was the first he'd heard about the event. I added a request for reviews and got this from longtime subscriber Stephen Buschel, one of the five people I managed, long distance, to add to the audience. **JC**

I made it down to this and, as you might expect, it was a great night—reminiscent of the old days in the back room of the 4th & Brazos version of Lubbock or Leave It. I almost expected to see Jesse or Slim or Michael Ventura pop out. As requested, here's a review.

Surrounded by an attractive and beautifully displayed array of Renaissance man Butch Hancock's photography and phantasmagorical pen and ink images, several hundred downtown New York art types were transported from Chelsea to West Texas via a powerful multi-media performance emceed in inimitable fashion by the artist himself on harmonica and acoustic Gibson guitar, with welcome assistance from exhibit curator Terry Allen on electric keyboard and his son Bukka Allen on accordion.

The performance opened with the lights turned down, and the musicians performing in front of a series of short films shot by Butch from the window of a moving vehicle. The first of these depicted a ride from Clarendon to Claude, TX; the second the ride between Clarendon and Lubbock. The illustration of movement through the vast open landscape provided the perfect backdrop for Hancock's lonely, harmonica-drenched reading of Bruce Springsteen's *Racing In The Streets*, an interpretation which was greeted warmly by The Boss' hometown crowd. This was followed by an equally appropriate romp by Allen through his classic *Amarillo Highway*, a song he reminded everyone that Robert Earl Keen did *not* write. With West Texas imagery continuing to flash behind them, Butch did justice to his early anthem *Dryland Farm* (the 'two faced President' verse eliciting a predictably enthusiastic response), before Terry tore apart the gallery by conjuring a howling, apocalyptic dust storm with the high pressure zone of his keyboard meeting the low pressure zone of Bukka's accordion on *The Lubbock Tornado*.

As everyone regained their composure and the house lights came back up, Butch treated the audience to a brand new composition entitled *Danglin' Diamond*, a beautiful meditation on time and movement. Crowd pleasing versions of standards from the Hancock/Allen catalogues followed — *Wilderness Of This World* (Terry), *Just A Wave* (Butch), *The Beautiful Waitress* (Terry), and *Split & Slide* (Butch), the latter put forth with a warning that significant progress has been made this summer on 'Split & Slide III,' Butch claiming that it currently stands at approximately 23 minutes. He then told a charming story of his drive from Terlingua to Manhattan in a U-Haul conveying the bulk of the works forming the basis of this exhibition with one song playing on a continuous loop in his head, as his curator intoned the recitation that began the penultimate song and spiritual high point of the evening, Allen's master farce *Truckload of Art*. The notion of what the critics had cheered lying shattered and queered and left burning on the side of the road had the serious downtown art crowd laughing uproariously.

After a perfunctory *Bluebird*, the 80 minute performance was over, and the artists took their well-deserved bows and mingled with their New York admirers.

**Stephen Buschel**

SPONSOR  
**FARM**  
Friends of  
American  
Roots Music

You can afford a Bill Groll Signature Site

Special Low Rates for Musicians  
and Small Businesses

Services Include: Site Design, Hosting,  
Domain Names, Video Streaming,  
CD Artwork, Ads, Photos, & Posters

**austin78704**  
web & graphics design

For more information & free consultation:  
[www.austin78704.com](http://www.austin78704.com) - 512 442-8953

GRAPHICS FOR  
**Web**  
& print



TMRU BESTSELLER! BEAVER NELSON "EXCITING OPPORTUNITY"

# TEXASMUSIC ROUND-UP

THE TEXAS MUSIC DISCOUNT WAREHOUSE Buy 5 CDs and get \$3 off retail each!!!

new from

## THE GEEZINSLAWS!!!

**ARCHIVAL REVIVAL 1966-1969**  
(4 CD Box Set)  
Four classic Geezinslaw Brothers  
1960s LPs packaged in an  
attractive 4 CD box set

**THE ECLECTIC HORSEMEN**  
with special guests  
**WILLIE NELSON**  
**KELLY WILLIS**  
**KINKY FRIEDMAN**

**GEEZINSLAW CHRISTMAS DOUBLE**  
CD single features "Lighten Up It's Christmas"  
and "Santa Claus Is Back In Town"  
The perfect gift!!! Only \$4!!!

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

Jeff Talmadge

**True**

NEW FROM JEFF TALMADGE  
At Least That Much Was True  
"[The lyrics] are predictably strong...The  
songs are thematically pure." -Buddy Mag.  
"...solid and credible from beginning to  
end...[A] particularly warm and pleasing  
album." -Rootstime  
Produced by Bradley Kopp, featuring Lloyd  
Maines, Richard Bowden, Chip Dolan,  
Leon Medica and John Gardner.  
[www.jefftalmadge.com](http://www.jefftalmadge.com)

Sign up for the Round-Up Newsletter  
and you'll be registered to win  
2 Two-Day Passes to the  
BIG STATE FESTIVAL!!!

**THE ROUND-UP TOP 5**

- Adam Hood - Different Groove
- Beaver Nelson - Exciting Opportunity
- Kelly Wilks - Translated From Love
- Bruce Robison - I Came From San Antonio
- Guy Forsyth - Unrepentant Schizophrenic Americana

Part retrospective, part love letter to his varied influences, Guy Forsyth's new double live CD, "Unrepentant Schizophrenic Americana" is being hailed by many as the definitive Guy Forsyth live album, an exhilarating snapshot taken at a head turn of one of Texas' most accomplished musicians and showmen. "Very possibly the ultimate Guy Forsyth album. 4 stars." - Joe Gross, Austin American Statesman

**GUY FORSYTH**  
**UNREPENTANT SCHIZOPHRENIC AMERICANA**  
2 LIVE CDs

## order online at [texasmusicroundup.com](http://texasmusicroundup.com)



### Full Service CDs & DVDs

For a FREE quote: call 512.480.0765 or email [kellie@anyandallmedia.com](mailto:kellie@anyandallmedia.com)

fast turnaround  
low prices  
graphic design

3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100

# LARRY LANGE

and his LONELY KNIGHTS



Some people call it Swamp Pop, others call it Gulf Coast Soul. Larry Lange calls it "A Particular Slice of Americana - The San Antonio, Texas - Lafayette, Louisiana Axis." Extremely danceable late 50's early 60's regional hits shared between the musicians along US Highway 90, east and west.

"They're playing my record collection."

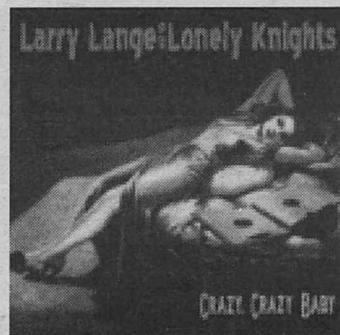
Michael Corcoran  
AMERICAN-STATESMAN STAFF

"This is simply the best new band in Austin - well, it's hard to say "new" since these guys have been around for many years - but, they are the Best!"

Clifford Antone  
ANTONES NIGHTCLUB

"Don't forget your dancing shoes."

Jim Beal  
SAN ANTONIO EXPRESS-NEWS



BUY THE NEW  
RECORD  
AT  
cdbaby.com and  
Cheapo Disc  
Austin, Texas

get more info at  
[www.larrylange.com](http://www.larrylange.com)

## T TEX EDWARDS & OUT ON PAROLE PARDON ME, I'VE GOT SOMEONE TO KILL T TEX EDWARDS & THE SWINGING KORNFLAKE KILLERS UP AGAINST THE FLOOR

(Saustex \*\*\*\*\*/Honey \*\*\*\*.5)

Back when Don McLeese was Music Editor of the *Austin American-Statesman*, he once accused me, as a typical European, of only liking unpolished music, which I pretty much accepted, indeed took as a compliment. However, there was a time in the late 80s/early 90s when many Austinites seemed to have a taste for raw meat, turning out in fair numbers for Tex Thomas & The Danglin' Wranglers at Hut's, Calvin Russell & The Characters at Poodie's Red River Saloon and T Tex Edwards & Out On Parole at The Continental Club. I wouldn't want to live on the fractional difference between the ragged ferocity of their performances back then, punks were pussies compared to these guys. The reissue of **Pardon Me** features a bonus, Howard Crockett's *Last Will & Testimony (Of A Drinkin' Man)*, which fits in well with the original collection of very (very) twisted songs, mostly country and mostly concerned with murder, culled from drummer Mike Buck's legendary record collection; Wynn Stewart's *I'm Gonna Kill You*, Rudi Protrudi's *LSD Made A Wreck Out Of Me*, Johnny Paycheck's title track, Leon Payne's *Psycho*, cult Oklahoma weirdo Rev Otis Moon's *You Ain't Gonna Live To Love Saturday Night Again*, Johnny Legend's *Smitty* (about serial killer Chuck Schmid), Porter Wagoner's *The Cold Hard Facts Of Life* and *The Rubber Room*, Eddie Noack's *Dolores*, The Travelin' Texans' *Beatin' On The Bars*, Bugs' *Strangler In The Night* and Leon Bass' *Country Hixes*. This is a set list that demands a certain amount of bad attitude, I mean, can you imagine Don Walser singing any of these? While I wouldn't go as far as describing Edwards, tellingly from Fort Worth rather than Austin, as the kind of man who, like Paycheck, *looks* like he'd shoot you in a bar, he's for sure edgy enough to carry this stuff. Rather oddly, I came across two reviews of the original release (Sympathy For The Record Industry, 1989), one of which complained that Edwards played it for laughs, the other that it was too serious. Personally, I'd split the difference and say he, with Buck, Joe Dickens, Marty Muse, JJ Barrera, John Reed and Howard Kalish, gets it just about right.

The more rockabilly-ish **Up Against The Floor** is a relaunch, Saustex having acquired the stock of the original 1998 release, on the ineffectual Dallas-based Honey, and, while not live, is a fairly faithful souvenir of Edwards' raucous 90s act, again ripe with attitude. Some of the material is original, usually involving guitarist Tom Battles, interspersed with covers of Wanda Jackson's *Funnel Of Love*, Hank Thompson's *One Helluva Weekend*, Conway Twitty's *Lonely Blue Boy*, Lefty Frizzell's *How Far Down Can I Go?*, Lloyd McCollough's *Gonna Love My Baby Now*, Gary Stewart's *Whiskey Trip*, David Bowie's *Black Country Rock* and Floyd Cramer's *Last Date*. **JC**

## KATHLEEN HUDSON WOMEN IN TEXAS MUSIC; STORIES AND SONGS

(University of Texas Press, softcover \*\*\*\*\*)

Hudson, director of the Texas Heritage Music Foundation at Schreiner University, Kerrville, interviewed 39 female Texas musicians and, as with her **Telling Stories, Writing Songs; An Album Of Texas Songwriters** (UT Press, 2001), she opens herself up to a lot of second-guessing. Why this woman and not that one? I have to say that my own 39 priorities, while often overlapping Hudson's, would, starting with Jo Carol Pierce as the definitive opener, be rather different, and there are a few of her interviewees, most obviously Pauline Reese and Lee Ann Womack, who wouldn't make my cut until about Volume 5, if then. However, the bottom line is that she did the work and wrote the book. The interviews vary considerably, some are quite brief, usually when Hudson was seizing a window of opportunity, others very extensive, with follow-ups. Some of the interviewees, notably Terri Hendrix and Barb Donovan, really open up, others are rather obviously reading from their script and don't give much away. As a general thing, I dislike and don't employ the Q&A format, but, as Ken 'Dr Iguana' Burke pointed out when we discussed it recently, there are contexts in which you want to intervene as little as possible between the speaker and the reader, and Hudson's woman-to-woman chats definitely fall into this category. While she's not a hardball interviewer, her empathy, if at times somewhat New Age-y, is manifest and, more often than not, she gets interesting and revealing results. The running sub-text of the book is that, even now, women are still second-class citizens in Texas music—as Hudson points out in her introduction, if you scour the lineups of the state's many festivals, you'll rarely find a woman's name. From many year's observation, I would add the corollary that, even in 'progressive' Austin, it's far harder for a woman, even a Martí Brom, to keep a band together. **JC**

**Real good music.**



**Tha muse meant ~ Hundred year Flood ~ Joe West  
Nathan Moore ~ Goshen ~ Surprise me Mr Davis  
Boris McCutcheon & the Saltlicks ~ Taarka  
Bill Hearne's Roadhouse Revue ~ Furnace Mountain**

**SSSSSSSSShhhhhhh !      keep it like a secret !**

## LISA O'KANE • IT DON'T HURT

(New Light Entertainment \*\*\*\*\*)

Bill Malone once remarked that you used to be able to tell who was going to sing a country song just from the steel, fiddle or guitar intro, but session musicians put an end to that. At the time, he didn't anticipate that it would get even worse, that even when the singer came in, you still didn't who it was, because they all sound alike. You'd get no points for recognizing Albert Lee's peerless guitar work on the opening *Ain't Done Nothin'*, fabulous even by Albert Lee standards, but if you couldn't put a name to the singer, you'd be listening for the 'you just heard' announcement because you'd really want to know. While I firmly believe that all albums should carry Surgeon General style warnings, 'This recording was enhanced by ProTools, pitch correction, click tracks and other machinations of the Great Satan,' with Lisa O'Kane you just know you're hearing the real, unadulterated thing. Though her sensational soprano alone carried her debut, **Am I Too Blue** (Raisin' Kane, 2001), which was almost entirely covers, though, in her case, interpretations would be more accurate, and its follow-up, **Peace Of Mind** (Raisin' Kane, 2004), which was flawed by too many of Mark Fosson's weak originals, this time, poised somewhere between country and Americana, she's lined everything up just right. Her eleven songs of loving, losing and getting out from under, include several well-chosen covers, such as John Prine's *Speed Of The Sound Of Loneliness*, Kenny Edward's *Misery And Happiness* and Debra Davis' *Uninvited Guests*, but her three originals stand up well against them, plus she has some excellent backing musicians and flawless production by Edward Tree. For me, O'Kane personifies the cliché 'I could listen to her sing the phonebook,' but how much better to hear that wonderful voice wrapping itself round worthwhile songs. **JC**

## DEANA CARTER • THE CHAIN

(Vanguard \*)

Next time you're in a record store, check this one out. I'm not sure which track would be the most—what's the word I want?—How about representative, that's pretty neutral. Actually, any of them will make the same point, that this is so unspeakably awful mere words are inadequate to describe the horror, and all that's left is to try and work out which of the 12 songs, unified by the fact that Deana's father, session guitarist Fred Carter Jr, played on earlier, often the original, recordings, are the least abominable. Carter's problem is that there are definitive versions, by performers way out of her league of all most all of them, and some should never be attempted by anybody ever again. You'd think 'Don't cover Roy Orbison' would be an early lesson in Recording 101, but she opens with a stunningly hopeless version of *Crying*, going on to a duet of *Help Me Make It Through The Night* with Kris Kristofferson, on which he doesn't even pretend to sing. Then comes a duet with Dolly Parton of the treacly as ever *Love Is Like A Butterfly*, followed by *The Boxer*, on which Paul Simon plays guitar and his son Harper sings (for want of a better word). It's really only six minutes long, but halfway through, you'll think you've died and gone to hell, and there's no relief in sight as it's followed by ghastly what was she thinking attempts at Dylan's *Lay Lady Lay* and Robbie Robertson's *The Weight*. Minimal production and the presence of Jessi Colter to some extent redeem *I'm Not Lisa*, one of the high, or at any rate least low, spots on the album, but it's followed by an unlistenable *Swinging*, with John Anderson, and a slow tempo, kinda psychedelic reading of *On The Road Again*, with Willie 'The Tart' Nelson. The best you can say for Waylon Jennings' *Good Hearted Woman* is that his son Shooter walks away with Best Duet Partner, like that's hard, you just wish it was him doing it without Carter. Words absolutely fail me when it comes to Dickey Lee's *She Still Thinks I Still Care*. One thing's for sure, George Jones, who sounds like he phoned in his part, obviously doesn't care anymore. Whether it's context or simply knowing that the end is mercifully in sight, Neal Young's *Old Man* doesn't sound all that bad. Conclusively demonstrating the truth of the 3CM Music Dictionary definition of ambitious (= overambitious), this is so wretched that I confidently expect to see it nominated as an Americana Music Association Album of the Year next time round. God, the things I do for you people. **JC**



Since 1987  
Celebrating 20 Years  
Buy-Sell-Trade  
2928 Guadalupe  
Austin, Tx. 78705  
(512) 322-0660

LPs-CDs-45s-78s-Posters-Mags  
Blues-Jazz-Rock-R&B-Texas-Zydeco-Country  
[www.antonesrecordshop.com](http://www.antonesrecordshop.com)

## THE BLUE LINE RIDERS

### TIM CARROLL • THE DEVIL IS A BUSY MAN

(self \*\*\*\*\*/self \*\*\*\*\*)

Just after I wrote last month's Porter Hall TN/Rizdales review, which referenced Chicago's J-200 as an example of a band that got it right (giving all the songs, no matter who wrote them, to someone who could sing them), FARster Tom Jackson, host of *Somebody Else's Troubles*, WLWU, Chicago, IL, sent me my first Renée Giron sighting in five years when he made this his September Album of the Month, even though, as he noted, it didn't have nearly enough of Giron on it. I'm pretty sure, there being very few flies on him, that of the 13 tracks, the ones Tom's playing are Curley Williams' *When You're Tired Of Breaking Other's Hearts*, Willie Nelson's *Darkness On the Face Of The Earth*, Johnny Paycheck's *Drinkin' And Drivin'*, Cowboy Jack Clement's *Heartbreak TN* and Wanda Jackson's *Kickin' Our Hearts Around*, ie the five Giron sings. Named for a Chicago El branch, the band is, as you may have guessed, a little short on originals and, judging by the sound quality, also money, but for some reason they seem to think they have three vocalists when they actually only have one, though Kristen Lehner, who gets seven songs, might well sound just fine in another, Giron-free, context. J-200's **Trip From Grace** (Loose Booty, 2002), featuring Suzanne Ecklund's fabulous harmonies alongside Giron's gorgeous, supple and expressive voice, is still her finest moment, but if you can't track down a copy, this'll have to do. Giron tells me the band's come a long way since cutting this and needs to make another album, let's hope they don't continue to underutilize their main asset.

♦ Giron and Jacque Judy contributed several excellent songs to **Trip From Grace**, but the album's standout was Tim Carroll's *Good Cry* and, coincidentally, along comes Carroll's first album in the five years. Carroll's arc, from playing rhythm guitar with Bloomington, IN, 70s proto-punk band The Gizmos, whose first EP was *Muff Divin' (In Wilkie South)*, to playing lead guitar at the Grand Ole Opry behind his wife Elizabeth Cook is rather more extreme than the usual run of punk to country transitions, but also one of the most successful and best integrated. His enthusiasm for effects pedals could be irritating if it wasn't for his punkish and infectious delight in creating rock & roll sounds that counterpoint his 13 nonchalant, conversational and intelligent songs, most notably *No Escape From Love*, which are more likely to be covered by the likes of John Prine than any Nashville star. **JC**

## JEFF GRIFFITH

### IF IT AIN'T ONE THING IT'S ANOTHER

(Arrowhead \*\*\*)

George Jones comes to mind, for two rather different reasons. The first is that Griffith is a truly magnificent honky tonk singer very much in Jones' pre-Epic Hard Country tradition. The other is that Jones epitomized the standard Nashville country album—the last hit single and a bunch of filler. Griffith's debut isn't really comparable to Jones' 70s and 80s LPs, for one thing, he's never had a hit of any kind, but while his bio claims that he and Joe Stampley, who produced the album, listened to "hundreds of songs" in preparation, mysteriously eight of the 11 they ended up cutting were written by Stampley, and/or his brother and/or one of their cowriting colleagues. This leaves Griffith with Wayne Carson's *Drinkin' Thing*, which stands comparison with Gary Stewart's version (and you just can't say any fairer than that), Dean Dillon's *Holed Up In Some Honky Tonk* and Whitey Shafer & Doodle Owens' *It Was Always So Easy (To Find An Unhappy Woman)* for material worthy of his voice. This isn't to say that he doesn't do all he can for the other songs, but, as with Jones' filler, innate turkeyness is hard to disguise. Apparently Tony Stampley's *Fishin' Forever* is an audience favorite, which tells me that Griffith, who once played in Houston cover bands but promised himself he'd live the straight life until all his children graduated, is playing places with very undemanding crowds. Though he's the definitive 70s Countryopolitan has-been, I have no quarrel with Stampley's production, but I wish he'd been big enough to resist lumbering Griffith with so many homegrown clunkers. **JC**

## HONKY TONK MUSIC? WE'VE GOT IT!

REAL COUNTRY, TEXAS SWING, COWBOY  
SHUFFLES ON HARD TO FIND INDIES

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

secure online ordering, fast worldwide shipping  
dealer inquiries 903-664-3741

Catalogue: 2334 CR 2265, Telephone TX 75488  
[info@honkytonkin.com](mailto:info@honkytonkin.com)



## AMELIA'S IS MOVING!

closing mid-November,  
reopening Dec 1st, 2007

at

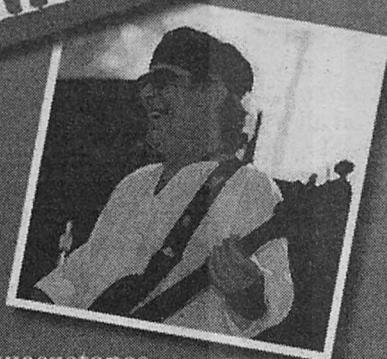
2213 S 1st, Austin, TX 78704

We're moving into where Happiness is,  
and they are moving right out my backdoor.  
Come by and help us celebrate our new digs!

512/442-4446

## TRIBUTE FOR WASH HAMILTON

Please come and help us make it a  
great day, join us for a Silent Auction  
and hear some of the best musicians  
in Austin make music!



Ponty Bone & The Squeezetones

Texana Dames

Shelley King

Zeke Jarmon & Friends

Boomer Norman

Mandy Mercier

Jane Bond

Ernie Durawa w/Los Jazz Vatos

Sunset Valley Boys

**\$10 Cover Charge**  
All proceeds to  
defer medical expenses.

MASTER OF CEREMONIES: VIC ODIN

Where:  
Jovita's Mexican Restaurant  
1619 South First Street  
Austin, TX 78704

When:  
Sunday, November 18th, 2007  
Starts: 1 pm til 10 pm

For more information or to donate call 512-445-6940

New CD coming February 2008

## Jim Stringer & The AM Band

www.AustinMusicBand.com

### November 2007

Thu Nov 1 - Ginny's Little Longhorn (9-1)

Tue Nov 6 - Jovita's (8-10)

(with Alan Barnette & Mitzi Henry)

Thu Nov 8 - Ginny's Little Longhorn (9-1)

Fri Nov 9 - K-Oaks, Lago Vista, TX

Thu Nov 15 - Ginny's Little Longhorn (9-1)

Tue Nov 20 - Jovitas (8-10)

(special guest, Roger Wallace)

Thu Nov 22 - Ginny's Little Longhorn (9-1)

(Thanksgiving Special!!!)

Fri Nov 23 - Flipnotics Triangle (8-10)

Thu Nov 29 - Patsy's Cowgirl Cafe (8-10)

photos by Dana Lynne Stringer



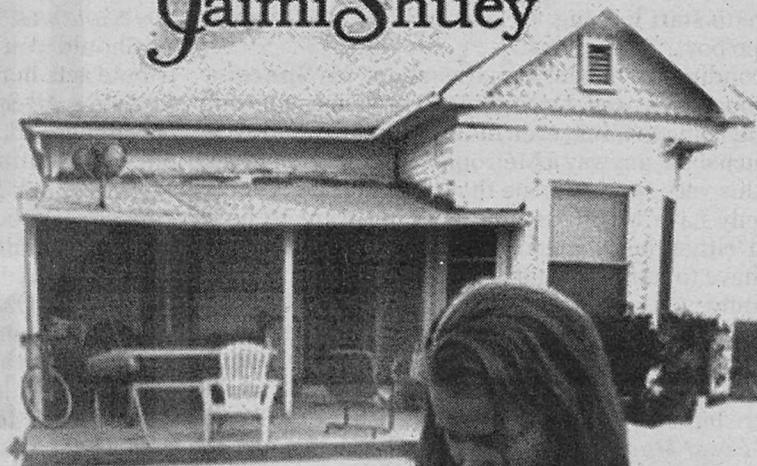
A PLACE FOR GOOD TEXAS MUSIC

the music room  
a u s t i n t e x a s

info@musicroom.org

www.musicroom.org

## Jaimi Shuey



wrong  
girl

BORONDA  
RECORDS

PRODUCED BY  
CHARLIE McGOVERN  
www.borondarecords.com

# JOHN THE REVEALATOR

One should, of course, always do these things right away. In last month's (re)review of **SouthSideGuitar**, I mentioned **Jesse Taylor's** solo albums, using the 1998 CD release date of **Last Night** as a placeholder for the original LP release date (1988), but never got round to fixing it. I have to admit a huge preference for the LP as my credit for the liner notes got accidentally left off the CD.

◆ Ohio subscriber Hal Davis was the first to point out that, in last month's editorial screed, I screwed up one of the most famous quotes of the **2nd Indo-Chinese War**, attributed to an anonymous Army major by AP correspondent Peter Arnett: "It became necessary to destroy the town to save it." The town in question was Ben Tre not Hué. Not that it has anything to do with music, but I still recall, I think in late 1967, maybe early 1968, anyway long before the fall of Saigon, watching a Swedish TV interview of Vo Nguyen Giap, who, when asked for his response to American 'propaganda' about NVA and VC casualties, conceded that they probably were around the million mark. At that moment, I knew the US had already lost the war, which meant I could get stoned and listen to Jimi Hendrix instead of going on protest marches. Oh, guess it does have something to do with music after all.

◆ Forget to mention last month that I will, once again, be offering the **2008 NotSXSW Calendar** by email, to be sent out late February/early March. Let me know if you'd like to be added to the group.

◆ Small World Dept: while **Townes Van Zandt's** beloved Grand Tetons are a rather tenuous link with coverguy **Michael Hurwitz**, who lives just outside Grand Teton National Park, rather more substantial is that one of the bassplayers Hurwitz uses on his albums is **Jerry Linn**, who once toured with Townes.

◆ Footnoting this month's editorial, Jim Stringer, who's been running a very successful country jam there, tells me that yet another Austin club, **Brentwood Tavern**, is closing down, adding that the new owner wants a place to display 'healing crystals.' Sure ain't the Burnett Road I knew when Henry's was just down the road. However, way over on the other side of town, a message of hope is posted on the website of Curtis Clarke's **Evangeline Cafe**: "Old Austin didn't die... It just moved south." Well, guess that's where we're going to have to start looking. At least we'll be able to get a great po'boy.

◆ Seconding my recent remarks about **MySpace**, a talent booker in, well, I was going to keep his name out of it but, come to think, even his location might provide too much data, anyway a Metroplex not a million miles from this very spot, tells me that he longer books acts that only have MySpace sites. "I don't want to be a 'friend' either, just want something professional that I don't have to jump through hoops for."

◆ Should you ever happen to be in the vicinity of Stephenville, TX, between Dallas and Abilene, make sure to tune in to **KEQX 89.7 Hard Country**. When I went to see Mary Cutrufello at Casbeers, who should be there but **Joe X Horn**, founding father of KSYM's **Third Coast Music Network**, and the lovely Brenda X, in town to celebrate their 30th wedding anniversary. The Horns moved to Dublin, TX, some three years ago for family reasons and when a local radio station needed someone with experience to run their noncommercial frequency, there, by God, was Joe Horn. It's rather specialized, but, from the CDRs Joe laid on me, if I had to specialize, this would be the way I'd love to go.

◆ We were, of course, planning to watch the ABC special **Elvis: Viva Las Vegas**, because who could resist a magical two hours of Toby Keith, 50 Cent, Beyoncé, Celine Dion, Faith Hill, Norah Jones, Miranda Lambert, Paul McCartney and Willie Nelson

performing The King's Vegas classics. Then I realized we were flat out of Percodan, which pretty much put the dampers on that idea, so we watched **Animal Cops: Houston** instead. However, Mike 'Man of Steel' Trynosky, of **Not Exactly Nashville**, WCNI, New London, CT, did sit through it, and reports that in response to being asked how she'd been influenced by Elvis, **No Depression** cover girl **Miranda Lambert**, who performed **Jailhouse Rock**, said "I'm too young to have been affected by him." Sometimes it's just too easy. DL thinks I should give Lambert points for honesty, but I rate remarks like this (Clint Black's "I don't feel a real connection to people like Bob Wills, I never really gave those older guys any thought" comes to mind) as sheer stupidity. Even if, in fact especially if, it's true, you just come across as a moron saying it. Anecdotally, a TSU grad student, who went to high school with Lambert, told the guys at Sundance Records, San Marcos, that she was such a bubblehead even the cheerleaders despised her.

◆ Sundance also pointed out a wonderfully fatuous **Austin Chronicle** review, in which Doug Freeman took **Kevin Fowler** to task for being seduced by a big Nashville budget, with his music paying the price, the review of **Bring It On** concluding, "All balls and beer with no brains or heart," which, of course, is a brilliantly accurate summary of Fowler's previous four albums. The implication of Freeman's review is that those albums were better, and more honest, than the new one, but, as the Sundance guys pointed out, an expensive turd smells just as bad as a cheap one.

◆ Another recent **Austin Chronicle** item that was brought my attention was a note about the **2008 Naked Musicians Calendar**, which will, apparently, include **Dale Watson**, my informant noting, "After I saw that, I couldn't sleep for three days."

◆ Guess I'm kinda slow, because while I knew them individually, it was only the other day that I put it together that the themes for all three **CSI** shows are by **Pete Townshend**, **Who Are You?** (Las Vegas), **Won't Get Fooled Again** (Miami) and **Baba O'Riley** (New York). As **CSI** shows seem to be on all the time, Pete must be getting some very nice checks from CBS, and I'm sure he's open to new franchises (**CSI: Waxahachie?**). Pure trivia: the working title for **That '70s Show** was 'Teenage Wasteland.'

◆ Should you have a hankering to catch "the best tribute acts in the country," a festival in Fort Worth is following **All Saints' Day**, and **All Souls' Day** with, on November 3rd, **All Musicians' Day**, each act on the bill representing a dead musician in the original act. There'll Back In Black (AC/DC), Swan Song (Led Zeppelin), Voodoo Blue (Stevie Ray Vaughan), Kozmic Thrills (Janis Joplin), Me & My Monkey (The Beatles), Queen For A Day (Queen), Alcoholica (Metallica), Blizzard Of Ozz (Ozzy Osbourne), The Donkey Show (Alice in Chains) and The Dead Thing (The Grateful Dead). Isn't that special? One thing that struck me about the last band is that they're remembering Jerry Garcia, Ron McKernan and three other guys of whom only Keith Godchaux's name rings even a faint bell, and then not in a good way. While I was never a Deadhead, I thought it was a bit odd that there were all these former band members who were dead, and, presumably, grateful, that I'd never heard of before, but when I looked into it, I realized that the last Dead album I listened to more than once was **Europe 72** and I knew nothing whatsoever about the personnel after that. Guess I was a fan of **Workingman's Dead** and **American Beauty** rather than the band.

◆ Another enchanted evening we missed out on, in late October, was **Garth & Friends** at Leon Springs Dance Hall, just outside San Antonio. For a mere \$26 you got

Garth Brooks, Alan Jackson, The Blues Brothers and **American Idol** also-ran Haley Scarnato. Well, not quite, what you'd have got was impersonators of Brooks, Jackson and Dan Ackroyd & John Belushi, with Scarnato impersonating someone with talent. To his credit, Brooks was amazed to learn, when he met his doppelganger, that anyone could make a living impersonating him.

◆ This is going to have to be interactive because if I reproduced the cover of **Burgandy Brown's** debut album, of which I could only find lo-res versions, in black & white, the full impact would be lost. Anyway, go online and do a search for this sucker. One look tells you that this is something you never, ever want to hear. I see at least five separate repellant signifiers, not including the banal title, **Lucky 13**, which, by my count, has already been used at least 19 times before, and students of semeiotics might well come up with others.

◆ My all-time favorite joke comes from the old Soviet Union; One collective farm manager runs into another and says "So, Ivan Ivanovitch, how are things at The Great Red October Collective?" The other shrugs and says, "Well, you know, Gregor Gregorovitch, average." "What do you mean, average?" "Worse than last year but not as bad as next year." The universal truth implicit in this gallows humor is borne out by everything from elections to Grammy awards, and a truly classic instance of its iron workings comes in the form of CMT's announcement of an upcoming new reality show, **Gone Country**. The contestants will include Dee Snider of Twisted Sister, Brian Wilson's daughter Carnie, Maureen McCormick (Marcia from **The Brady Bunch**) and, wait for it, none other than the King of New Jack Swing, **Bobby Brown**. This is kind of a new development. We're used to country being a fallback for failed pop and rock acts, but **R&B? Guess Brown**, having been busted more times than you and I have had hot dinners, must be really desperate, but then just getting on any television show at all is a big deal for such a dismal bunch. The icing on this gruesome cake is that the judge, who'll decide which contestant gets to play a concert, is John Rich of Big & Rich.

◆ Carnie Wilson reminds me of yet another Sundance moment. While we were dissing a certain Austin musician, Mark quoted British music writer Nick Kent's line about **Brian Wilson**, "A genius musician but an amateur human being."

## † DALE HOUSTON

Last month, reviewing Larry Lange & The Lonely Knights, I mentioned that only a handful of Swamp Pop singles broke out of the genre's regional base. Of those, the biggest national hit was Dale & Grace's quintessential reading of Don & Dewey's **I'm Leaving It Up To You**, which made #1 in 1963 and sold over seven million copies. The duo also charted, at #8, with 1964's **Stop And Think It Over**, but disbanded in 1965. Both Dale Houston and Grace Broussard carried on with other partners as 'Dale & Grace,' but with little success (Broussard is currently co-owner, with a man called Jimmy Jordan, of The Dale & Grace Ministries). Born in Seminary, MS, April 23rd, 1940, Robert Dale Houston died on September 27th, 2007, of congestive heart failure.

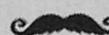
◆ An odd little story I turned up on the net is that in the autumn of 1963, Houston and Broussard were on tour with Dick Clark's Caravan of Stars. On November 22nd, the Caravan was in Dallas, TX, and Dale & Grace, along with fellow Caravaners Brian Hyland and Bobby Vee went out to wave to **President John F Kennedy** and heard the shots when, two blocks away, he was assassinated by... well, let's not get into that. That same week **I'm Leaving It Up To You** reached #1 in the charts.



8106 BRODIE LN  
Austin  
512/282-2586  
Southern Louisiana  
Cajun Style Cafe  
PoBoys, Gumbo,  
Etouffe & More!

### NOVEMBER LIVE MUSIC SCHEDULE

Every Monday x 3rd, 6.30 Charles Thibodeaux	14th, Ghosts & Sparrows, 7pm
Every Tuesday x 27th Brennen Leigh, 6pm Kevin Gallagher, 8pm	15th, George Ensle, 7pm
1st, Liz Morphis, 7pm	16th, Edge City w/Betty Elders, Marvin Dykhuis & Matt Harlan
2nd, Larry Lange & The Lonely Knights, 10pm	21st, David Halley, 7pm
3rd, Sunset Valley Boys, 3pm	22nd, Closed for Thanksgiving
7th, Cowboy Johnson, 6pm	23rd, Redd Volkaert, 10p,m
9th, Freddie Steady 5, 10pm	27th, Gene Taylor, 6.30pm
	28th, Julieann Banks
	29th, Craig Toungate
	30th,, Greezy Wheels,10pm

 Let The Good Times Roll!



**Figment Studios**

WWW.FIGMENTSTUDIOS.COM

RECORDING YOUR IMAGINATION

FIGMENT@GRANDECOM.NET

512-419-0193



Thu 1st **PETER HIMMELMAN** Fri 2nd **JOHNETTE NAPOLITANO**  
Sat 3rd **JOHN WESLEY HARDING, GRETCHEN PETERS**  
& **MARTHA SCANLAN**

Wed 7th **DAVID WILCOX** Fri 9th **JIMMY LaFAVE** Sat 10th **Issa**  
Wed 14th **CHRIS KNIGHT** Sat 17th **TERRI HENDRIX**  
Tue 20th **ERIN McKEOWN** Thu 29th **JOHN GORKA**

[www.utexas.edu/student/txunion/ae/cactus](http://www.utexas.edu/student/txunion/ae/cactus)

*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

# Edge City

'MUSIC FOR THOSE OF US WHO NEVER JOINED UP'

**NOV 5, 49 WEST, ANNAPOLIS, MD**  
**W/DAN HAAS, DAVIS GLASER**  
**& KAREN MAL**

**NOV 8, SIPPERS CAFE, EFFINGHAM, IL**  
**NOV 9, LUPUS GENERAL STORE, LUPUS, MO**

## THIRD COAST MUSIC

### SONGWRITER SHOWCASES

**NOV 15, W/BEAVER NELSON, BILL**  
**PASSALACQUA & BRIAN KALENIC**

**AUSTIN JAVA, AUSTIN TX**  
**(12TH & N LAMAR)**

**NOV 16, W/BETTY ELDERS, MARVIN**  
**DYKHUIS & MATT HARLAN**

**EVANGELINE CAFE**  
**(8106 BRODIE LANE)**

**WWW.EDGE CITYTX.COM**

## Cow Island Music

COUNTRY, HONKY TONK, ROCKABILLY, WESTERN, SWING & ALL STOPS ALONG THE WAY

Latest Release

### THE STARLINE RHYTHM BOYS: *Red's Place*

The extraordinary follow-up to the 2002 hit, *Honky Tank Livin'*.

16 songs; 13 original compositions  
Produced by Sean Mencher

#### Includes the Hit Songs:

- \* No Gal Cooks Like Mine
- \* The Old Filling Station
- \* Drunk Tank
- \* That's Where I Went Wrong

"...by far the best new country music  
I've heard in ages..."

-Deke Dickerson



Cow Island Music | P.O. Box 51979 | Boston, MA 02205  
[www.cowislandmusic.com](http://www.cowislandmusic.com)

# 3<sup>rd</sup> COAST MUSIC

237 W Mandalay Dr, San Antonio, TX 78212  
210/820-3748 • john@3rdcoastmusic.com  
publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)

US/Canada • \$18 (1st class)/\$6 (email, PDFs)  
Elsewhere • \$30 (air mail)/\$6 (email, PDFs)

**SPONSOR**  
**FARM**  
Friends of  
American  
Roots Music

## REVIEWS CODE

\*\*\*\*\* Killer

\*\*\*\* What's not to like?

\*\*\* Can do better

\*\* Why did they bother?

\* Piss on this noise

? I don't get it

% Fraction of what you pay for

## DUDE, WHERE'S MY AUSTIN?

Six years ago, we moved to San Antonio because DL's retirement package would be based on her last few years' salary, and they pay teachers rather better down here than in the Austin area. However, she finally hit the magic number (age + years in the trenches) this summer and was out the door before you could say Jack Robinson. So now we're in the next phase of the master plan, moving back to Austin, which, naturally, is the one and only city in the entire USofA where house prices haven't tanked. Thing of it is, though, while we were gone, Austin seems to have moved, leaving no forwarding address.

I started thinking about this when Jane Clarke, who supports 3CM the hard way, by writing a check every month, told me that her Amelia's Retro-Vogue & Relics has been evicted from its home of over 18 years, on South Lamar. Now, this may not mean much to anyone uninterested in vintage clothing and accessories, but Amelia's sits next door to The Horseshoe Lounge, famed in song and story since 1965, which has the same new owner and is equally fucked. In fact more so, as Jane already has a new, even better, location, on South First. To be honest, it's been more than ten years since I last set foot in the Horseshoe, and I'm told it's now trendy among the chic who want to go slumming but not in the kind of hardcore places where the regulars don't like each other much and really hate *Chronicle* readers, but, regardless, it's still an Austin landmark.

There are, of course, any number of more or less subtly different versions of 'Old Austin.' Mine, dating from 1988, would be scoffed at as hopelessly late in the day by people who knew the city in the 60s, 70s and early 80s, and will happily tell you it had already gone down the tubes by then, and reminisce about unforgettable nights in a score of legendary landmarks that were long gone before I arrived. Equally, though, if I were to take you on a tour of the Austin I visited, fell in love with and moved to, it would be a circuit of plaques reading 'On This Site Stood...' Chicago House, Henry's Bar & Grill, Austin Outhouse, (Gordon Fowler's) La Zona Rosa, The Black Cat Lounge, Chances, Blue Bayou/Big Mamou, Grizwald's, Hut's, Poodie's Red River Saloon, (Steve Clark era) Waterloo Ice Houses, Liberty Lunch, Steamboat, Colorado Street Cafe, Headliners East (for the rockabilly Thursdays).

To give you an idea of quite how bygone my 'Old Austin' is, back then there were at least six good reasons to go to Sixth Street! Tell that to newcomers nowadays and they won't believe you. At the same time, of course, there is an element of snobbery in any version of 'Old Austin,' whatever era it's based on, as the joke goes, How many Austin musicians does it take to change a lightbulb? 200, one to change the lightbulb and the rest to say how the great the lightbulb was in the old days. I won't say those clubs I mentioned have been replaced, some, notably Chicago House and Henry's, were, quite literally, irreplaceable, but for every joint that closes another opens, and, of course, there are some survivors.

Like the seven cities of Troy, every 'Old Austin' sits on the ruins of an even older one. The ultimate irony is that while mine is only 20 years below the surface, with several others beneath it, when I'm getting my bearings in the new landscape, I'll be travelling through what, in another 20 years time, will be somebody else's 'Old Austin.'

JC

## MICHAEL HURWITZ & THE AIMLESS DRIFTERS COWBOY FANDANGO

(Meadowlark \*\*\*\*\*)

Commercial country acts play in population centers because they need tens of thousands of people to make the show viable and venues able to hold them. Equally, noncommercial country acts play in population centers because they sustain roots venues able to draw the tens of people needed to make the gig viable. Whether or not it can be mathematically proven, my gut feeling is that there's a pretty direct correlation between arena capacity and number of roots venues in any given place. The upshot, of course is that you have to be in a city to hear any kind of country, with the corollary that country musicians have to live in or near towns because that's where the work is.

There are, naturally, exceptions to all these points—quick English lesson, in the adage 'The exception proves the rule,' the usage of 'proves' is not 'demonstrates the truth of' but 'tests,' as in the US Army's Aberdeen Proving Grounds, where ordnance is test fired to make sure it works properly. I'm sure you knew that, but it's a subtlety that seems to go by many people. Anyway, *revenons a nos moutons*, one can point to the anomaly of numerous Central Texas dance halls still hanging on in the boonies (incidentally, this phenomenon is being chronicled by Steve Dean, of *The Oaks, Manor*, for a forthcoming book—watch this space). Again, Austin has far more music venues than the Erwin Center would suggest possible, which may explain the everchanging landscape referred to in this month's editorial. Lastly, Michael Hurwitz lives in Alta, Wyoming, pop sort of 200, "they're spread out, there's no real town," and all but one of his Aimless Drifters, two of whom have been with him for 35 years, are within 20 miles. The nearest place of any size is Idaho Falls, and Laramie, Wyoming's state capital is 400 miles away.

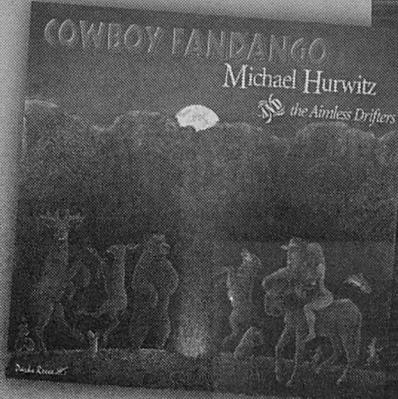
You'd think this would cramp their style a bit but in fact they play at a clip any band would envy, six, even seven nights a week—in the summer that is. Come winter, when the snow lies deep and crisp and even, "We try not to travel too far, so we only play a couple of times a week, and sometimes it's just me and the bassplayer." If you Google Alta, a certain light begins to dawn; it's 50 miles from Jackson Hole and the Grand Teton National Park, not much further from Yellowstone National Park. However, while they play for a lot of tourists, Hurwitz and his guys don't have to play covers in tourist traps, their bookings, for festivals and concerts in the park, come from the Arts Councils of Wyoming, Montana and Colorado resorts.

Now, you may be wondering how you put a band together and make a name for yourself when you live in the middle of nowhere, and the short answer is that you start someplace else, in this case, Laramie. The core of the band, singer, songwriter and guitarist Hurwitz, Tom Broderick pedal steel and Chuck McLaughlin bass, came together in the mid-70s, "It just happened that the best players around were guys I got along with," and for two years were the house band at the Cowboy Bar, famed for hundreds of miles around. "Playing 40s and 50s Western Swing and blues, five nights a week, we got tight pretty fast." Though the bar attracted a diverse crowd of hippies and cowboys, it wasn't exactly the Armadillo World Headquarters, "there were fights every night." This launched them onto a circuit of similar joints all over the West, one of which was actually called The Bucket Of Blood, some of which they still play at to this day.

On his third album, following *Bunkhouse Blues* (Meadowlark, 2003) and *Blue Coyote* (Meadowlark, 2006), Hurwitz takes up a theme he touched on in the liner notes to the Alta School Cowboy Choir's *Wyoming Mountain Home* (Meadowlark, 2005), which he organized and produced, calling it "a celebration of a fast-disappearing way of life." As a young man, Hurwitz did some cowboying, "I still ride out once in a while to help friends," but cowboys have long been in such short supply that the INS allows ranchers to recruit them from cattle countries such as Guatemala, Honduras and Argentina. At the same time, Wyoming, like Montana, is being eaten up by the super-rich, Hurwitz bitterly remarking, "The latest trend is tearing down million dollar getaway homes to build five million dollar getaway homes."

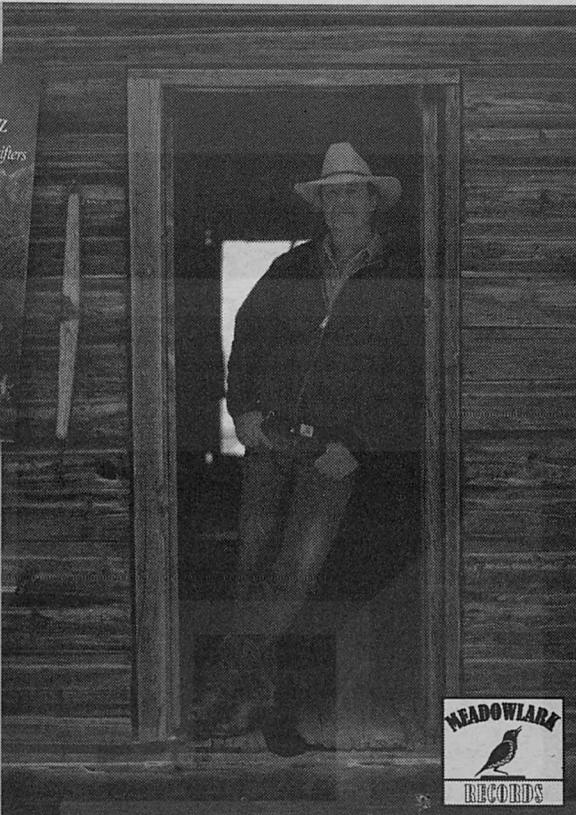
Chronicling the "fast-disappearing" Wyoming he's known and loved, the 13 songs, all original, several true stories, on *Cowboy Fandango* are more country, indeed cowboy music, than the earlier albums, which he describes as 'Prairie Blues, blending the tastes of his mother, from Mississippi, who raised him on Delta Blues, and his Wyoming father, who leaned to Western. The oddest, to the tune of *Wila Side Of Life/I'm Thinking Tonight Of My Blue Eyes*, is *Spaceships O'r Wyoming*, dedicated to Pat McGuire, who lost his wife and ranch after being abducted by aliens. Evocative titles include *Mustang Motel*, *Ghost Ranch*, *Check The Gas* (a Western lesson I learned the hard way halfway between El Paso and Fort Stockton), *Ola Green Truck* and *Rusty Old Spurs*. Though it's stylistically somewhat different from his other albums, it has one thing in common with them, it's as comfortable as an old overcoat, as natural as breathing, with zero affectation.

JC



"...a seemingly effortless delivery that goes down like a smooth, perfectly aged shot of fine scotch whiskey."

—Sing Out!



available at [www.mikehurwitz.com](http://www.mikehurwitz.com) or [www.CDbaby.com](http://www.CDbaby.com)



New from  
LITTLE PINK  
Gladly Would  
We Anchor

"Virginia's Mary Battiata sings like an angel, resembling, variously, Linda Thompson, Margo Timmins or Roseanne Cash, yet she's clearly wrestling with some devils on this, the follow-up to Little Pink's 2001's debut *Cul-de-sac Cowgirl*. The album opens innocuously enough, with the gently rolling gospel folk of 'Like A Wheel,' but within a couple of songs it turns edgy and lined with shadows. The New Orleans-flavored, swampy 'Charm Offensive' warns of a heartbreaker who's cold as ice, while in the Calexico-like noir of 'Extinction,' [her] world weariness is palpable ... Ultimately, though, Gladly Would We Anchor isn't a downer, because by peering into the darkness, Battiata is wielding the illuminating rays of hope." —Harp

"Part twang, part folk, part pop, Battiata is not the most accessible of songwriters, but she's all the more rewarding for that." —3rd Coast Music

NIGHT WORLD

Available now at [milesOfmusic.com](http://milesOfmusic.com) | [www.littlepinktheband.com](http://www.littlepinktheband.com)

WE PAY CASH FOR CD'S

**cheapo**  
discs & dvd's

open 'til midnight

Austin

recent arrivals daily

10th & Lamar  
[www.cheapotexas.com](http://www.cheapotexas.com)  
512.477.4499

CD'S & DVD'S BOUGHT & SOLD

cheapo discs

Pug Life

five \* one \* deuce

HUGE REVIEW SECTION

**BLUE SUEDE NEWS**

Big Al Downing  
Eva Eastwood  
Al Urban  
& More!

Wanda Jackson

subscribe to  
**BLUE SUEDE NEWS**  
House Organ of the Church of Rock & Roll  
We cover American Roots Music  
\$20/4 issues 1st class/\$14 bulk mail in US  
\$21 Canada/\$24 Europe/\$25 Aus/Japan  
Sample copy \$5 in US  
VISA/MC/Amex/Paypal  
[www.bluesuedenews.com](http://www.bluesuedenews.com)  
Box 25, Duvall, WA 98019

# CASBEERS

A TRADITION...

1719 Blanco, San Antonio

210/732-3511

NOVEMBER 2007

Every WEDNESDAY

Jam with Claude Morgan

& The Happy Campers

Thu 1st • Ruben V

Fri 2nd • Mark Jungers & The Whistling Mules

Sat 3rd • Julieann Banks (Barb's birthday)

Tue 4th • Doug Sahm Birthday Tribute w/The Swindles,  
True Stories, The Krayolas, Larry Lange & His Lonely Knights

Thurs 8th • Porter Davis

Fri 9th • Sisters Morales

Sat 10th • Larry Lange & His Lonely Knights

Tue 13th • Rusty Martin

Thu 15th • TBA

Fri 16th • The Drams

Sat 17th • Billy Bacon & The Forbidden Pigs

Sun 18th • Gospel Brunch

Miss Neesie & The Earfood Gospel Orchestra

Tue 20th • Open Mic with Glenn and Kim

Thur 22nd • Closed for Thanksgiving

Fri 23rd • Manny Gonzales (of The Blazers)

Sat 24th • Band Of Heathens

Tue 27th • Ruben V

Thu 29th • Michael Fracasso

Fri 30th • Classie Ballou

Sat Dec 1st • Cedryl Ballou & The Zydeco Trendsetters

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

