

# 3rd COAST MUSIC



**BLAZE FOLEY**

**#162/251 JULY 2010**



photo: Niles Fuller

## **JOHN THE REVEALATOR FREEFORM AMERICAN ROOTS**

**#131**

**ROOTS BIRTHS & DEATHS  
REVIEWS \* \* \* \* \* (or not)**

**THE BLUE SHADOWS**

**BILL KIRCHEN • JIMMY LaFAVE**

**LARRY LANGE & HIS LONELY KNIGHTS**

**festuring JOANNA RAMIREZ**

**ZOE MULFORD**

**'NONE OF THE HITS, ALL OF THE TIME'**

*I have a new record out called  
"Cry Till You Laugh."*

*Here are some upcoming shows:*

*Thursday, July 8th*

*@ Summer in the Park,  
San Marcos, TX*

*Saturday, July 10th*

*@ Red Dragon  
Listening Room,  
Baton Rouge, LA*

*Thursday, July 15th*

*@ Dan's Silverleaf,  
Denton, TX*

*Friday, July 16th*

*@ Woody Guthrie Folk Festival, Okemah, OK*

*Thursday, July 22nd*

*@ San Antonio Botanical Garden, San Antonio, TX*

*Saturday, July 24th*

*@ Phoenix Saloon, New Braunfels, TX*

*Friday, July 30th*

*@ Sons of Herman Hall, Dallas, TX*

*Saturday, July 31st*

*@ Cactus Cafe, Austin, TX*



*I have a book that ties into the themes on my new record.  
It will be available only through my website later this  
summer.*

*For information or soundcheck please visit me here:  
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*Thanks, Terri Hendrix — Live it. Play it. Write it.*

## FREEFORM AMERICAN ROOTS #131

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING JUNE 2010

### #1 STONE RIVER BOYS: LOVE ON THE DIAL

(Cow Island) \*CP/\*DF/\*MT

- 2 Blaze Foley: Sittin' By The Road (Lost Art) \*GS/\*JT/\*TG  
 3 Les Sampou: Lonesomeville (self) \*CF/\*HT/\*LMG/\*TF  
 4 Peter Case: Wig! (Yeproc) \*JM/\*JP/\*ST  
 5 Fred Eaglesmith: Cha Cha Cha (Lonesome Day) \*BB  
 6= Susan Cowsill: Lighthouse (Threadhead) \*TJ  
 Bill Kirchen: Word To The Wise (Proper American) \*RS/\*TS  
 Miss Leslie: Wrong Is What I Do Best (Zero Label)  
 \*DT/\*RT/\*SH  
 Kevin Welch: A Patch Of Blue Sky (Music Road) \*JB  
 7 Paul Thorn: Pimps And Preachers (Perpetual Motion)  
 \*MDT/\*OO/\*SC  
 8 John Prine: In Person & On Stage (Oh Boy) \*KW/\*RJ  
 9 VA: Twistable Turnable Man: A Musical Tribute To  
 The Songs Of Shel Silverstein (Sugar Hill) \*TA  
 10 Elizabeth Cook: Welder (31 Tigers) \*DG/\*RC  
 11= Cornell Hurd Band: A Bad Year For Love (Behemoth)  
 Sally Spring: Made Of Stars (Sniffinup) \*ES/\*RMT  
 12 Terri Hendrix: Cry Till You Laugh (Willory) \*AG  
 13= Tim Hus: Hockeytown (Stony Plain) \*BS/\*RA  
 Yarn: Come On In (Yarn Music) \*DS/\*MF  
 14 Si Khan: Courage (Strictly Country) \*JF  
 15= The Blue Shadows: On The Floor Of Heaven (Bumstead) \*SB  
 Jackson Browne & David Lindley: Love Is Strange  
 (Inside) \*N&T  
 VA: Broken Hearts & Broken Windows (Oh Boy) \*MB  
 16= Annita & The Starbombers: It'd Surprise You (Barn) \*BL  
 New Mystery Girl: Twist City (Ten Little Indians) \*RG  
 Ruby Dee & The Snakehandlers: Live From Austin, TX  
 (Dionysus) \*LG  
 17= The Halyards: Fortune Smiles (Cheshire) \*HA  
 The Steel Wheels: Red Wing (Shuteye) \*CS  
 18= The Black Keys: Brothers (Nonesuch) \*GM  
 J Shogren: Bird Bones And Muscle (Jahal)  
 19= Nick Curran & The Lowlifes: Reform School Girl  
 (Eclecto Groove) \*JZ  
 Alejandro Escovedo: Street Songs Of Love (Concord) \*RV  
 Merle Haggard: I Am What I Am (Vanguard)  
 Ladies Of The Canyon: Haunted Woman (Warner Canada) \*CJ  
 Ruth Moody: The Garden (Red House)  
 Willie Nelson: Country Music (Rounder) \*CR  
 The Best Of John Paul Nichols Volume 2  
 (Heart Of Texas) \*KD  
 Shinyribs: Well After Awhile (Nine Mile)  
 Stonehoney: Cedar Creek Sessions (Music Road) \*JD  
 Truckstop Honey: Homemade Haircut (self)  
 The Victor Mourning: A Handful Of Locusts (Blackwood) \*MW  
 Peter Wolf: Midnight Souvenirs (Verve)

## BILL KIRCHEN • WORD TO THE WISE JIMMY LAFAVE • FAVORITES 1992-2001

(Proper American ☼☼☼☼/Music Road ☼☼☼☼)

Kirchen and LaFave might seem like an odd couple for a doubleheader, but one thing they have in common is that they don't piss around when it's time to make records, everything they do comes with a satisfaction guaranteed sticker, even when, as with both these latest offerings, there are aspects that might well raise red flags. Kirchen's is straightforwardly billed as a 'Duets' album, by and large a very dubious format, while LaFave's selection of tracks from his 90s releases might offhand signal that he's recycling because he's run out of steam. We are, however, dealing with seasoned professionals who know what they're doing.

On almost anyone else's project, Kirchen's guest list, Commander Cody, Elvis Costello, Dan Hicks, Nick Lowe, Maria Muldaur, Paul Carrack, Chris O'Connell, Blackie Farrell and Norton Buffalo, would sound like some ten-percenter had worked his Rolodex hard, but these are all people Kirchen has toured and/or recorded with during his illustrious 40 year career, so even if they help generate some extra interest in the album, their presence is legitimate, not, as so often, a sign of desperation. Starting off solo with *Bump Wood*, an original that says any day he doesn't wake up in a coffin is a good day, Kirchen is joined by Lowe & Carrack on Merle Haggard's *Shelley's Winter Love*, which, unfortunately, was ruined for me by Don Walser, then Costello on *Man At The Bottom Of The Well*, a Kirchen original from *Raise A Ruckus* (Hightone, 1999), here one of the highlights. Every Kirchen album has included at least one Blackie Farrell song, together, riffing on a Johnny Gimble wisecrack, they cowrote *I Don't Work That Cheap* ("You can't pay me what I'm worth—I don't work that cheap"), featuring Cody on piano. Kirchen is on his own again for *Time Will Tell The Story*, followed by duets with O'Connell of Roger Miller's *Husbands & Wives* and Farrell of Leroy Preston's *Open Range*. Solo again on *Arkansas Diamond*, cowritten with Sarah Brown, Kirchen teams up with Hicks for their cowritten title track, then Muldaur for *Ain't Got No Time For The Blues*, winding up with *Valley Of The Moon*, written for Louise, his wife of 35 years, featuring the late Norton Buffalo on harmonica. When *Partners* came out in 1992, Flaco Jimenez remarked to me that he felt like a guest on his own album, but just as that was held together by Jimenez's accordion, so Kirchen's as always stellar Telecaster unifies *Word To The Wise*, the big difference being that Kirchen's guests are his friends, not press-ganged stars from the Warner Brothers roster, so his album feels like old home week.

LaFave actually does have a new album in the works, due September, and *Favorites* is something of a sneak release, primarily aimed at newer fans who weren't around for his 90s releases. Last month, I talked some about fan-financed albums, but Mark Shumate went a step further, Bohemia Beat was a fan-financed label, designed for LaFave but also putting out albums by Michael Fracasso, Wyckham Porteous and Abra Moore. LaFave cut 77 tracks on his five BoBeat albums, *Austin Skyline* (1992), *Highway Trance* (1994), *Buffalo Returns To The Plain* (1995), *Road Novel* (1997) and *Texoma* (2001), which have been whittled down to 16, three of which, *Desperate Men Do Desperate Things*, *Only One Angel* and *How It Must Remain* were rerecorded for this project. Personally, I'd have skipped *Austin After Midnight*, on which LaFave & Bob Childers commit the lyrical misdemeanor of rhyming 'move' and 'groove,' in favor of *Give Your Sweet Love To Me*, if only for a Gene Elders violin solo extraordinary even by his standards, but in a deal like this there's no pleasing everybody, and the selection does an excellent job of showcasing not only LaFave's vocals and songwriting, but his unmatched gifts as a stylist, whether rocking out or on ballads, and as an interpreter, notably of Gretchen Peters' *On A Bus To St Cloud*. The only problem I see, at least for latecomers, is that this collection will get them wondering about those other 61 tracks. **JC**

## ZOE MULFORD • BONFIRES

(Azalea City?)

Problem with Mulford is that there's two of her, one of them I really like, the other I have a little trouble warming up to. The former has an absolutely fabulous 'fuck you, I'm out of here' song, *Just Before I Go*, which details all the things that annoy an OCD husband (the wedding ring winds up in the sink trap) that she does before walking out. This is bracketed by a remarkable banjo-driven version of Richard Thompson's *1952 Vincent Black Lightning*, which is a pretty good trick right there, and her very powerful *All Of The Songs Were Road Songs*. Of the other eleven tracks, *One Day The Sun's Going To Shine (The Ballad of Eddie And Pete)*, about a street person and his dog, is at least acceptable. Then there's the other Mulford, who writes songs that open with lines like, "As I was a-walking one morning in May, I met a young sailor who to me did say..." (*The Wise Maid*). Originally from Pennsylvania, now based in Manchester, England, Mulford has been praised for making connections between Americana and British folk traditions, which I have to say sounds to me like a bridge to nowhere. There may be, and I hope for her sake there is, an audience that will embrace both sides of her undoubted talent, but I freely confess that I have a very limited tolerance for toora-loora. **JC**



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Tue 6th • Michael Martin  
Wed 7th • Hank Harrison Trio (cafe)  
Songwriters Circle: Lisa Morales, Dustin Welch & Audrey Auld (church)  
Thu 8th • Roberta Morales  
Fri 9th • Lewis & Clark Musical Expedition  
Sat 10th • Ginger Leigh  
Tue 13th • Bett Butler & Joel Diffey  
Wed 14th • Freddie Kre & Cam King  
Thu 15th • Brother Dave's Open Mike (cafe)  
• Prime Time Jazz Band w/Jacquie Sotelo (church)  
Fri 16th • Mo McMorro  
Sat 17th • The Flying Bourbon Brothers  
Tue 20th • Open Mike with Glen & Kim  
Wed 21st • Chrissy Flatt  
Fri 23rd • Mo McMorro (cafe) • Dana Cooper (church)  
Sat 24th • Claude 'Butch' Morgan (CD release)  
Sun 25th • Gospel Brunch  
w/The Ear Food Gospel Orchestra. noon-3pm  
Tue 27th • Ruben V  
Wed 28th • Earfood Hootenany  
Thu 29th • Doug Fessler  
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Sat 31st • Peter Case

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## JOHN THE REVEALATOR

Not that I regret 'Polycarbonate Angels' as the headline for last month's editorial, as fan-financing of albums was a major theme, but after the June issue was out, I realized that it didn't really resonate with Dayna Kurtz's discovery that her latest album, **American Standard** (Munich [Germany], 2009) had been downloaded over 50,000 times from just four pirate sites, out of hundreds. For that, I'd've preferred 'Fattening Frogs For Snakes,' but I haven't come up with anything that would have tied the two motifs together.

☛ An attendee at last month's **International Country Music Conference** tells me the paper I mocked last month, Dr Travis Stimeling's *Auto-Tune, The Mediated Voice, and Discourses of Authenticity in Contemporary Country Music*, "was actually pretty good in concept, though full of the postpostmod buzzery. Your imaginary presence perched on my shoulder making rude remarks probably got me through as effectively as the gallons of coffee I consumed to keep awake."

☛ Much jeering in San Antonio about **The Eagles** headlining the Austin City Limits Festival, one club owner remarking that ACL has now officially "jumped the shark" and a DJ commenting that Austin can't call itself cool anymore. And, you know, it's kind of hard to argue. What is rather odd about The Eagles, and, come to that, Phish, playing the ACL Festival is that, if they're going to get back together, they'd make far more money playing a concert, but then maybe they think playing ACL will somehow make them seem cool. Sorry, guys, not going to happen.

☛ While delivering the June issue, I noticed a clearance table of discounted books at Waterloo Records, among which one title caught my eye, **The Year The Music Died**. However, on investigation, it turns out that the author, Dwight Rounds, pegs it at 1972, which is just all wrong. For proof, you need look no further than Dottie Webb's 'Mathematical Formula To Calculate The Last Good Year' at [www.artb4food.com/1slang/1962.html](http://www.artb4food.com/1slang/1962.html), which rigorously determines that, as you may have deduced from the link, it was all over after 1962.

☛ In late May, Jon Wilde, writing in British daily newspaper *The Guardian*, came up with a real revelation, to me, at any rate. Seems, nearly 50 years after Columbia first collected all 41 of Johnson's 1936-37 recordings on the two volumes of **The King Of The Delta Blues Singers** LPs, we've been listening to **Robert Johnson** at the wrong speed. Musicologists have concluded that, whether accidentally or deliberately, the music on the original 78s was at least 20% too fast. "As we speak," says Wilde, "I'm listening to a slowed-down version of *Come On In My Kitchen*. The original version is so familiar to me it's practically cemented in my DNA. Once accustomed to this slower version, acclimated to the lower-pitched vocal and less hectic guitar, I find it even more beautifully haunting than the rendition I've known and loved for more than 30 years. In the new version Johnson sounds more natural, exactly like he ought to sound. Initially though, the effect is not a little disconcerting."

☛ If this sounds unlikely, apparently recordings at the wrong speed aren't uncommon, even among major stars. Wilde notes, "As late as 2003, a music professor pointed out that all the early Doors albums, on vinyl and CD, had been slowed down due to a cock-up at the mastering stage. When **Kind Of Blue** was first released on CD it received ecstatic reviews despite the fact that Miles Davis' trumpet was at the wrong speed on half the tracks... Most famously, all the original Rolling Stones ABKCO releases were mastered at the wrong tempo, an error first noticed by Keith Richards when the albums came out on CD. Does any of this matter? Well, I don't know about you, but I'd prefer to hear an album as it was meant to be heard, rather than a version birthed by a studio muppet flicking the wrong switches as he lights up another jazz woodbine" [for US readers, Woodbine is a make of British cigarettes, the jazz part you can work out for yourself. JC]. I can't imagine Sony's Columbia/Legacy reissue arm, which must have thought that Johnson's slim catalog had been repackaged and reissued in every conceivable way, will allow this heaven-sent opportunity to squeeze out a few more dollars slip by them. In fact, there's already a CD of 24 slowed down tracks, **Steady Rollin' Man**, available in the UK.

☛ Some years ago, I came across a rather dreadful cover of a song called *No Way Out* on an album by a rockabilly singer whom I see no point in naming as it wasn't really her fault, but the liner notes intriguingly mentioned that the song was originally written and recorded by **Joyce Harris** and released on 45 in the early 60s by an Austin label, **Domino Records**. Then, in 2009, I was contacted by a relative of Harris who was trying to drum up some recognition for her, and dug up some more info, but my slim file of notes has been sitting idle on my computer since then and now has to go into the trash as **Michael Corcoran** of the *Austin American-Statesman* has decisively beaten me to the story. In a June 6th feature, Part 2 in 'The Secret History of Austin Music,' which you can find on the Internet, Corcoran tells a gripping story of the triumphs, tribulations and entropic death of what was, essentially, a co-op label that had regional hits but couldn't break any of its acts nationally. There are clips of the astonishing Harris, a Rockabilly Hall Of Famer who now only plays bluegrass in Louisiana, that are a little hard to find, 'Joyce Harris site' works best for YouTube, but worth the effort.

☛ Didn't fit into the editorial, but thinking of flawed geniuses like Dylan, this, by 19th century satirist JK Stephen, came to mind: "Two voices are there; one is of the deep... and one is of an old half-witted sheep... and Wordsworth, both are thine."

## THE BLUE SHADOWS

### ON THE FLOOR OF HEAVEN

(Bumstead ☼☼☼.5)

Even though Billy Cowsill gave the Vancouver-based country-rock band some reasonable name recognition, Sony inexplicably decided against a US release of its 1993 debut, which led to a swift demise. Then again, maybe Sony figured that combining Everly Brothers vocals with originals in the Gram Parsons mold and a sound that could evoke early Byrds or Creedence was way too retro to sell. Seventeen years later, and, sadly, four years after Cowsill's death, the album of which he was reputed to be proudest has finally made it to America, in a 'DeLuxe Edition,' ie including a second, rather disposable, disc of outtakes and covers, where it meets, and lives up to, a legend as a lost classic. The Blue Shadows are often referred to as 'alternative country,' but this is a misnomer, even a slander, as the group had not one but two members who could actually sing, and not just adequately. The chemistry between the erratic Cowsill, who described the band as "Three vegetarians and a junkie," and straight arrow guitarist Jeffrey Hatcher, who sound, respectively, like Roy Orbison and Jimmie Dale Gilmore but mesh like Phil & Don, and who cowrote all 12 of the songs on the main album, is quite uncanny. If you're into any of the people referenced so far, this is an album that will sit comfortably alongside **It's Everly Time**, **GP**, **Sweetheart Of the Rodeo** and **Gilded Palace Of Sin**—it's that good. Trivia: The Blue Shadows took their name from *Blue Shadows On The Trail*, sung by Roy Rogers & The Sons Of The Pioneers in the *Pecos Bill* segment of Disney's 1948 animated **Melody Time**. Not many people know that (or care). **JC**

## LARRY LANGE

### & HIS LONELY KNIGHTS

#### FEATURING JOANNA RAMIREZ

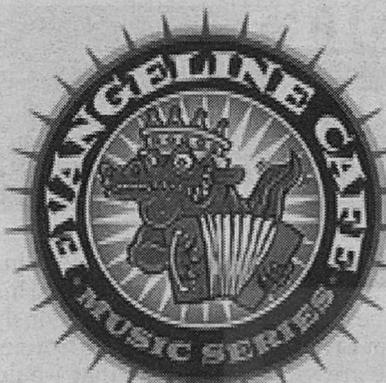
### SAN ANTONIO SERENADE

(My-Tee-Fine ☼☼☼)

Visiting with Tom Mahnke on his KOOP radio show *Fais Do Do*, Lange remarked of meeting Swamp Pop heroes during a trip to Louisiana, "Tommy McLain is a songwriter, TK Hulin is an entertainer, I'm just a mechanic, I take things apart and put them back together." On the latest installment of their Highway 90 music rebuild, Lange and his versatile crew lean, obviously enough, towards San Antonio and points west. Opening with Arturo Vasquez's *Make No Difference*, Ramirez leads on Jo 'Jama' Perales' SA Soul *My Life*, Lange on a new arrangement of Doc & Sal's 60s Westside Sound *Laughing Just To Keep From Crying*, then strips off the La Raza lyrics for an instro of Hunk Of Funk's *Chicano Brother*. This is followed by South Texas giant Isidro Lopez's *Voy Sufriendo Por La Vida*, a Lange/Ramirez duet of *Don't Play With Love*, originally recorded in 1960 by Del & Phil for East LA powerhouse Eddie Davis' Rampart Records. Guitarist Grady Pinkerton's *Juanita*, "made up on the spur of the moment," is followed by another Lopez classic, *I Don't Care* and *Leaving You*, a 60s duet written by Mario Panaqua of The Jaguars for his then 11 and 13-year old vocalists, Steve & Rudy Salas, later of Tierra. Ramirez leads on South Central LA doo-woppers The Elgins' *Lost My Love In the Big City*, then it's back to San Antone for Spyder & The Playboys' swamp pop *Tell Me Darling* and Freddy Fender's early *Magic Of Love*. Ramirez shines on a one take rendition of Los Tres Reyes' *Poquita Fe* and, after a new Oscar Martinez song, *Whatsa Matter Con You*, of Jerry Butler's *Never Gonna Give You Up* in the style of East LA's Thee Midnighters. Finally, after the Eydie Gorme standard *Cuatro Vidas*, they wind up with Oscar Martinez's *La Cucaracha Twist*. Lange's talent for taking retro music apart and putting it back together as contemporary entertainment—you haven't lived until you've seen his show-stopping *All I Could Do Was Cry*—has made him a major figure in a movement to revive interest in San Antonio's Westside Sound and East LA's Chicano Soul, though, sadly, Swamp Pop seems to be a lost cause, I detest the sub-Delbert stuff McLain and Hulin are recording these days. **JC**

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## JUNE MUSIC

Mondays x 5th, Austin Cajun Aces, 6.30pm  
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 16th, Earl Poole Ball & The Cosmic Americans, 10pm  
 17th, Wink Keziah, 10pm  
 20th & 27th, Brennen Leigh, 6pm  
 Kevin Gallagher, 8pm  
 21st, Mark Viator & Susan Maxie, 7pm  
 22nd, Amanda Percy, 7pm  
 23rd, Jon Dee Graham & Jesse Sublett, 10pm  
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 28th, Tony Airoidi, 7pm  
 29th, Matt Smith, 7pm

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## Out of the Past

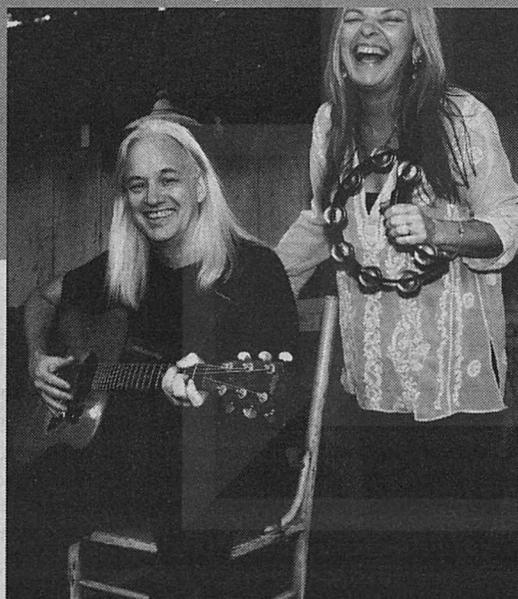
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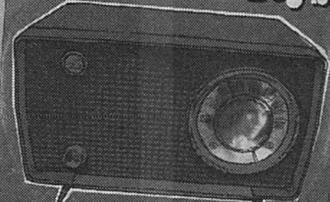
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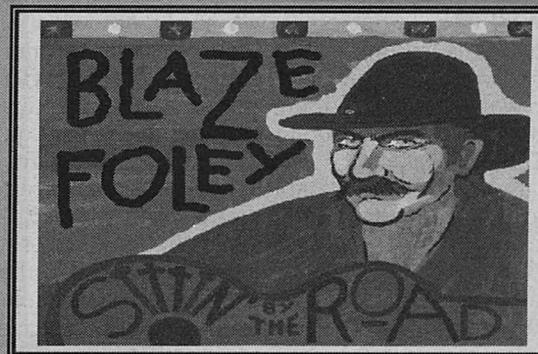
### Stone River Boys



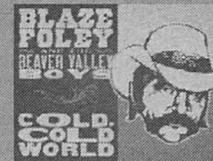
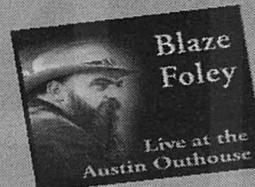
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## GENIUS? NO, THEN AGAIN, MAYBE

Not at my best as a Talking Head, I was taken off guard when Kevin Triplett, adding me to a revised version of his long in the making, and now remaking, Blaze Foley documentary, suddenly asked "Do you think he was a genius?" Oh my, now there's a question, and, right off the bat, I didn't have a straight answer. I doubt my waffling will make the final cut, but I backed off from an outright affirmative on the grounds that Foley didn't have quite enough of a track record. My underlying problem with such a question is that 'genius' is, in my opinion, a word that should be used very rarely and with due deliberation, otherwise it becomes meaningless.

Still, if I was bit evasive when he broached it, Triplett's question was definitely thought-provoking and I've been turning it over in my mind ever since, nagged by the persistent feeling of *deja vu*, until I remembered that my second year thesis at Manchester University was on Arthur Schopenhauer's **The World As Will And Representation**, in which he had a fair amount to say about genius. For a Gloomy Gus early 19th century German philosopher, Schopenhauer had quite a knack for one-liners, such as "Talent hits a target no one else can hit; Genius hits a target no one else can see," "To be useless and unprofitable is one of the characteristics of genius; it is their patent of nobility," and, the most germane in this context, "you cannot see [geniuses] in all their magnitude because you are standing too close to them."

On the face of it, the problem with identifying genius is that, unlike talent, which comes in infinite relative degrees, genius would seem to be an absolute—is you or is you ain't? Looking back over some 30 years of writing about musicians, the only one I would absolutely call a genius is Townes Van Zandt. However, I'd qualify this by adding that I have, not infrequently, seen flashes and streaks, indeed entire albums, such as David Rodriguez's **Man Against Beast**, when great talent transcended itself and, temporarily at least, rose to the level of genius. Then there are flawed, equivocal geniuses, such as Bob Dylan, and specialized, one-dimensional geniuses like Phil Spector.

So where does all this leave me with Blaze Foley? When I told Triplett that he didn't have enough of a track record, that would seem to indicate a quantitative measure, Foley wrote some 60 songs, Van Zandt twice as many, which presumes a critical mass somewhere in between, but, of course, the true measures are quality and consistency. *Clay Pigeons*, *Faded Loves And Memories*, *Picture Cards*, *Cold*, *Cold World* and *If I Could Only Fly*, for instance, stand up against the work of any songwriter, up to and including Van Zandt, but Foley's manifest admiration for John Prine is a limiting factor. Even allowing that Prine is himself a genius, which, again, is further than I'd personally go, a genius really ought to be *sui generis*, certainly not so obviously influenced by another practitioner, however talented.

All that said, this is my fourth Blaze Foley cover story, and I'm planning a fifth next February when Gurf Morlix releases his album of Foley songs and hits the road in a doubleheader with Triplett's documentary. From that, you might deduce that Foley is very well thought of here at 3CM Towers, and you would not be wrong. As Triplett, who never met Blaze, but has been working on a documentary about him for almost 15 years ("I'm still not quite sure why I'm doing it"), remarked, "Blaze seems to have a special hold on us." **JC**

## BLAZE FOLEY SITTIN' BY THE ROAD THE DAWG YEARS

(Lost Art \*\*\*\*\*/Fat Possum \*\*\*\*.5)

How well known was Michael David Fuller, aka Blaze Foley, at the time of his death, more than 20 years ago? Consider this, John Casner, who recorded his first album, more accurately, the first to be actually released, posthumously and only on cassette, initially ordered 250 copies of **Live At The Austin Outhouse**, with a second run, also of 250, later on. These are sales projections that would appall the most deluded of vanity label artists, but, notwithstanding his belief in Foley's talent and his desire to document his songs, Casner had no illusions about the marketability of a singer-songwriter who, even by Austin standards, was very obscure. In this combination of faith and realism, Casner has been followed by Ryan Rader, Tom Tobin & Craig McDonald, David & Leland Waddell, Gurf Morlix and Kevin Triplett.

Rader organized and released, on Deep South Records, three Various Artists tribute albums when, ten years after Foley's 1989 murder, there was still nothing by the man himself available, plus another album of songs about Blaze. My feeling is that Rader found it hard to turn people away, but there are some outstanding tracks on the tributes, notably those of Julieann Banks, Texana Dames, Richard Dobson and Mandy Mercier, and, Rader's main concern, they kept Foley's songs in circulation when, for reasons only a lawyer could love, his own voice has been silenced. Rader also took over the Waddell brothers' **Wanted More Dead Than Alive** (Waddell Hollow, 2005), rough mixes from a damaged reference CD but all that survives of a 1988 country album cut in Austin for a British label, Heartland, whose owner mysteriously vanished (the masters are believed to have been lost in a flood).

After the senseless legal roadblocks were removed in 1999, Tobin & McDonald's Lost Art Records reissued **Live At The Austin Outhouse** on CD, followed, in 2004, by **Oval Room**, which consisted of more material recorded by Casner at the same session. In 2007, Gurf Morlix brought them 17 tracks, recorded in 1979 and 1980, and thought be long lost (the master tapes were stolen from Foley's borrowed car), featuring Foley's Houston band, The Beaver Valley Boys, led by Morlix, which were released as **Cold, Cold World**.

This brought the Foley discography from zero to four and, while there's at least one more album out there somewhere, recorded at *Muscle Shoals* in 1983 but now in the hands of either the DEA, IRS or FBI, depending which story you believe, and it would be nice to have a real version of the Heartland project, that seemed to take care of all Foley's known sessions. However, just as the **Wanted More Dead Than Alive** material resurfaced 15 years later when a friend of Leland Waddell in Indiana was sorting out a box of unlabeled CDs, so the 13 tracks on **Sittin' By The Road** came to light when an old Georgia friend gave Foley's family a tape that had been left at his house 30 years ago, and the 20 on **The Dawg Years** were found on tapes in the back of a closet in the home of the friends where Foley made the recordings.

Foley, then still living in Georgia but making frequent trips to Texas, was known to carry a Uher reel-to-reel tape recorder with him, but when or where he made the solo acoustic recordings on **Sittin'**, is, of course, a mystery only he could resolve. Lost Art peg them at "circa 1977." Fat Possum are a little more detailed, dating 8 tracks as February 1976, 8 as November 1976 and 5 as September 1978 (the math doesn't work because it includes an unlisted #21). For some reason, Marsha Weldon, Blaze's sister, took one tape to a label with a long history of supporting Blaze's music and the others to a different label with the rather more tenuous connection of owning Tomato's Townes Van Zandt catalog. As the two albums will be released almost simultaneously, the question is, do they compete with or complement each other?

Rather amazingly, they have only five songs in common, *Big Cheeseburgers & Good French Fries*, *Election Day*, *Let Me Ride In Your Big Cadillac*, *Cold, Cold World* and *Fat Boy*. This would seem to give the edge to Fat Possum, with 15 (or 16) other songs, eight (or nine) of which Foley never recorded again, but this is not, as the liner notes claim, "inexplicable." They're pretty much shite, as, one can safely assume, Foley himself must have recognized, cutting them from his repertoire. However, if Lost Art doesn't have the quantity, it has the quality, not just sonic, there's a good deal of background noise, not without a certain homespun charm, on the **Dawg Years** tapes that couldn't be extracted, but lyric, with the earliest known versions of *Clay Pigeons*, *Faded Loves And Memories* and *If I Could Only Fly*.

If **Cold, Cold World** had already pushed the origin of many of Foley's songs back to 79/80, these tapes, between them, take almost his entire repertoire back another five or six years. In other words, he'd already written most, if not all, of his best songs when he was still *Depty Dawg*, before reinventing himself as Blaze Foley, and Mandy Mercier confirms that he wrote very little while he was in Austin and binge drinking.

Compete or complement? Neither really. The members of whatever you call something even smaller than a cult will want/need both these albums. **JC**



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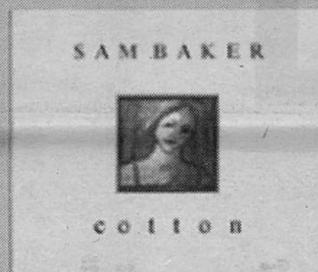
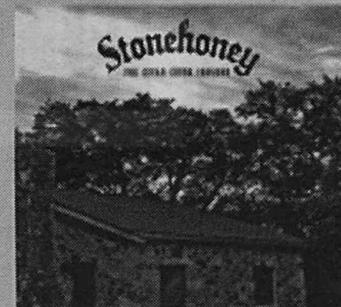
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### JULY ARRIVALS & DEPARTURES

- 1st Willie Dixon • 1915 Vicksburg, MS  
Chris Strachwitz • 1931 Gross Richenau, Poland  
Eddie Bond • 1933 Memphis, TN  
Wolfman Jack † 1995
- 2nd Marvin Rainwater • 1925 Wichita, KS  
Lee Allen • 1926 Pittsburgh, KS
- 3rd Fontella Bass • 1940 St Louis, MO  
Fred McDowell † 1972  
Roy Nichols † 2001
- 4th Bob Shelton • 1909 Hopkins Co, TX  
Fred 'Papa' Calhoun † 1987  
Armando Marroquin † 1990
- 5th Smiley Lewis • 1913 De Quincey, LA
- 6th Shelly Lee Alley • 1894 Alleyton, TX  
Bill Haley • 1925 Highland Park, MI  
Gene Chandler • 1937 Chicago, IL  
Nanci Griffith • 1953 Seguin, TX  
Roy Rogers † 1998
- 7th Charlie Louvin • 1927 Rainesville, AL  
James Hand • 1954 West, TX  
Barb Donovan • 1958 Detroit, MI  
Fred Neil † 2001
- 8th Louis Jordan • 1908 Brinkley, AR  
Link Davis Sr • 1914 Van Zandt Co, TX
- 9th Molly O'Day • 1923 McVeigh, KY  
Fred Eaglesmith • 1957 Lincoln Co, ON, Canada
- 10th Hociel Thomas • 1904 Houston, TX
- 11th Blind Lemon Jefferson • 1897 Couchman, TX
- 12th Steve Young • 1942 Noonan, GA  
Butch Hancock • 1945 Lubbock, TX  
Jimmy LaFave • 1955 Wills Point, TX  
Evan Johns • 1956 Washington, DC
- 13th Andrew Cormier • 1936 Church Point, LA  
Joe Barry • 1939 Cut-Off, LA  
Riley Puckett † 1946
- 14th Woody Guthrie • 1912 Okemah, OK  
Lowman Pauling • 1926 Winston-Salem, NC  
Vince Taylor • 1939 London, UK  
Clarence White † 1973
- 15th Cowboy Copas • 1913 Blue Ridge, OH  
Roky Erickson • 1947 Austin, TX  
Steve James • 1950 New York City, NY  
Jeff Hughes • 1964 Dallas, TX  
Miss Leslie • 1970 Charleston, SC  
Bill Justis † 1982
- 16th Gurf Morlix • 1951 Lackwanna, NY  
Laura Cantrell • 1967 Nashville, TN
- 17th Red Sovine • 1918 Charleston, WV  
Harry Choates † 1951  
Billie Holiday † 1959  
Don Rich † 1974  
Roosevelt Sykes † 1983  
Wynn Stewart † 1985
- 18th Screamin' Jay Hawkins • 1929 Cleveland, OH  
Dion DiMucci • 1939 Bronx, NY  
Bobby Fuller † 1966
- 19th Buster Benton • 1935 Texarkana, TX  
Commander Cody • 1944 Boise City, ID  
Lefty Frizzell † 1975  
Alan Lomax † 2002
- 20th JE Mainer • 1898 Weaversville, NC  
Cindy Walker • 1925 Mart, TX  
Sleepy LaBeef • 1935 Smackover, AR

- Jo Ann Campbell • 1938 Jacksonville, FL
- Jo Carol Pierce • 1944 Wellington, TX
- Radney Foster • 1959 Del Rio, TX
- 21st Sara Carter • 1898 Flat Woods, VA  
Darcie Deaville • 1962 Canada
- 23rd Tony Joe White • 1943 Oak Grove, LA  
Keith Ferguson • 1946 Houston, TX  
BettySoo • 1978 New York, NY
- 24th Charlie Rich † 1995
- 25th Steve Goodman • 1948 Chicago, IL  
Tommy Duncan † 1967  
Big Mama Thornton † 1984
- 26th Dobie Gray • 1943 Brookshire, TX
- 28th Floyd Domino • 1952 Berkley, CA
- 29th Charlie Christian • 1916 Bonham, TX  
Ed Miller • 1945 Edinburgh, Scotland  
Pete Drake † 1988
- 30th Buddy Guy • 1936 Lettsworth, LA  
RC Banks • 1950 Lubbock, TX  
Sam Phillips † 2003
- 31st Roy Heinrich • 1953 Houston, TX  
Jim Reeves † 1964  
Carrie Luz Rodriguez • 1978 Houston, TX

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- 11th, Austin Music Memorial honors Janis Joplin
- 13th, Emory Quinn  
The Gourds
- 15th, Deadman honors Kenneth Threadgill  
& Townes Van Zandt
- 16th, Joel Guzman & Sarah Fox
- 17th, Hector Ward & The Big Time
- 20th Rankin Twins
- 23rd, Quiet Company
- 29th, Peter Case
- 30th, Mother Truckers

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- 8th, Audrey Auld
- 11th, Rod Moag & Texas Grass
- 14th/21st/28th, McKay Brothers
- 18th, Leo Rondeau
- 24th, Kari Jean
- 25th, Precious Blood w/Ralph White

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