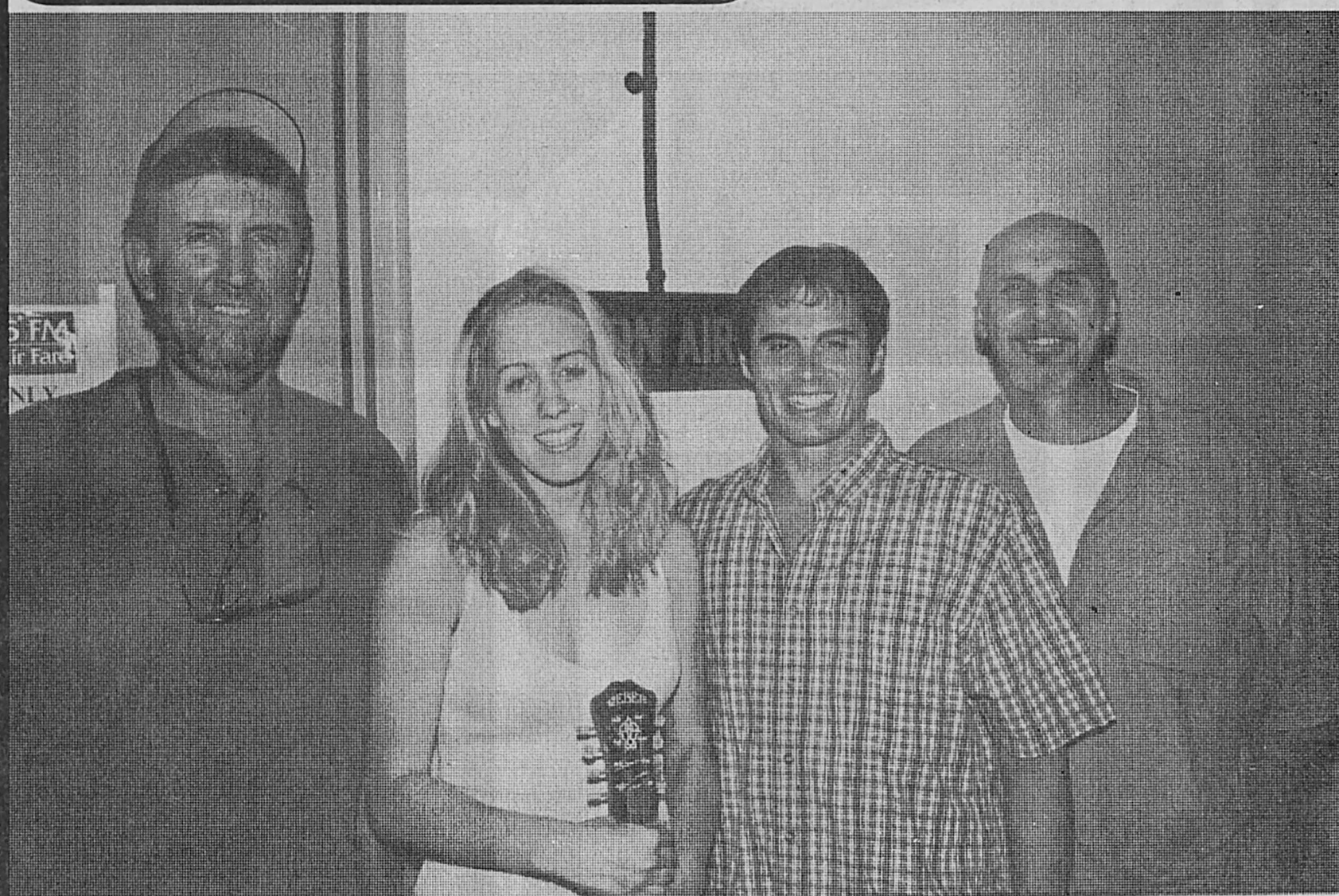


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FREEFORM AMERICAN ROOTS #49
ROOTS BIRTHS & DEATHS
REVIEWS (*** (or not))**

Martí Brom • Joe Ely • Bobby Flores
Heartworn Highways • Cari Lee & The Saddle-Ites
Graham Lindsey • Pine Valley Cosmonauts
Po' Girl • Poodle Lynn & The Backstage Band
Shout, Sister, Shout: A Tribute To Sister Rosetta Tharpe

The magazine of the Seventh Seal

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FREEFORM AMERICAN ROOTS #49

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING AUGUST 2003

#1 WAYNE HANCOCK: SWING TIME

- (Bloodshot) *B&C/*BL/*DB/*FM/*KC/*KF/*KG/*S&D/*SH/*T&L
- 2 Marti Brom: Wise To You (Goofin') *BC/*CM/*LB/*RMS/*TG
 - 3 Howard Kalish: What The Hey (Behemoth) *DC/*DF/*JH/*KD/*KR
 - 4 Nancy Apple: Shoulda Lied About That (Ringo) *JS/*PP/*RH
 - 5 Halden Wofford & The Hi-Beams (Hi-Beams) *CP/*RT/*TA
 - 6 Joe Ely: Streets Of Sin (Rounder) *JM/*MP/*TF
 - 7 Tim O'Brien: Traveler (Sugar Hill) *LG
 - 8 Pine Valley Cosmonauts: The Executioners Last Songs #2 & 3 (Bloodshot) *BW/*ST
 - 9 Bobby Flores: Just For The Record (Yellow Rose) *MA/*MT
 - 10 Frog Holler: Railings (Record Cellar) *SG/*TH
 - 11 Jo Serrapere & The Willy Dunns: Tonight At Johnny's Speakeasy (Detroit Radio) *GS
 - 12 Danny Barnes: Dirt On The Angel (Terminus) *R&B
 - 13 Scott Gibson: Make Ready (Hayden's Ferry) *BF/*MF
 - 14 Ben Atkins: Mabelle (Hightone) *DN/*JB
 - 15 Elizabeth McQueen & The Firebrands: The Fresh Up Club (Gravitron) *VP
 - 16 Dwight Yoakam: Population Me (Audium/Electrodisc) *KL
 - 17 Darrell Scott: Theatre Of The Unheard (Full Light) *CD/*DY
 - 18= Big Sandy & The Fly-Rite Boys: It's Time! (Yep Roc) *DWT/*TS
 - Kris Delmhorst: Songs For A Hurricane (Signature Sounds) *OR/*TW
 - 19 Cari Lee & The Saddle-ites: The Road Less Traveled (El Toro) *DV
 - 20 VA: Ain't No Grave (Dren) *MDT/*MO
 - 21 Po' Girl (Hightone) *RJ
 - 22= Kimmie Rhodes & Willie Nelson: Picture In a Frame (Sunbird) *AR
 - Earl Scruggs, Doc Watson & Ricky Skaggs: The Three Pickers (Rounder) *MR
 - Chris Smither: Train Home (Hightone) *JW
 - 23= June Carter Cash: Wildwood Flower (Dualtone) *NA
 - Big Al Downing: One of A Kind (Hayden's Ferry) *EW
 - 24 Neil Young: Greendale (Reprise) *JQB
 - 25= Thad Cockrell: Warmth & Beauty (Yep Roc) *RC
 - Drive By Truckers: Decoration Day (New West)
 - Chris Knight: The Jealous Kind (Dualtone)
 - Del McCoury Band: It's Just The Night (Sugar Hill) *CL
 - VA: Johnny's Blues; A Tribute To Johnny Cash (Northern Blues) *EGB
 - 26 Cornell Hurd Band: Live At Jovita's (Behemoth)
 - 27= Ronny Elliott: Hep (Blue Heart)
 - Scott Miller & The Commonwealth: The Way (Sugar Hill EP) *R&H
 - The Waybacks: Way Live (Fiddling Cricket) *DO
 - Gillian Welch: Soul Journey (Acony)
 - 28= Janet Bean & The Concertina Wire: Dragging Wonder Lake (Thrill Jockey) *TJ
 - Sam Bush & David Grisman: Hold On We're Strummin' (Acoustic Disc) *BR
 - Dalhart Imperials: Finally (Big Bender) *JP
 - Dixie Hummingbirds: Diamond Jubilee (Treasure) *3RC
 - Caroline Doctorow: Carmel Valley Ride (Narrow Lane) *DJ
 - Gamma Rays: Ride My Rocket (Galaxy Girl) *RS
 - Reverend Charlie Jackson: God's Got It (CaseQuarter) *JF
 - Waylon Jennings: Waylon Live [Expanded Edition] (BMG) *WR
 - Ed Jurdi: Longshore Drives (Red Fez) *TO
 - Kane's River, Same River Twice (Snake River) *JCS
 - Kentucky Head Hunters: Soul (Audium Koch) *EB
 - Danny Mack: Galaxy Cabaret *RW
 - Peter Mayer: Earth Town Square (Blue Boat) *SMJ
 - Natalie Merchant: The House Carpenter's Daughter (Myth America) *SF
 - Jamie Michaels: Wicked Dreams Second Chances (frumdahart) *SM
 - Over The Rhine: Ohio (Back Porch) *MD
 - Ox: Dust Bowl Revival (self) *RE
 - The Rosinators (PDC) *DA
 - The Rowdymen: Rubberneckin' (Transistor 66) *RB
 - The Swiftys (Riverdale) *DP
 - Eric Taylor: The Kerrville Tapes (Silverwolf) *FW
 - VA: American Gothic; Bluegrass Songs of Death and Sorrow (CMH) *JT
 - VA: Shout, Sister, Shout! A Tribute To Sister Rosetta Tharpe (MC) *SC

PO' GIRL

(Hightone ☼☼☼.5)

Gotta admit, I could have gone either way on this one. Just from the duo's silly name and the pretentious, off-putting artwork, it could easily be written off as artsy, affected and twee, but I still like it one whole lot. Po' Girl are Trish Klein of the marvellous alt-folk trio The Be Good Tanyas and Allison Russell, a veteran of Montreal's gypsy swing Le Hot Club De Mars and Vancouver's capoeira ensemble Ache Brasil and folk group Fear Of Drinking, none of which means anything to me (apparently capoeira is a Brazilian cross between dancing and kick boxing, go figure), but does demonstrate a wide range of musical interest. With The Be Good Tanyas on collective maternity leave, Klein and Russell, who share a house in East Vancouver, started fleshing out their casual porch picking and wound up not only with an album but a supporting tour. Quite how they ended up on Hightone may be an interesting story, because the label doesn't usually put out albums which it would describe on the one-sheet as "beguiling," but that's actually a pretty good word for the duo's blend of roots, jazz and country. With percussion and upright bass, plus occasional dabs of fiddle, Hammond, Rhodes and Wurliitzer organs, beatbox and harmonica backing Klein's electric and acoustic guitars, banjo and harmonica, Russell's clarinet, pennywhistle and whistling, they offer up ten originals and covers of Elizabeth Cotten's *Gone With The Wind* (Shake Sugaree) and Lester Brown's *Abeline*, but the songs take back stage to the subtle interplay of the two women's engagingly complementary voices which draw you in willy-nilly. Amazingly confident, considering how long they've been playing together, the saving grace of this album is that, whatever else, and against the odds, it never seems contrived. Which is more than can be said for the packaging. **JC**

HEARTWORN HIGHWAYS

(Catfish Entertainment DVD ☼☼☼.5)

So, I looked to see what I wrote about James Szalapski's documentary, then subtitled 'The Legends Of Country Music's New Wave,' when it was released on VHS in 1993 (MCT #51), and my basic conclusion still applies to the DVD, now billed as 'Featuring the Originators of New Country'—thank God for Fast Forward. However, I must add, thank God for bonus footage, even if the 'extras' emphasize even more strongly just how erratic was Szalapski's grasp of his subject matter. I mean, he filmed Guy Clark singing *Desperados Waiting For A Train* at the Exit Inn, Townes Van Zandt *Pancho & Lefty* on a porch, John Hiatt *One For The One For Me* at a jam, and Steve Earle *The Mercenary Song*, and didn't use any of them, preferring to go with coverage of David Allan Coe, Barefoot Jerry and Charlie Daniels that, apart from Coe's solo acoustic *Old Man Tell Me*, would be pitiful if it wasn't so painful. Even so, we are talking about a film that opens with Clark singing *LA Freeway* and has some wonderful stuff; Clark, who once worked for the Dopera Brothers, repairing a guitar, Van Zandt giving a guided tour of his Austin backyard, featuring his chickens, Smith and Wesson, monster rabbit holes and him interviewing 79-year old blacksmith Seymour Washington. Recently (3CM #77/166), I observed that Arhoolie's *Chulas Fronteras* DVD would be been stronger if the unused footage had been put back where it belonged in the main sequence rather than being offered as stand alone clips, and this applies even more strongly here. In theory, with iMovies, I myself could reedit this into a terrific documentary about Van Zandt, Clark, Earle, Rodney Crowell, Steve Young and Richard Dobson (all looking absurdly young). In practise, well, I do strongly recommend this, but keep the remote handy, you'll need it to skip the crap and access some of the best parts. **JC**

THE PINE VALLEY COSMONAUTS THE EXECUTIONER'S LAST SONGS VOLS 2 & 3

(Bloodshot double CD ☼☼☼.5)

Last year, Jon Langford set out to raise money for the Illinois Coalition Against The Death Penalty, this year he's added the National Coalition To Abolish The Death Penalty as a beneficiary, hence you get twice as many songs about "murder, mob law and cruel, cruel punishment." Perhaps because it runs to 27 tracks, this follow-up comes across as more satisfactory than the rather iffy 'Volume 1' (3CM #62/151), but while Langford and his PVCs can only be only as good as the singer they're backing, some of the duds were easily preventable. Someone, to take the most egregious, should have told the insanely overambitious Diane Izzo, "You are not Billie Holiday, you should not sing *Strange Fruit*." However, I have to assume that the frequent genderbending was deliberate, but if they think that Rebecca Gates singing "I'm the man they're going to hang for killing Billy Joe" or Sally Timms & Edith Frost duetting *Long Black Veil* is somehow subversive, well, they're just plain wrongheaded. On the other hand, Kelly Hogan manages to slide past "my sweet Mary" to make her stunning version of *The Green Green Grass Of Home* one of the two absolute knockouts, the other being Dave Alvin's version of the exact same song. Runners-up are Alvin's *Louis Collins* and Otis Clay's *Banks Of The Ohio*. Other contributors are Tim Rutili, Kurt Wagner, Skid Marks, Rico Bell, Lu Edmonds, David Yow, Charlotte Greig, Alejandro Escovedo, Rhett Miller, Rex Hobart, Pat Brennan, Mark Eitzel, Gurf Morlix, The Meat Purveyors, Jon Rauhouse, Kevin Coyne, Tom Greenhalgh and The Sundowners. **JC**

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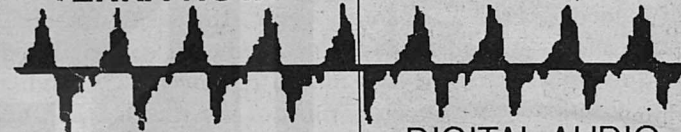
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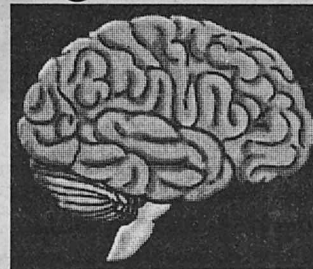
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BOBBY FLORES • JUST FOR THE RECORD

(Yellow Rose *****)

Before Flores set up as a Lloyd Maines-like 'value added' record producer, who can also provide electric, acoustic, classical and steel guitars, mandolin, bajo sexto, backing vocals and Grammy winning arrangements, he spent five years as first fiddle in The Cherokee Cowboys and his debut album is very much a tribute to the 'Old Man.' Ray Price might not be the first artist you associate with all of them, but, apart from the instrumental *Spicher Waltz*, "variation of a variation from the theme of *Caprice Viennois* by Fritz Kreisler," one time or another he recorded all 14 songs, all 15 if you include the hidden instro snatch of *Cold Cold Heart*. In fact, he wrote two of them, *Soft Rain* and *Your Old Love Letter*, the rest coming from Mel Tillis (*One More Time*), Hank Cochran (*I'd Fight The World, Just For The Record* and *I Lie A Lot*), Cindy Walker (*Bubbles In My Beer*), Joe 'Red' Hayes (*I'll Find A Way [To Free Myself]*), Marty Robbins (*The Same Two Lips*), Fred Carter (*I Don't Know Why [I Keep Loving You]*), Baker Night (*So Be A Good Girl*), Willie Nelson (*I'm Still Not Over You*) and Don Gibson (*Oh Lonesome Me*). Flores, who's played on over 300 albums, knows a mess of good musicians and called in some 25 pickers, which is usually not a good idea, but bringing years of experience as a session leader to play, he keeps the album focussed on his sensational fiddle playing and strong, no frills, Price-styled vocals. I can't help wondering how often he'll get to produce anyone who's as good as he is.

JC

GRAHAM LINDSEY FAMOUS ANONYMOUS WILDERNESS

(Catamount *****)

One of the real/few perks of this gig is that every once in a while you get to say to yourself, 'Holy shit! This is fucking great!' Then you sit down and try to convey in measured terms quite what it is about the album in question that makes you want persuade everyone you can reach to do themselves a favor and go buy a copy. Or at the very least check it out. Frankly, with Graham Lindsey's debut, I don't think I can really improve on 'Holy shit! This fucking great!' It's one of those rare albums that comes out of nowhere and simply blows you away, like the first time you heard Townes van Zandt, Butch Hancock, Fred Eaglesmith, even, dare I say it, Bob Dylan. Now 25, Wisconsin-born Lindsey started out as a 13-year old punk rocker, but, disgusted by the business side, quit music when he was 18 and hit the road, spending time in New Orleans, rural Nebraska, where he wrote most of the eleven songs, and Brooklyn. In 2001, he cut this album in Santa Monica, with folk-country-ish backing (dobro, harmonica, bottleneck guitar, accordion, mandola, pedal steel, upright bass), and then returned to rural Wisconsin and scoured the Internet for two years looking for a record label he could trust with it, eventually mailing it out of the blue to Catamount. While Lindsey might incline you to redefine 'intense,' there's nothing radically different about him, Dylan is a very obvious influence, but where several songwriters to whom he could reasonably be compared might seem to have an album as prodigious as this in them, they've never actually delivered and Lindsey does. What's more, you can't feel that this is just the start and there's more and even better to come.

JC

JOE ELY • STREETS OF SIN

(Rounder ****.5)

Following his retrospective *Live At Antone's* and the [insert your own modifier] disappointing Flatlander's *Now Again*, Ely has a certain amount to prove with his first studio album since 1998, mainly whether he can still write decent songs. Well, this is certainly an improvement on *Now Again*, frankly, reinforcing my opinion that Ely, Butch Hancock and Jimmie Dale Gilmore should never try cowriting again because they do far better individually. Of the 12 songs, ten are Ely originals, but he opens with Hancock's *Fightin' For My Life*, which, as his theme is desperate situations, a small town threatened by a rising river (*A Flood On Our Hands*), a family with a failing farm (*All That You Need*), a gambler betting the rent money (*Run Little Pony*), a drifter going from one deadend carnival job to another (*Carnival Bum*), would have been a pretty good title for the album. The real problem is that you hear too many echoes of his older, and more vibrant, songs, and while this isn't a terrible letdown, it simply isn't very exciting. The best thing Ely's done in years was the far more compelling BBC/Strange Fruit solo acoustic EP *Live At The Cambridge Folk Festival*.

JC

CARI LEE & THE SADDLE-ITES THE ROAD LESS TRAVELLED

(El Toro ****)

Can't now remember who, but I once heard an entertainer say that he couldn't actually sing but he could imitate someone who could. Apart from guitarist Steve Merritt's *My San Antonio Baby*, which cruelly exposes her limitations, Cari Lee Merritt selects and writes songs which allow her, despite her narrow range, to do a pretty good imitation of someone who can actually sing rockabilly, and while often sounding more cabaret than country, she has enough charm and pazzazz to get away with it. Of course, I'm always going to cut some slack to anyone who records a Charline Arthur song (*I'm Having A Party All By Myself*). Other offbeat covers are of Memphis rockabilly Eddie Bond's *Standing In Your Window*, Etta James' *Nobody Loves You (Like Me)*, Wynona Carr's *I'm A Pilgrim Traveller* and King rockabillys Bob & Lucille's *Eeny Meeny Miney Mo*.

JC

MARTÍ BROM • WISE TO YOU

(Goofin' [Finland] ****.5)

Not only have their record labels, large and small, rarely been able to figure out what to do with rockabilly women (even Sam Phillips squandered the glorious talents of Barbara Pittman), they almost invariably run into one of two career crushing scripts. 1) sassy singer meets cool dude, they get married, she gets pregnant and quits singing. 2) when he realizes that the skintight gold lamé Capris are still on active duty, dude turns out not to be not so cool after all and makes her quit. The fabulous Janis Martin actually played out both and, like virtually her entire sisterhood, isn't even pop culture trivia anymore (did you know that Pittman was the only woman ever signed to Sun?). Martí Brom is, therefore, bucking the odds in many different ways, but despite having two children, rarely performing and being at what the French tactfully refer to as 'un âge certain,' she's not just the Queen of contemporary rockabilly, she's also the genre's leading sex-kitten glamor girl. Fact is, Brom is as good as it gets. Think about it. She may have rivals as a rockabilly singer, but in a longer and more substantial recording career than any of them, she's written much of her own material, which eliminates everyone but Jo Ann Campbell, and has never cut a dud song, which eliminates Campbell. On her latest, partly recorded in Austin with Nick Curran guitar, Lisa Pankratz drums and Brad Fordham bass, mainly in Finland with The Barnshakers, her backing band on a recent tour of Australia and Japan, Brom sets a flat out rockabilly tone with Teri Joyce's somewhat generic but effective *That Crazy Beat*, then sweeps authoritatively through a set that includes Jo Ann Campbell's *I Changed My Mind Jack*, Dave Dudley's *Why Are You Saving Your Kisses*, Bob (Sons Of the Pioneers) Nolan's *The Rainbow's End*, Dorsey Burnette's *Great Shakin' Fever*, Marty Wilde's *My Baby's Gone* (see John The Revealator), steel guitarist Chris Miller's *Don't Stop*, Judy Tolbert's *I'm Wise To You Now*, LaVern Baker's *You're The Boss* and *Voodoo Voodoo*, Joyce's *Full Grown*, The Kinks' *I Go To Sleep*, Neil Sedaka's *Fallin'* and Eartha Kitt's *I've Got That Lovin' Bug Itch*, along with two originals. The five slightly muddy tracks produced by Billy Horton have somewhat less impact than the eleven produced in Helsinki by Jyrki Häyrynen, but Brom herself is, as always, pretty much bulletproof.

JC

VA: SHOUT, SISTER, SHOUT! A TRIBUTE TO SISTER ROSETTA THARPE

(MC ****)

Virtually all the musicians 'honored' with tribute albums are already famous, often far outside their genres, but, while I sincerely hope nobody's going 'Sister who?', I wonder how many of you actually own a Rosetta Tharpe album. She was not well served by the CD reissue boom, except, needless to say, in Europe, and you would have to search pretty hard to find one. Quite why this should be I have no idea, it seems unlikely that the 50s controversy over her dual allegiances to sacred and secular music, which pretty much wrecked her gospel career, is still a live issue, but it does mean that this is one tribute album that may serve a genuinely useful purpose if it spurs interest in Tharpe's own recordings. Of course, the upside of her relative obscurity is that the women who contributed it don't have a giant shadow looming over them, but while there are some hopeless duds (Toshi Reagon, Michelle Shocked, Victoria Williams), even the best tracks (Rory Block by a hair over Janis Ian and Phoebe Snow) fade into nothing compared to the originals. The thing of it is, their version of *My Journey To The Sky* may sound pretty good, but Tharpe was a far better singer than Maria Muldaur and a far better electric guitarist than Bonnie Raitt. That's a tough combo to go up against, and the proof is in a live A/V track of Tharpe herself singing *Down By The Riverside*.

JC

POODLE LYNN & THE BACKSTAGE BAND COUNTRY'S ALL I'LL EVER BE

(Deep South ****)

Along with her children, TJ Hamrick Jr, Billy B Wimberly Jr and Melissa Sellers (don't ask), Poodle Lynn has, apparently, been playing that good old country music since 1985, though quite where I couldn't tell you as I don't recall ever seeing her listed, and were it not for Deep South's Ryan Rader, ramrod of the Blaze Foley tribute series and producer of her first album, she might have stayed below my radar indefinitely. I can only assume she's been working the secretive musical infrastructure known among musicians as 'buckets of blood,' but she and her brood have a lot going for them, chiefly an immensely engaging artlessness. Many latter days country performers, including some of my favorites, are born-again, with episodes in their past upon which the House Un-American Activities Committee would frown, but these guys are stone country. Moreover, they write much of their own material, Lynn contributing five of the 13 songs, Hamrick three, Wimberly two and Sellers, who has her own band, another two, and if they rope in Pete Townsend's *Squeeze Box*, they transform it, with the help of Ponty Bone, into a raunchy trailer park anthem.

JC

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CHARLES EARLE's B-Sides

THE NOTORIOUS M.I.A.

**2003 CMA Award Nominees Were
Announced, And The Big News Is Who
Wasn't On The List**

What do Shania Twain, Faith Hill and Keith Urban have in common, aside from perhaps using the same hairdresser? They are all huge country stars who were left completely off the list of nominees for this year's Country Music Association Awards.

With the announcement last month of the nominations in twelve categories, many in the industry were shocked by the absence of these performers. Urban is a recent CMA Horizon Award winner who had a chart-topping smash hit with *Somebody Like You*. Hill and Twain are two of the biggest selling artists this year in country music, and both have won numerous CMA Awards in previous years.

As for those who did get nods, Toby Keith, the John Ashcroft of country music, led with seven nominations. Entertainer of the Year, always considered the top award, is all male this year with Keith, Brooks & Dunn, Alan Jackson, Kenny Chesney and Tim McGraw.

In a tip of the hat to the traditions of the industry, Johnny Cash and Dolly Parton also made the list. Cash received four nominations; Album, Single, Video and Vocal Event. Parton was listed in the prestigious Female Vocalist of the Year category.

So what does all of this mean, and should any of you even give a shit? Well, I'll be happy to answer those questions at length next month when I publish my annual CMA Awards predictions. To see the complete list of nominees, go to www.cmaawards.com. The show is set for Wednesday, November 5 at 7pm on CBS. Mark your calendars. Or don't.

COUNTRY ALBUM SALES FALL—AGAIN

Sounds can reports indicate that country music album sales fell 7% for the first half of 2003 versus the same sixth month period of last year. This is a very interesting set of numbers, as those who analyze them will be looking at the impact of country's mega stars on sales. I'll explain as we go along.

During the first half of 2002, sales were actually up 1% versus the previous year. Some of this was due to the staying power of the *O Brother* soundtrack, which was still leaving the shelves at a fairly brisk pace. But the word from Music Row at the time was that big records in the second half from the Dixie Chicks, Shania Twain, Faith Hill and Tim McGraw would usher in a new boom for the Row. Sure enough, sales figures for the second half of 2002 showed a dramatic increase. But a funny thing happened on the way to the country music bull market. The lasting effect of these big albums just doesn't seem to be there. To put it in movie terms, none of them seem to have legs. Yes, each came out of the gates strongly, but Shania and Faith seem to

be lacking the support from VH1 and pop radio that carried them to huge sales for their last releases. Tim McGraw has always gotten very little crossover airplay, and is currently suffering a sales slump due to the small audiences for country radio. And certainly we all know what happened to the Dixie Chicks.

So if sales don't look so good with the big releases already on the shelves, what can be expected for the rest of 2003? Some Music Row folks are predicting a strong second half of the year, just like 2002. However, that's hard to imagine. Yes, there will be the usual greatest hits packages and Christmas albums to give the industry a little bit of a lift, but with all of the very biggest names having put out albums last year, there simply isn't anything on the horizon that will have a dramatic impact on the rest of 2003. Music Row can do its best to paint an optimistic picture, but don't bet on a big year in country album sales.

UNDER INVESTIGATION

Gaylord Entertainment, parent company of the Grand Ole Opry and WSM, is under investigation by the Securities & Exchange Commission for restating an earnings report earlier this year. It could end up amounting to nothing, but in the current business climate, many in Nashville will keep a watchful eye.

THE WHITE ZONE IS FOR...

On the lighter side of Nashville news, it was announced recently that a number of country artists will be the voices for the recorded messages played over loudspeakers at the Nashville International Airport (and we use the term 'international' somewhat loosely; there's a daily flight to Toronto). Among the stars lending their voices are Terri Clark, Charlie Daniels and Joe Diffie. To get an idea of what you'll hear if you fly into town, check out the informative text of a recording from Wynonna:

"Hi, this is Wynonna reminding you that if you choose to smoke, please limit it to the smoking lounges in Concourses A, B and C. Thank you for your consideration and for choosing Nashville International Airport, where fun is in the air."

The running joke around town is that these messages will be the most listened to recordings to come off of Music Row this year. Sadder still, as a part of this improved airport marketing effort, we will now feature a songwriter's stage in our baggage claim area. That is not a joke, though it sure sounds like one.

CHEATERS...SOMETIMES PROSPER

A recent article in the *LA Times* suggested that people working in the LA record labels were using a few creative methods of cheating in order to stuff the ballot box in Grammy voting to ensure victories for their artists. One such allegation involved Warner Brothers records using more than 100 employees to sing Christmas carols for an album in order to get them on the NARAS roster as voters. Other labels were also accused of such tactics.

In Nashville, we've always known that many of our record label types are lying, cheating scum, so this came as no surprise. What was a surprise is that this sort of thing is just being written about in Los Angeles. Nashville saw CMA Award vote swapping between labels for years. The idea was that two record label bosses would get together and have their employees swap their votes to bolster an artist's chances. Let's say I have a guy in the Male Vocalist race and you don't. But you have a girl who is in the Female Vocalist category. If we each have our staff vote for the other artist, our chances are greatly increased. Especially if

you are talking about two of the larger labels in town that will have a great many voters. I know this situation was rampant, as I have spoken to many label employees who were given a ballot by their bosses, which told them who to vote for in each category.

Fortunately the CMA, in one of its rare bright moves, caught on to this and came up with a plan to stop it a few years ago. They now run all of the ballots from a particular label through a scanner. If the ballots don't show some statistical differences among the votes, they'll be thrown out. It sounds like LA can take a lesson from Nashville on at least one thing.

NAMM ON THE MOVE?

Here is an opportunity for all of you nice folks in Austin. Would you like to have 21,000 musical gear-heads in your town for a week? You may just have the opportunity, as Nashville has run out of space for one of our biggest annual events.

The International Music Products Association, also known as NAMM, has long held its convention here in town, but the amount of space available in our convention center and arena is no longer sufficient for the more than 500 vendors who display musical instruments and sound equipment. As a result, Austin is now one of the cities being considered for future NAMM gatherings when the current contract with Nashville expires in 2004. Nashville's convention and visitors bureau is getting aggressive in trying to keep the event in town with offers of other space, but the possible venues are likely too far away from the arena and convention center to make it feasible. This will get interesting and I will keep you posted from our end.

CASH IS KING

Did you happen to suffer through the MTV Video Music Awards hoping to see a victory for Johnny Cash and his brilliant *Hurt* video? I did my best, but couldn't take it and finally switched over to some baseball. Had I stayed tuned, I would have seen only a victory in the Cinematography category for Cash. But that really didn't matter so much. Just getting Johnny's name out to a generation that doesn't know shit from shinola about good country music was the most important thing about the night. MTV has supposedly played the *Hurt* video a total of six times. Certainly, I wish it were more. It is a magnificent piece of film that is rare in this day and age. Who but Johnny would allow the world to see his frailty and age? In a time where most stars are fighting the calendar in a fierce manner, Johnny simply said this is who I am. Bless him for that. And by the way, it is a damn fine song.

AND FINALLY...

Back in mid-July, while I was in Memphis to attend the AAA baseball all star game, I realized a longtime dream by visiting Sun Studios. It was a chilling experience to walk through the room where the early work of Elvis, the greatest hits of Jerry Lee Lewis, and countless other classics were recorded. The building is largely intact, from the tile floor to acoustic panels on the ceiling, and I couldn't help but wonder about all of the amazing things that had occurred within those walls. Our tour guide, a raven haired rockabilly chick with lots of great tattoos, was very informative. She told us about all of the biggest hits that were born in the simple old structure. She also talked at length about Sun Records founder Sam Phillips, reminding us that, at the age of 80, he still called Memphis home.

Two weeks later, I picked up the morning paper to find out that he had died. Certainly, 80 year old people die every day, so this wasn't exactly a tragedy. Yet, after having been walked so recently through the halls where Phillips made his contributions to music history, it felt like a huge loss to me nonetheless. Be sure to raise a glass in his honor of Phillips next time you hear Elvis, Jerry Lee Lewis, Roy Orbison, Carl Perkins, Howlin' Wolf, Charlie Rich, BB King, etc...

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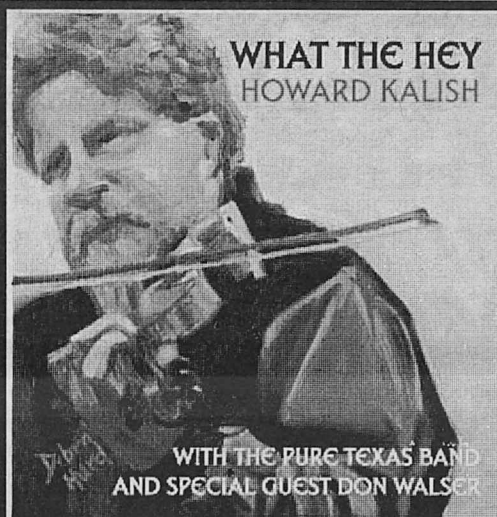
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Nancy Apple is a Memphis treasure who lends both humor and poignancy to
just about all she plays and sings. On "Shoulda Lied About That," Apple and co-
producer Keith Sykes play up the pop sensibilities that also reside in her novel
honky-tonk world.

She rolls out "The Kind to Break a Heart" like a female Buddy Holly while her
voice sounds like a pillow of cotton candy on "My Boyfriend," a popular live staple
that makes the studio transition with comic timing joyously intact.

Not afraid of shaking things up, Apple turns
Lamar Sorrento's "Same Old Thing," played as
of exotica. Also, look for a yodeling cameo by
"The Outlaw."

heads most on a cover of
a cabaret-meets-surf slice
Sid Selvidge on his number
— Bill Ellis, The Commercial Appeal
Memphis

NANCY APPLE

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www.NancyApple.com

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JOHN THE REVEALATOR

Sad news about Sam Phillips, but while his death got pretty good coverage, the emphasis, from what I saw at least, was on his being 'the man who discovered Elvis Presley.' Not to detract from what Phillips did for The King, when, 50 years ago last July, Elvis went to Sun Studio to cut a one-off disc for his mother, it was Phillip's secretary, **Marion Keisker MacInnes**, who took care of him and was so impressed that she pitched him to her boss. I have no idea when National Secretary Day is, but this is my small contribution.

♦ Last month, introducing the **3CM**-organized list of the **100 Greatest Songs Of REAL Country Music**, I mentioned that many of my own picks didn't make the cut. These are the ones that got away.

Beneath Still Waters Emmylou Harris

Borrowed Angel **Mel Street**

Boulder To Birmingham **Emmylou Harris**

Cryin' Time **Buck Owens**

Don't Be Angry **Stonewall Jackson**

Don't Let Me Cross Over Carl & Pearl Butler

I Forgot To Remember To Forget **Charlie Feathers**

I Wonder Where You Are Tonight **Johnny Bond**

I'll Never Get Out Of This World Alive **Hank Williams**

(It All Depends On) Who Will Buy The Wine Kay Adams

Kansas City Southern **Gene Clark**

Lonesome Fugitive Merle Haggard

Make The World Go Away **Hank Cochran**

Remember Me (When The Candlelights Are Gleaming)

Lulu Belle & Scotty

There She Goes **Durwood Haddock**

Whiskey, Whiskey Rita Coolidge

You Don't Know Me **Cindy Walker/Eddy Arnold**

You'll Remember Me **Somebody's Darling**

♦ There was one oddball, *Almost Persuaded*, which I included because a version by **Julie Christensen** of The Divine Horsemen is just about my favorite country recording of all time (incidentally, the son makes much more sense when sung by a woman). However, as that version only ever appeared, as far as I, and Ms Christensen, know, on a mid-80s British compilation LP, **Don't Shoot** (Zippo Records), I withdrew that nomination.

♦ Thinking of obscure compilations, you'd think that **Marti & Bob Brom** had dug deep enough by using Judy Tolbert's *I'm Wise To You Now* on Marti's latest, **Wise To You** (see Reviews). Apart from its original 1957 release on the Stars label, one of just two singles Tolbert cut, the song has resurfaced twice, on Supersonic's 1981 LP **Hot Boppin' Girls Volume 3** and Buffalo Bop's 1998 German CD **Restless Doll**. However, by rockabilly standards that hardly counts as obscure. Their real coup was finding a song that "none of the knowledgeable rockabilly scholars we know had heard of," British rocker Marty Wilde's *My Baby's Gone*. Only released in the US, on Epic, it's not even listed in the discography at Wilde's official website. The Broms got it from an undated British LP, **Greasy Rock 'N Roll Volume 7**. For some reason, Wilde, when mentioned at all, is usually referred to as "the father of Kim Wilde," a pretty dubious distinction if you ask me.

♦ A little shameless self-promotion here, **Martí Brom and Bobby Flores** will be my guests on Third Coast Music Network, KSYM, San Antonio (90.1 FM on your radio dial, www.accd.edu/tcmn on your browser), sometime between 2pm and 6pm (Central), Saturday, September 20th. My guest the following week (Saturday 27th), will be **Wayne Hancock**, who's playing Casbeers that night, and pimping his new Bloodshot album, **Swing Time** (reviewed last month).

♦ Tying in rather neatly with this month's cover story, both Brom and Hancock's first full length releases (Marti had put out some Renegade 45s) were cassettes

of *Live Set* appearances, engineered/produced by **Walter Morgan** and, of course, reviewed in *Music City Texas*, if nowhere else. Goofin' later reissued Marti's **Lassoed Live** on CD but Wayne's 1993 Austex tape has been written out of his bio, which refers to **Thunderstorms And Neon Signs** as his debut. Remind me to ask him about that.

♦ When Terri Hendrix and **Lloyd Maines** stopped by, I got given a couple of scoops. The less interesting one is that Lloyd's been on the road with the Dixie Chicks, not playing with them but recording their concerts for a live album. Rather more my style was Lloyd's disclosure that he's been working on an album of his own. And I do mean his own, he's playing all the instruments, producing and engineering, but not singing. Sandwiched between all his other projects, he doesn't know when it'll be finished but I think you know where you'll find out when it comes out.

♦ One interesting thing about the North American leg of the **Dixie Chicks** tour, which ended in Calgary on August 13th, is that it rebuts a music business article of faith about touring, that airplay is crucial. Despite being boycotted by country radio, 'Top Of The World,' with 57 of 63 concerts sold out, was the top grossing country tour of the year, racking up \$61 million in ticket sales, and #3 overall, only just behind dinosaurs The Rolling Stones and Elton John/Billy Joel.

♦ Seems corporate radio has bit its own ass, God knows a big enough target. When Lewis Dickey of **Cumulus Media**, which banned the **Dixie Chicks** from all its country stations for a month, appeared before the Senate Commerce Committee in July, **Barbara Boxer** (D-CA) told him, "You've motivated a lot of us to take a look at this consolidation issue... You've hurt yourself in terms of what you want." **John McCain** (R-AZ) added, "I was as offended as anyone by the statement of the Dixie Chicks, but to restrain their trade because they exercised their right of free speech is remarkable."

† JIMMIE RIVERS

Should you be fortunate enough to own a copy of Joaquin's ferociously wonderful 1995 live CD **Brisbane Bop**, you won't need me to tell you that Western Swing/bebop player Jimmie Rivers was one of the greatest electric guitarists of all time. Born Jimmie Fewell, in Hockerville, OK, in 1926, he would have become legendary had he accepted post-war job offers from Spade Cooley or Bob Wills, but he was making more money than they offered fronting The Gadabouts in Corpus Christi, TX. In 1954, he moved to Oakland, changed his name (half-Indian, his family name was originally Two Rivers) and formed The Cherokees, with steel guitar great Vance Terry. The group often backed Tommy Duncan on his solo recordings, and had a six year residency at the 23 Club ("where the music starts at nine and the fighting starts at ten"), in Brisbane, just south of San Francisco, where his only album was recorded. Jimmie Rivers died on August 29th.

† FLOYD TILLMAN

Backstage at one of his late 80s 'Pickin In The (Marble Falls) Park' shows, I heard Floyd Tillman tell Kimmie Rhodes, "Play the classics, honey, and they'll always love you" To which Rhodes replied, "That's all very well for you to say, Floyd, you wrote them all." Born in Ryan, OK, in 1914, and raised in Post, TX, Tillman had his biggest hit with *It Makes No Difference Now*, but left an indelible mark with *Slippin' Around*, which pioneered a great country songwriting staple, adultery. Other classics include *I Love So Much It Hurts*, *This Cold War With You* and *I'll Keep On Loving You*, which Willie Nelson says Tillman told him he wrote about his car. Floyd Tillman died on August 22nd at his home in Bacliff, TX.

48 x #1

Easy enough math, a FAR chart appears every month, so 48 meant we'd been at it for four years, which is long enough to lose track, so I went through the archives to sort of have a look at the Big Picture and, rightly or wrongly, thought the list of #1s was interesting enough to pass on.

I must admit there are a couple three albums here that I personally wouldn't have rated that high, but even so I think this is pretty convincing proof that the FAR reporters are a very cool bunch. You can see that they have some favorites, and that some labels take care of them better than others, but, with only one major label album in four years, the real winners in this lineup are indie labels and self-releasing artists.

9/99 Ray Wylie Hubbard:

Crusades Of The Restless Knights (Philo)

10/99 Roger Wallace: Hillbilly Heights (Texas Round-Up)

11/99 The Derailers: Full Western Dress (Sire)

12/99 Guy Clark: Cold Dog Soup (Sugar Hill)

1/00 Blaze Foley: Live At The Austin Outhouse (Lost Art)

2/00 & 3/00 VA: Live At The Big 'D' Jamboree

(Dragon Street)

4/00 Jimmie Dale Gilmore: One Endless Night

Windcharger)

5/00 Kelly Hogan: Beneath The Country Underdog

(Bloodshot)

6/00 Ray Condo & His Ricochets: High & Wild (Joaquin)

7/00 Steve Earle: Transcendental Blues (E-Squared)

8/00 Hank Thompson: Seven Decades (Hightone)

9/00 & 10/00 Dave Alvin: Public Domain (Hightone)

11/00 Ted Roddy & The Tearjoint Troubadors:

Tear Time (Music Room)

12/00 VA: Shuffle Town: Western Swing On King

1946-50 (West Side)

1/01 Marti Brom: Feudin' & Fightin'

with The Cornell Hurd Band (Goofin')

2/01 Dolly Parton: Little Sparrow (Sugar Hill)

3/01 Rodney Crowell: The Houston Kid (Sugar Hill)

4/01 VA: Gals Of The Big 'D' Jamboree (Dragon Street)

5/01 & 6/01 Roger Wallace: That Kind Of Lonely

(Texas Round-Up)

7/01 VA: Roadside Attractions;

More Songs From Route 66 (Lazy SOB)

8/01 VA: Truck Driver's Boogie; Big Rig Hits Vol 1

(Country Music Foundation)

9/01 Gillian Welch: Time [The Revelator] (Acory)

10/01 Wayne Hancock: A-Town Blues (Bloodshot)

11/01 The Derailers: Here Come The Derailers (Sony)

12/01 & 1/02 Merle Haggard: Roots Volume 1

(Anti/Epitaph)

2/02 & 3/02 Honky Tonk Confidential:

Your Trailer Or Mine? (Too Many Dogs)

4/02 Nathan Hamilton: All For Love And Wages

(Steppin' Stone)

5/02= Cornell Hurd Band: Song Of South Austin

(Behemoth)

Fred Eaglesmith: Falling Stars & Broken Hearts (FSE)

6/02 Cornell Hurd Band: Song Of South Austin

(Behemoth)

7/02 Mike Ireland & Holler: Try Again (Ashmont)

8/02 & 9/02 Starline Rhythm Boys: Honky Tonk Livin'

(Tin Town)

10/02 VA: Happy Birthday Buck! (Texas Round-Up)

11/02 Buddy Miller: Midnight And Lonesome (Hightone)

12/02 Johnny Cash: American IV;

The Man Comes Around (American)

1/03 Justin Treviño: The Scene Of The Crying

(Lone Star)

2/03 & 3/03 Freda & The Firedogs (Plug)

4/03 Tim Grimm: Coyote's Dream (Vault)

5/03 Ray Wylie Hubbard: Growl (Philo)

6/03 Kevin Deal: The Lawless (Blind Nello)

7/03 & 8/03 Halden Wofford & The Hi-Beams

(Hi-Beams)



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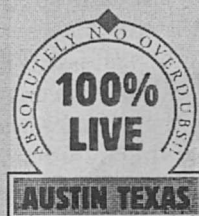
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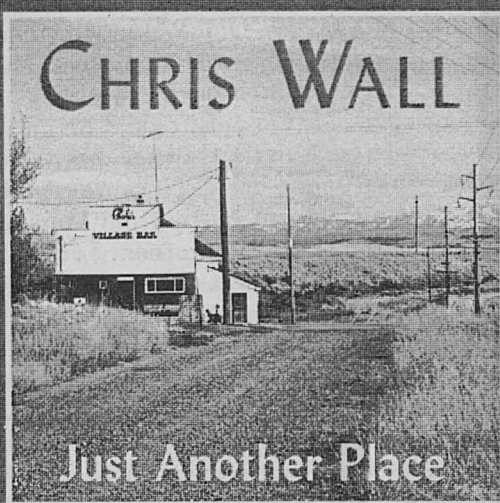


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SING ME BACK HOME

You may have heard that Merle Haggard recently sent radio stations a topical single, *That's The News*, in advance of his forthcoming album. Whether you've actually heard it is another matter. In it, Haggard not only critiques American media's reversion to tabloid sensationalism—"Suddenly celebrity is something back in style"—while GIs are still dying in Iraq, he doesn't seem to have much use for the war. With lines like "No one is the winner and everyone must lose," "pain's almost everywhere, the whole world's got the blues" and especially the disrespectful "politicians do all the talking, soldiers pay the dues," it's not likely to appeal to the country radio stations that have proved to be Shrub's most blindly loyal attack dogs. Not that they have to formally boycott it, they don't play Haggard anyway.

Where it is being played is in Haggard's new constituency, Real Country and Americana, and I think there two reasons for this. One is that the song resonates with those DJs, the other is that many of them may remember how in 1969/70 the poet of the working man suddenly morphed from inspired blue collar populist to cartoon redneck reactionary, releasing in succession *Mama's Hungry Eyes*, *Workin' Man Blues*, *Okie From Muskogee* and *The Fighting Side Of Me*. While it's not a really great song, *That's The News* gives them a chance to welcome Haggard home.

The way I've heard it, *Okie* started out as a joke. Haggard and his band were passing a freeway exit sign and someone said, between takes, "I bet they don't smoke a lot of marijuana in Muskogee," and it went from there. For what it's worth, Haggard is on record as saying he stopped touring Canada and New England because US Customs' zero tolerance policy meant his tour bus would be seized if they found a single seed of marijuana. However, if *Okie* was meant to be ironic, *Fightin' Side Of Me* can only be seen as a cynical cashing in on his new fame, which reaped him a harvest of CMA and ACM awards, not to mention a full pardon for his 15 year jail sentence from the Governor of California, Ronald Reagan.

At the same time, he alienated many country fans, if only because, reinforcing the music's 'white trash' stereotypes, he put them even further back on the defensive. However, in the last couple of years Haggard has definitely abandoned his *Okie* fanbase. Recent quotes include, "In 1960, when I came out of prison as an ex-convict, I had more freedom under parolee supervision than there's available to an average citizen in America right now... God almighty, what have we done to each other?" (*National Review* online, 2002), "I think we should give John Ashcroft a big hand (pause) right in the mouth! The way things are going I'll probably be thrown in jail tomorrow for saying that, so I hope ya'll will bail me out" (concert in Kansas City, 2003), and "I'm suspicious, I'm paranoid, and I'm afraid. And the person who says he isn't has not looked up or around lately... I don't even know the Dixie Chicks, but I find it an insult for all the men and women who fought and died in past wars when almost the majority of America jumped down their throats for voicing an opinion. It was like a verbal witch-hunt and lynching. Whether I agree with their comments or not has no bearing" (June 2003 editorial on Haggard's website).

For many, *That's The News* will go a long way to eradicating their conflicted feelings about Haggard, but even if you don't care about his political evolution, there's another quote you have to celebrate. Prominent on the home page of his website is this: "I don't like all of country music. In fact, I like very little of it." **JC**

BRENNEN LEIGH BAND TURN YOUR RADIO ON

(Gospel According To Austin ****.5)

Gospel brunches are a rather curious concept when you think about it. At the exact same time the organized faithful are participating in their formal rituals, others are listening to non-denominational soul-saving music while eating, drinking, smoking and carrying on. Still, Mimosas instead of ministers works for me and, apparently, enough people in Austin to support three competing Gospel Brunches every Sunday, plus Jo's Sinners' Brunch, though San Antonio has only one, plus The Ear Food Gospel Orchestra once a month. The trailblazing Asylum Street Spankers lost out when, failing to grasp the concept, La Zona Rosa decided to stop serving actual food as such, and, despite all-star lineups, The Imperial Golden Crown Harmonizers, now in their fifth location, have led a nomadic existence but the basic idea, roots gospel music played by secular musicians for non-churchgoers, seems to have caught on pretty good.

However, it was a radical notion in 1994, when Greg Adkins organized an Easter Sunday charity benefit at The Backyard, but he found many top Austin musicians were eager to participate. The first event featured Will Sexton, Malford Milligan & Steve Bruton, Iain Matthews, Betty & Gene Elders, Monte Warden and Kris McKay, the five successive ones the Spankers, Imperial Golden Crown Harmonizers, Michael Fracasso, Larry Gatlin and Christina Marrs' fabulous, much lamented Jubiletttes, the most heavily tattooed gospel choir outside a correctional facility.

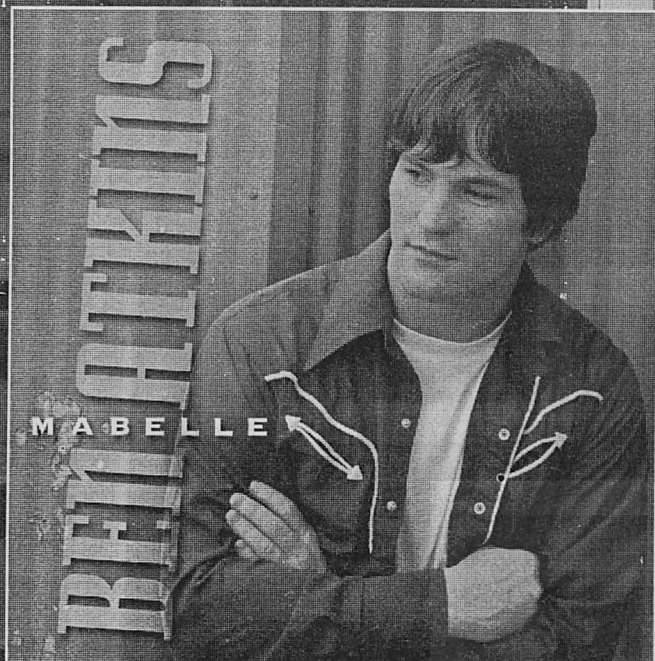
Adkins says, "In the first two or three years, we learned several things. A) almost every musician in Austin seems to love Gospel music and want to play/sing it, either to express something inside or because of fondness & respect for the tradition/heritage of the Gospel music forms that influenced America and its Music. B) Central Texas has had a strong but buried history/presence of great roots Gospel music, mostly East of I-35 today, but also south of Austin toward Houston. C) The Easter Benefit attracted mostly non-churched families who wanted to celebrate Easter with their children, but not necessarily inside the normal church trappings. D) Most people think true Gospel Music means Black Gospel choir music. We found it was much, much more than that: Black Country-blues Gospel; Blues Gospel; Metered Hymns; Quartet Gospel (highly influenced by Austin/Houston groups via Duke/Peacock). White Country-blues Gospel; Country Gospel; Bluegrass Gospel; Southern Quartet Gospel. Hispanic Folk Gospel, Conjunto & Tejano Gospel, etc."

Soon, Adkins started thinking in terms of recording some of this unexpected wealth of 'kick-butt' gospel playing talent he'd unleashed and in 1999 he and drummer Philip Fajardo released the first volume of *The Gospel According To Austin*, featuring Milligan & Bruton, Billy Joe & Eddy Shaver, Guy Forsyth, The Bells of Joy, Ruben Ramos, Johnny Nicholas, Don Walser, Guy Forsyth, Lisa Tingle, Larry Gatlin and The Imperial Golden Crown Harmonisers. The second volume was all Milligan, while the third and fourth have centered on regular performers at Threadgill's Gospel Brunch, The Gospelaire and Brennen Leigh. Another multi-ethnic, multi-style compilation is in the works.

Representing the white, country based sub-genre of gospel, singer and mandolin player Brennen Leigh, who moved to Austin from Minnesota in 2002, along with her guitar playing and harmony singing brother Seth Hulbert, is only 19, though she's been performing since she was 15, starting out in a blues-rock ensemble before moving on to an ambitious miscellany of country, bluegrass, swing, Delta blues, Irish folk, Appalachian mountain songs and Americana. However, while her potential is apparent (Austin Lounge Lizard Tom Pittman calls Leigh's "the gutsiest new voice I've heard since Tanya Tucker in 1973"), it isn't fully realized yet and her tentative approach is, perhaps because of the nature of the material, which demands a certain level of passion and commitment, even more obvious than on her straight debut, **Lonesome, Wild & Blue**. At the same time, even if she holds back in the studio, she's clearly a talented and motivated young woman with exceptionally good taste, drawing her material from tradition (*Unclouded Day*, *Angel Band*, *Rock Of Ages*, *The River Of Jordan*), Albert Brumley (*Turn Your Radio On*), the Carter Family (*Sunny Side Of Life*, *Will The Circle Be Unbroken*), Hank Williams (*I Saw The Light*), the Louvin Brothers (*I Like The Christian Life*), Merle Travis (*I Am A Pilgrim*), Billy Joe Shaver (*Old Chunk Of Coal*), Gillian Welch (*Red Clay Halo*) and Violent Femmes (*Jesus Walking On the Water*).

Brumley's title track is particularly apposite as this was a KUT *Live Set*, which means it had the best engineer money can't buy. You ask me, a first class engineer like Rick Garcia or Bennet 'The East Side Flash' Spielvogel should be a higher priority in the budget than a producer, but the thing about Walter Morgan, who'll have been at the *Live Set* board for 20 years come next February, is that when you play the show, he hands you a tape of it, free gratis and for nothing. In the course of reviewing albums over the last 14 years, I have often had occasion to remark on Morgan's talents, The Highwaymen, Marti Brom, Wayne Hancock, Junior Medlow, Ronnie Lane, The Gourds and The Damnations being among the many beneficiaries of his abilities as an on-the-fly producer. Morgan is one of Austin's musical treasures and I should have put his face on the cover long ago to celebrate that fact. If you're a young band with no money, do yourself a favor, get booked on *Live Set*, but if it doesn't turn out any good, that'll be your fault, not Walter Morgan's. **JC**

Ben Atkins MABELLE



Ben Atkins
DOB: 1-4-79
Birthplace: Henrietta, TX
Current Residence: Henrietta, TX
Current Occupation: singer, songwriter, guitarist
Work Experience: Rodeo clown (gave it up when "I thought I was gonna get killed")
Hobbies: Hunting and fishing
Musical Likes: Hank, Emmylou, Buddy & Kasey



Po' Girl



Po' Girl is the alt-folk duo Trish Klein (Be Good Tanyas) and Allison Russell (Fear Of Drinking). Their debut features two distinct voices and strong musicianship combined to deliver soulful roots, jazz, country grooves, inner-city blues and old-school banjo tunes.

HIGHTONE RECORDS

HighTone Records 220 4th Street, #101 Oakland, California 94607 www.hightone.com



American Food Southern Style

SEPTEMBER ARRIVALS & DEPARTURES

1st -- Amédé Breaux • 1900 • Crowley, LA
 ----- Lawrence Walker • 1907 • Scott, LA
 ----- Charlie Robison • 1964 • Houston, TX
 2nd - Johnny Lee Wills • 1912 • Limestone Co, TX
 ----- Zu Zu Bollin • 1922 • Frisco, TX
 ----- Jimmy Clanton • 1938 • Golden Meadow, LA
 3rd - Americo Paredes • 1915 • Brownsville, TX
 ----- Lefty Perkins • 1917 • Clarksville, TX
 ----- Hank Thompson • 1925 • Waco, TX
 ----- Freddie King • 1934 • Gilmer, TX
 ----- Terrance Simien • 1965 • Eunice, LA
 ----- Knocky Parker † 1986
 4th - Danny Gatton • 1945 • Washington, DC
 ----- Blackie White • 1951 • San Angelo, TX
 6th - Jimmy Reed • 1925 • Dunleith, MS
 ----- Ernest Tubb † 1984
 7th - Buddy Holly • 1936 • Lubbock, TX
 8th - Jimmie Rodgers • 1897 • Meridian, MS
 ----- Milton Brown • 1903 • Stephenville, TX
 ----- Harlan Howard • 1929 • Lexington, KY
 ----- Patsy Cline • 1932 • Winchester, VA
 ----- Guitar Shorty • 1939 • Houston, TX
 ----- Sunny Ozuna • 1943 • San Antonio, TX
 ----- Zachary Richard • 1950 • Lafayette, LA
 ----- Neko Case • 1970 • Alexandria, VA
 9th - Adam Landreneaux • 1910 • Mamou, LA
 ----- Joe Clay • 1938 • Harvey, LA
 ----- Otis Redding • 1941 • Dawson, GA
 ----- Tex Owens † 1962
 10th Roy Brown • 1925 • New Orleans, LA
 ----- Rosie Flores • 1950 • San Antonio, TX
 ----- Cary Swinney • 1960 • Lubbock, TX
 11th Jimmie Davis • 1902 • Beech Springs, LA
 ----- Roger Wallace • 1971 • Knoxville, TN
 ----- Leon Payne † 1969
 ----- Curtis Jones † 1971
 12th Kenneth Threadgill • 1909 • Baytown, TX
 ----- Armando Marroquin • 1912 • Alice, TX
 ----- George Jones • 1931 • Saratoga, TX
 ----- Christine Albert • 1955 • Rome, NY
 13th Bill Monroe • 1911 • Rosine, KY
 ----- Charles Brown • 1922 • Texas City, TX
 14th Malcolm Yelvington • 1918 • Covington, TN
 ----- Don Walser • 1934 • Brownfield, TX
 15th Roy Acuff • 1903 • Maynardsville, TN
 ----- Billy Joe Shaver • 1939 • Corsicana, TX
 ----- Jimmy Gilmer • 1940 • Chicago, IL
 ----- Vernon Dalhart † 1948
 ----- Beaver Nelson • 1971 • Norman, OK
 16th BB King • 1925 • Itta Bena, MS
 ----- Ralph Mooney • 1928 • Duncan, OK
 ----- Little Willie Littlefield • 1931 • Houston, TX
 17th Hank Williams • 1923 • Georgiana, AL
 ----- Bill Black • 1926 • Memphis, TN
 ----- John Delafosse † 1994

18th Jimi Hendrix † 1970
 ----- Lefty Perkins † 1984
 19th Bill Neely • 1916 • McKinney, TX
 ----- Red Foley † 1968
 ----- Gram Parsons † 1973
 20th Karl Marx Farr † 1961
 21st Ted Daffan • 1912 • Beauregarde, LA
 ----- Jesse Ed Davis • 1944 • Norman, OK
 22nd Willis Prudhomme • 1931 • Kinder, LA
 ----- Jimmy Bryant † 1980
 23rd Ray Charles • 1930 • Albany, GA
 ----- Roy Buchanan • 1939 • Ozark, TN
 ----- Jimmy Wakely † 1982
 25th Royce Kendall • 1934 AR
 ----- Eric Taylor • 1949 • Atlanta, GA
 26th Marty Robbins • 1925 • Glendale, AZ
 ----- Bessie Smith † 1937
 27th Jackie Caillier • 1952 • Orange, TX
 28th DP 'Dad' Carter • 1889 • Columbia, KY
 ----- Joe Falcon • 1900 • Rayne, LA
 ----- Jim Boyd • 1914 • Fannin Co, TX
 ----- Tommy Collins • 1930 • Bethany, OK
 ----- CJ Chenier • 1957 • Port Arthur, TX
 29th Gene Autry • 1907 • Tioga, TX
 ----- Bill Boyd • 1910 • Fannin Co, TX
 ----- Jerry Lee Lewis • 1935 • Ferriday, LA
 ----- Alvin Crow • 1950 • Oklahoma City, OK
 ----- Mickey Newbury † 2002
 30th Pearl Butler • 1927 • Nashville, TN

Threadgill's World HQ, 301 West Riverside Dr BIERGARTEN SERIES

Fri 5th, Tribal Nation

+ Love Syndicate

Sat 6th, Cave Catt Sammy

+ Elizabeth McQueen

Fri 12th Blaze w/Brannen Temple

Sat 13th Omar & The Howlers

STRING BAND THURSDAYS

7:30-10 pm. No Cover

4th Hard To Make A Living

+ Eddie Collins & The High Stakes

Ramblers

18th Two High String Band

25th South Austin Jug Band

SUNDAY GOSPEL BRUNCH

11am-1.30pm

7th Cade Callahan

14th Breenen Leigh

Threadgill's North, 6416 N Lamar

Wednesdays, 8-10pm. No Cover

3rd White Ghost Shivers

10th Colin Gilmore

24th Shand