

3rd COAST MUSIC

AMBER DIGBY

#96/185 JANUARY 2005



REVIEWS



(or not)

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*BACK TO THE
CROSSROADS*

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NEKO CASE

•

CORNELL HURD BAND

•

KENNEBUNK
COFFEEHOUSE

•

DICKY OVERBEY

•

TOWNES VAN ZANDT

•

ELIJAH WALD

FAR & Away: The Best of 2004
JOHN THE REVEALATOR
CHARLES EARLE's B-Sides
FAR #65
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FREEFORM AMERICAN ROOTS #65

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING DECEMBER 2004

#1 Justin Treviño: Too Many Heartaches

- (Heart Of Texas) *EW/*JF/*JT/*KD/*LB/*MT/*JCS
 2 Cornell Hurd Band: fanmail; from the lost planet (Behemoth)
 *BL/*GS/*JM/*NA/*TG
 3 Neko Case: The Tigers Have Spoken (Anti/Mint) *RC/*SF/*TJ
 4 VA: Hard-Headed Woman; A Celebration Of Wanda Jackson
 (Bloodshot) *AB/*RMS/*RU/*TR
 5 Alison Krauss & Union Station: Lonely Runs Both Ways
 (Rounder) *GC/*MA
 6 Hayes Carll: Little Rock (Highway 87) *DWB/*MM/*BP
 7 Chris Stuart & Backcountry: Mojave River (Backcountry)
 *S&D/*TA
 8 Darrell McCall: Old Memories And Wine (Heart Of Texas) *DC
 9 Amber Digby: Music From The Honky Tonks (self)
 10 Buddy Miller: Universal United House Of Prayer (New West)
 *N&T
 11 Blaze Foley: Oval Room (Lost Art) *BE
 12 Merle Haggard: Unforgettable (Capitol/Hag) *T&L
 13 Willie Nelson: It Will Always Be (Lost Highway) *FM
 14 Dicky Overbey & Bobby Flores: Christmas In Ol' San Antone
 (Yellow Rose). *JH
 15 Curtis Potter: Them Old Honky Tonks (Heart Of Texas)
 16 Tim Grimm: Names (Wind River)
 17 Steve Earle: Live From Austin TX (New West) *SC
 18= Billy Don Burns: Heroes, Friends & Other Troubled Souls
 (Indie Mafia) *CS
 Ralston: Carwreck Conversations (Soft Butter) *TO
 19= Johnny Bush: Honky Tonic (BGM)
 Kimmie Rhodes: Windblown (Sunbird) *CP
 VA: Christmas Gumbo (Bayside) *MDT
 20= Iris DeMent: Lifeline (Flariella)
 Madelaine Peyroux: Careless Love (Rounder) *DT
 Tony Joe White: The Heroines (Sanctuary) *JP
 21= Shelly Campbell "Blue Ridge Reveille" (Nettwerk) *DP
 Nelson Adelard: Take Me back (self) *MB
 Barn Burners: Shot Down (Atomic Twang) *BB
 Jake Brennan: Love And Bombs (Yep Roc) *JS
 Junior Brown: Down Home Chrome (Telarc) *FS
 Cindy Cashdollar: Slide Show (Silver Shot) *B&C
 Leonard Cohen: Dear Heather (Columbia) *DJ
 Elizabeth Cook: This Side Of The Moon (Hog County) *RH
 Kieran Kane & Kevin Welch: You Can't Save Everybody *GM
 Kevin Kinney's Sun Tangled Angel Revival *SR
 Klezmatics: Woody Guthrie's Happy Joyous Hanuka
 (Woody Guthrie Publications) *MR
 Los Straitjackets: Tis The Season (Yep Roc) *TS
 Malvinas: Love Hope and Transportation (self) *AR
 Carolyn Mark & The New Best Friends: The Pros And Cons
 Of Collaboration (Mint) *BS
 Mendoza Line: Fortune (Bar/None) *DF
 Micky & The Motor Cars: Ain't In It for the Money
 (Image) *DY
 Kelly Pardekooper: Haymaker Heart (Trocadero) *JB
 Pinetop Perkins: Ladies Man (MC) *JA
 Polecat Creek: Leaving Eden (Yodel-Ay-Hee) *AA
 Jason Ringenberg: Empire Builders (Yep Roc) *DO
 Darden Smith: Circo (Dualtone) *BK
 Chuck Suchy: Evening In Paris (Little Bluestem) *TF
 Swank: The Survival Issue (self) *JR
 Dave Van Ronk: ...And the Tin Pan Bended And the Story
 Ended (Smithsonian Folkways) *SMJ
 Vern Williams Band: Traditional Bluegrass (Arhoolie) *CL



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WHERE MUSIC STILL MATTERS

***XX = DJ's ALBUM OF THE MONTH**

Freeform American Roots is compiled from reports provided by 139 freeform DJs in the US, Canada, Europe, Australia, New Zealand and Uruguay. More information can be found at www.accd.edu/tcmn/far

FAR & AWAY

THE FAR DJs' BEST OF 2004

ALBUM OF THE YEAR

#1 ELIZA GILKYSON: LAND OF MILK AND HONEY

- 2 James McMurtry: Live In Aught-Three
 3 Loretta Lynn: Van Lear Rose
 4 Buddy Miller: Universal United House Of Prayer
 5 Steve Earle: The Revolution Starts Now
 6 Tom Russell: Indians Cowboys Horses Dogs
 7 I See Hawks in LA: Grapevine
 8 Chris Stuart & Backcountry: Mojave River
 9 Neko Case: The Tigers Have Spoken
 10 Dave Alvin: Ashgrove
 11 Drive By Truckers: The Dirty South
 12 Nels Andrews: Sunday Shoes
 13 Hoyle Brothers: Back To The Door
 14 Kieran Kane & Kevin Welch: You Can't Save Everybody
 15 Moot Davis
 16 Cornell Hurd Band: Cen-Tex Serenade
 17 Bobby Flores: Festival Favorites
 18 James Talley: Journey
 19 Slaid Cleaves: Wishbones
 20 Gurf Morlix: Cut N' Shoot

DEBUT ALBUM

#1 THE HOYLE BROTHERS: BACK TO THE DOOR

- 2 Moot Davis
 3 Nels Andrews: Sunday Shoes
 4 Amber Digby: Music From The Honky Tonks
 5 Nora O'Connor: Til the Dawn
 6 Tres Chicas: Sweetwater

VARIOUS ARTISTS/TRIBUTE

#1 TOUCH MY HEART: TRIBUTE TO JOHNNY PAYCHECK

- 2 Hard-Headed Woman; A Celebration Of Wanda Jackson
 3 Beautiful Dreamer; The Songs Of Stephen Foster
 4 Por Vida; A Tribute To The Songs Of Alejandro Escovedo
 5 The Unbroken Circle; The Musical Heritage Of The Carter Family
 6 Floyd Tillman: The Influence

REISSUE/HISTORIC ALBUM

#1 BLAZE FOLEY: OVAL ROOM

- 2 Terry Allen: Juarez
 3 Bob Dylan: Live 1964
 4 Stanley Brothers: An Evening Long Ago
 5 Johnny Paycheck: The Little Darlin' Sound
 6 Bill Monroe & the Blue Grass Boys: Live At Mechanics Hall
 7 Emmylou Harris: Elite Hotel
 8 Hound Dog Taylor: Release The Hound
 9 John Vandiver: I Had A Dream
 10 Johnny Horton: Live Recordings From The Louisiana Hayride

FEMALE ARTIST

#1 NEKO CASE

- 2 Eliza Gilkyson
 3 Loretta Lynn
 4 Lori McKenna
 5 Amy Farris
 6 Grey DeLisle
 7 Amber Digby
 8 Terri Hendrix
 9 Marti Brom
 10 Cindy Cashdollar

MALE ARTIST

#1 TIM GRIMM

- 2 Buddy Miller
 3 Dale Watson
 4 Steve Earle
 5 Tom Russell
 6 Bobby Flores
 7 Johnny Bush
 8 James McMurtry
 9 Dave Alvin
 10 Todd Snider

SONGWRITER

#1 SLAID CLEAVES

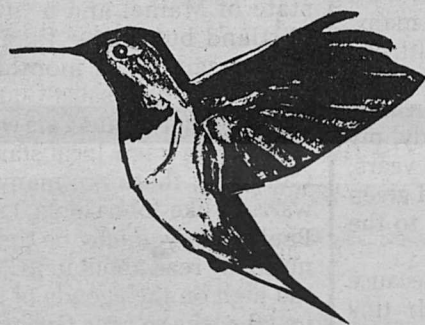
- 2 Steve Earle
 3 Eliza Gilkyson
 4 Todd Snider
 5 Blaze Foley
 6 Chris Stuart
 7 Dave Alvin
 8 Buddy Miller
 9 James Talley
 10 Tom Russell

BEST IN THE INDUSTRY

#1 JOE SWANK/YEP ROC

- 2 Scott Schaefer/Thais Fletcher/Bloodshot Records
 3 Bobby Flores (Yellow Rose Records)
 4 Martha Moore (So Much Moore PR)
 5 Gurf Morlix

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TOWNES VAN ZANDT • LIVE AT McCABE'S REAR VIEW MIRROR VOL 2 • HOUSTON 1988

(Varese Sarabande)

On New Year's Day 1997, a Zandtista completist would have had a collection of 16 albums, released over an almost 30 year period. Seven years later, he or she would have *at least* 40, not including variant reissues, and I may well have missed a couple three of the many, often dubiously legal, repackagings. Apart from prompting the morbid thought that death can be a great career move, the problem is that those 40-odd CDs shuffle and repackage less than 13 standard length albums worth of material, 110 original songs and 43 covers. This finite lode is, unfortunately, being mined by three different, often fractious, parties, and, frankly, my sympathies are with Harold Eggers, Townes' road manager/business partner for 20 years, who stuck by him long after his ex-wife and the owner of Poppy/Tomato Records had given up. It is to Eggers, who taped countless performances, from the superlatively great to the heartrendingly wretched, that we owe this current batch.

♦ **Live At McCabe's** (****) illustrates the 'variant reissue' mentioned above—just because two TvZ albums have the same title, doesn't mean they're identical (or vice versa). In this instance, *The Hole* and *A Song For* have been dropped from the 2001 German version (which itself appeared in two different editions), while *Lungs*, *Two Girls*, *To Live Is To Fly* and a bonus track, *I'll Be Here In The Morning* with the marvellous Barb Donovan, have been added. Recorded at the LA club in 1995, and featuring Kelly Joe Phelps sitting in on Dobro for *Banks Of The Ohio* and *Wabash Cannonball*, this is latter-day Townes on a very good night.

♦ The original **Rear View Mirror** illustrates another TvZ bugaboo, the multiple reissue. It first came out on Sundown, which promptly went belly up, 'paying' for a *Music City Texas* ad with a box of CDs (I still have some if anybody's interested), reemerged in Germany in 1996, the US in 1997 (the first posthumous release, but already scheduled for release), then again in Germany in 2002 as a variant, with three bonus tracks. **Volume Two** (****) comes from the same late 70s time period and features all or some of the same backing musicians, Owen Cody fiddle, Danny Roland guitar and Jimmie Gray bass, on most tracks, recorded at different shows in different clubs. Though there are occasional sound problems, they're more than offset by outstanding performances, particularly of *Loretta*, *Snowin' On Raton* and Lightnin' Hopkins' *Hello Central*. If you care about this kind of stuff, *Coo Coo* is credited to Van Zandt but is actually by old timey banjoist Clarence Ashley.

♦ As close as you can get to having Townes come over to your place and play in your sitting room, **Houston 1988** (DVD ****) was shot in a Holiday Inn room, at 3am, with only cameraman Hank Sinatra and Eggers present. Van Zandt, looking in great shape and sounding in a good space, plays most of the core of his repertoire, *Rake* being the least recorded of the 15 songs. I think the audio tracks for *Catfish Song* and *No Place To Fall* must have been switched, at any rate during those two, what you're hearing and what you're watching bear no relation to each other, which is rather unsettling. Fleshed out with clips of Eggers, Barb Donovan, Larry Wilson and Calvin Russell talking about Townes and performing a song apiece, the DVD ends with the Townes/Donovan duet of *I'll Be There In The Morning* over the credits, which a neat trick since there are hardly any credits. **JC**

CORNELL HURD BAND FANMAIL: FROM THE LOST PLANET

(Behemoth ****)

By CHB standards, their ninth Austin album is a stinking EP, the first time there have been more players, 22, of whom 11 are the ones you're "most likely" to see at a show, than tracks. For such a large outfit, the CHB has amazingly little turnover, so most of the players will be familiar, but two who deserve special mention are Del Puschert, who also played tenor sax with Elvis in the late 50s and whose great honking is showcased on pianist Cody Nicholas' instrumental *First Day On The Trail* and Lucky Millinder's *Ram-Bunk-Shush*, and Dee Lannon who belts out the vocals on Willie Dixon's *Violent Love*. With four Hurd originals and guitarist Paul Skelton's instrumental *Incident In Juaraz* (*Los Rubboardistas*), featuring Danny Roy Young and Bear Eagle on twin frottoirs, the 14 tracks include *Party Time*, a 1956 Kaiser B-side by Pittsburgh R&B group The Ray-O-Vacs recorded several times by Ronnie Dawson, to whom it's dedicated; Dimitri Tiomkin's *The Guns Of Navarone*, *Texas* (as Hurd points out, Tiomkin also wrote *High Noon* for Tex Ritter), an instrumental tour de force by Skelton; Big Joe Turner's *Love Rollercoaster*; a very obscure Ernest Tubb number, Cindy Walker's *I Always Went Through*; and, based on a prewar 78 by Daniel Haynes & The Dixie Jubilee Singers in bassman Kevin Smith's collection, Irving Berlin's *Waiting At The End Of The Road*. This sounds a little tighter than usual, but basically your average 40 minutes with The Cornell Hurd Band **JC**

NEKO CASE • THE TIGERS HAVE SPOKEN

(Anti ****.5)

One review of her fourth album claims "Neko Case has emerged as the finest female country singer of her generation," which is, of course, utter nonsense. Even if she wanted such a designation, which is doubtful, there are at least two other women in Chicago alone, Anna Fermin and Kelly Hogan, of whom one could more reasonably make such a claim. It's also misleading because this is by no means a country album, Loretta Lynn's *Rated X* notwithstanding. Recorded live at shows in Chicago and Toronto, I guess the best word for the AAA-pop-rock-alt country-folk mix is Americana, and most of the time, it's pretty compelling stuff. With only two songs she's recorded previously, *Blacklisted* and *Favorite* (which only appeared on a rare Canadian promo), and two new originals, *If You Knew* and the title track (to which there's a 'hidden' intro at the end), highlights are Buffy St Marie's *Soulful Shade Of Blue*, Catherine Erwin's *Hex* and The Shangri-Las' *Train From Kansas City*, on which Case's luminous voice and commanding presence overcome the limitations of her backing band, The Sadies, for whom I've never had any use and who don't redeem themselves here. However, leaving aside the unconvincing *Wayfaring Stranger* with audience singalong, backed by Jim & Jenny & The Pinetops, there are two ghastly trainwrecks, The Nervous Eaters' *Loretta* and the abysmal everyone-on-stage participation *This Little Light*, which is now the official study example in 3CM's Music 101 'What Were They Thinking?' unit. **JC**

VA • THE KENNEBUNK COFFEEHOUSE

(Cornmeal ****)

Sort of a footnote to last month's cover feature, illustrating the disparity in population between a city like Austin, whose metro area, as I mentioned, has more people than the entire state of Maine, and a town like Kennebunk, smaller than Portland but bigger than Bar Harbor. Celebrating the 5th anniversary of its monthly concert series, the First Parish Unitarian Universalist Church puts on in a year the same kind of lineup that Cactus Cafe would go through in a couple of weeks. Apart from a few local stars like Portland's Sara Cox and Don Campbell, there are many familiar Cactus names, folk road warriors like John Gorka, Lucy Kaplansky, Patty Larkin and Ellis Paul. Now, you may be thinking that these are not people you normally read about in 3CM, but neither are they, shall we say, too high on the agenda of compiler Charlie Gaylord, who puts together the eclectic **Greetings From Area Code 207** series, so this is really folk music for people who aren't all that keen on folk music, with some very edgy stuff. Also, these are live recordings of studio quality, superbly capturing every nuance of the voices and some stunning acoustic guitar playing, particularly Lori McKenna's. **JC**

ELIJAH WALD ESCAPING THE DELTA VA • BACK TO THE CROSSROADS

(Amistad, paperback ****/Yazoo ****)

Sub-titled 'Robert Johnson and the Invention of the Blues,' Wald's book rests on some radical themes, of which the least controversial is "how little I or anyone else really knows about what made up the day-to-day soundtrack of black Delta life," Wald discovering, among other things, that the abandoned, desolate communities he visited in the 90s had been prosperous and partying as recently as the 60s. More pointed is "the extent to which the blues history I had learned was out of step with what I was hearing from local black people," none of whom had ever heard of Robert Johnson. In examining the paradox of Johnson's evolution from "an extremely minor figure" in his lifetime, briefly noted in early histories, to a blues icon with his own extensive literature of "romantic foolishness," Wald reveals the enormous difference between 20s-30s black blues audiences and record buyers and white blues fans since the 60s, when "a small clique of English kids" redefined "the history, aesthetic and sound." As stylish, incisive and self-inquiring as in his *Narcocorridos*, he traces how blues, a term that's almost entirely a marketing device, went from mainstream black pop, ruled by the Blues Queens, of which "the main consumers were women," to a white quasi-rock cult dominated by guitar slingers as "overwhelmingly male" as their audiences. Among many correctives to accepted blues history, he shows how commercially successful blues came first and recordings of more primitive 'roots' styles rode its coattails, and that showboat professional entertainers, whose fans, just as in country music, expected them to wear fancy suits and drive Cadillacs, were every bit as 'authentic' as Johnson, who openly aspired to join their ranks. While I differ with Wald on the extent to which The Rolling Stones educated their audience—in my experience John Mayall, Long John Baldry and Alexis Korner were far more committed to raising awareness of black American blues—I must, regrettably, accept some tiny measure of blame in one of his most telling stories. When Horst Lippman brought over the American Folk Blues Festivals, of which I was regular attendee until they started skipping England, he told performers like T-Bone Walker to cut out the stage gimmicks, because "the European audience takes it in a way more or less like a classical concert." It would have been handy to have had someone like Wald around back then to set me straight.

♦ The book comes with a two song CD, Johnson's *Traveling Riverside Blues* (take #1, the only cut missing from the **Complete Recordings** box set) and Leroy Carr's *Mean Mistreater Mama*, the model for Johnson's *Kindhearted Woman Blues* (incidentally, I got this info from Wald, it's not mentioned anywhere in the book or on the CD). However, there's also a companion CD that Wald calls "a beginning" in positioning Johnson among his influences and contemporaries, Peetie Wheatstraw, Kokomo Arnold, Bumble Bee Slim, Hambone Willie Newbern, Lonnie Johnson, Mississippi Sheiks, Mississippi Jook Band, Skip James, Son House, Blind Blake, Leroy Carr, Rev EW Clayborn, Johnny Temple, Blind Lemon Jefferson, Scrapper Blackwell, Tampa Red, Harlem Hamfats and Charley Patton, though not, as Wald notes, "Bing Crosby, Gene Autry, Jimmie Rodgers and the other great radio stars." **JC**

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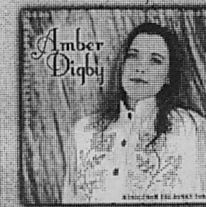
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2004 IN REVIEW

A YEAR OF TRANSITION FOR NASHVILLE

Yeah, I know. Pretty much every writer at this time of year does one of these columns. They are as much a part of the New Year as black-eyed peas and college bowl games. But forgive me for my 'year in review' column. It isn't a cop-out this time around. For the country music industry in Nashville, 2004 was a pretty interesting year.

And by interesting, I mean, for the most part... better. As much as I have bashed the dumb moves made by the industry in recent years, it feels nice to have a few good things to say, and those good things begin with what has certainly been the biggest story from Music Row over the last 12 months; the success of several new artists, many of whom are actually quite good.

The most obvious name that comes to mind from this subject is certainly Gretchen Wilson. The child of a trailer park single mom from rural Illinois, Wilson seemingly came out of nowhere to become one of the biggest names in mainstream country music during 2004. Last May, thanks to massive airplay for her debut single *Redneck Woman*, Wilson sold almost a quarter million copies of her album **Here For The Party** in its first week of release. In the months since, Wilson's career has exploded. She has achieved multi-platinum sales status, been profiled on *60 Minutes*, won an American Music Award and a CMA Award, and received four Grammy nominations. And to top all of that off, folks, she is actually a pretty damn good country artist, which hasn't exactly been a given when talking about top selling females from Music Row in recent years.

For me, Wilson's defining moment in 2004 came when she sang *When I Think About Cheating* on the CMA Awards. Naturally, the brass at CBS would have preferred the enormously popular *Redneck Woman* for the telecast, but the folks in Wilson's camp decided that they would opt for her cheating ballad, showcasing the impressive set of pipes behind the Lynyrd Skynyrd T-shirts. It was a smart move. Rather than trying to capitalize on her hillbilly persona and potentially pigeonholing her image, they showcased a versatile and gifted country singer. Wilson's career will benefit from this in the long run.

In a larger sense, the success that Gretchen Wilson has enjoyed this year is symbolic of something that pleases me a great deal. After years of trotting out pageant queens and pop singers, Music Row now seems to once again be aware that you can program actual country music on the radio and be successful. Ever since I began a column in Nashville back in 1995, I had been screaming that message at the top of my lungs, but the folks on

CHARLES EARLE's B-Sides

Music Row just rolled out one bad idea after another. They dabbled with teen acts (Lila McCann, LeAnn Rimes, Billy Gilman), sissy ballad singers (Bryan White) and bad pop groups (Lonestar, Trick Pony) looking for direction. Yet here we are in 2004 and the breakout star is a shit-kicking female hick from Pocahtantas, Illinois. That's a direction that I would be happy to see Music Row headed in, and lots of us in Nashville are crossing our fingers that it continues.

The rest of the crop of new acts in Nashville is looking pretty solid, as well, these days. Folks like Julie Roberts, Joe Nichols and Dierks Bentley give me hope that Music Row is starting to figure things out again. They get it right for a short while every ten years or so. We may just be heading into one of those good periods now.

Here is a rundown of some of the other big stories from 2004:

Tim McGraw He started the year in sorrow over the loss of his dad, former Phillies relief pitcher Tug McGraw, but by the end of 2004 Tim had an award winning multi-platinum album and solid reviews for his performance in the film **Friday Night Lights**. He also stated his wish to run for Senate in Tennessee as a Democrat when he turns 50. As a blue voter living in a red state, I suddenly liked McGraw a lot more and won't be bashing him as much in the future. His wife, Faith Hill, is a different story. I still think she sucks.

Kris Kristofferson So often in recent years we have seen the Country Music Hall of Fame induct deserving artists after their deaths. I truly find that heartbreaking, so it was a great moment this year when Kristofferson came to the stage at the Opry House and was inducted into the Hall. He was genuinely moved by the honor and many artists from the current generation were exposed to his impressive body of work. I've always thought that *Sunday Morning Comin' Down* was one of the two or three best country songs ever written. Now its author will be remembered from here on out as one of country music's all time greats.

Jimmy Buffet With all of the success he has had singing about islands, people often forget that Buffet has had a long history with Nashville and that some of his early albums had a country flavor to them. So maybe it shouldn't be so surprising that after more than 30 years in the music business, his first ever number one album was full of country songs. Still, the success of **License to Chill**, a collection of duets featuring country artists collaborating with Buffet, has to be one of the more unexpected stories of 2004.

Ray Charles I have a friend who has told me for years that she believes Ray Charles belongs in the Country Music Hall of Fame because of his brilliant **Modern Sounds In Country & Western** recordings during the 1960's. As a result of Charles' death this past year and the attention brought to his career by the biopic starring Jamie Foxx, I spent a lot of time listening to his music and reading more about him, and now I truly hope Nashville wises up and puts him posthumously into the Hall. His country work was tremendous, and it was a brave direction for a successful African-American R&B artist to take back in those days. (By the way, see the movie Ray if you get a chance. Foxx's performance is fantastic.)

Loretta Lynn When I first heard that country music's first lady was going to do an album with Jack White, I was a bit disturbed. You see, I think The

White Stripes are one of the worst excuses for a rock band I've ever heard. Hearing White screech over his ex-wife's shitty drumming sounds like fingers on a blackboard to me. So what a pleasant surprise it was that **Van Lear Rose** is a good album. The collaboration worked and Lynn was heard by a new generation of fans. I also have to note that seeing the *Portland, Oregon* video on CMT is pretty damn cool. It's like some sort of David Lynch thing dumped right in the middle of a state fair.

Chely Wright The former major label artist and subject of my meanest column ever made big news in the last couple of months of 2004 with a song called *The Bumper of My SUV*. You see, apparently Wright got flipped off and yelled at somebody who didn't like the right wing, pro-war stickers she had on her car. So like all bad country singers do in times of war, Wright wrote a song that glorified American soldiers. After she played it for some troops, their response convinced her to record it and release it as a CD single to radio. The song had started to take off when it was reported that Wright was firing the president of her fan club. It seems that the fan club prez had been getting civilians to call radio stations around the country and say that they were active duty military and wanted to hear the song.

Grammy Nominations The names were announced last month, and Gretchen Wilson earned Nashville a spot in the coveted Best New Artist category. Loretta Lynn was nominated in several categories.

CMA's in New York In a move that left plenty of people here in town scratching their heads, the CMA announced that their 2005 Awards show would take place in New York at Madison Square Garden. As I've mentioned before, New York, America's largest media market, doesn't have one single country radio station. It is assumed that hosting the awards show will make the Big Apple more aware of country music. I have my doubts about that. A city of 10 million people that hasn't paid any attention to country music before is barely going to notice the CMA Awards.

Skeeter Davis The immensely talented vocalist and Grand Ole Opry member passed away in September.

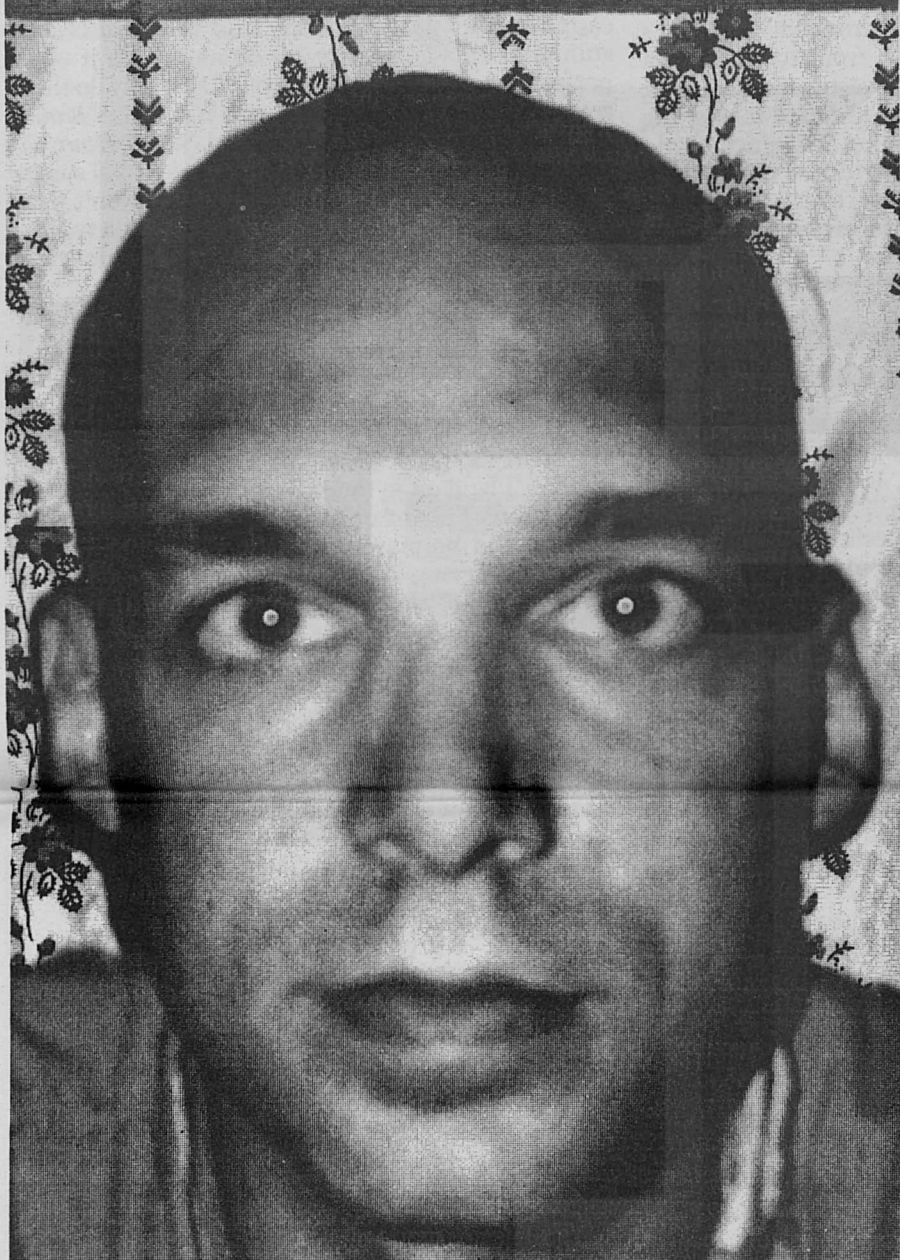
Hank Garland Chet Atkins once called guitarist Hank Garland "the best who ever played here in Nashville." His name may not be familiar to you, but his work certainly is. It was his guitar lick at the beginning of Bobby Helms' *Jinglebell Rock* that gave the song its trademark opening. Likewise, his bluesy riff all through Elvis Presley's *Little Sister* will be remembered forever. Garland, one of the architects of the 'Nashville Sound,' passed away last month just a couple of days before Christmas.

Mindy McCready She scored big on the country charts in the 1990's with hits like *Guys Do It All The Time* and *Ten Thousand Angels*, but now she is apparently trying to score in a different way. McCready was convicted in November of prescription drug fraud and sentenced to three years of supervised probation, 200 hours of community service, a \$4,000 fine and random drug testing.

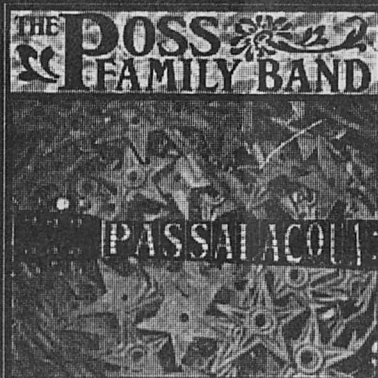
So there's a little overview of Nashville in 2004. Overall, country sales were up this year, which has folks on the Row very optimistic. I just hope that they are all smart enough to see that getting back to some of country music's roots made money this year. Hopefully I'll have more good things to report come this time next year.

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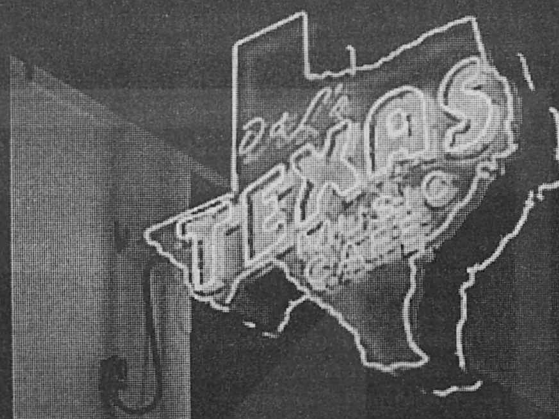


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JOHN THE REVEALATOR

Responding to my remark, last month, that a **Robert Earl Keen** DVD was a boon for people who liked him but couldn't tolerate his audience, Keen's bassman **Bill Whitbeck**, figuring, correctly, that I haven't been to an REK show in some time (because I couldn't tolerate his audience), tells me, "About five years ago we started losing the drunken, screaming, vomiting crowd. They moved on, or we did, or something. Things change. Our crowds have changed. Come check it out sometime." I'm glad to hear it, if only for the band's sake.

♦ Due to a misunderstanding, my man **Charles Earle** thought we'd be strapped for space in last month's issue, so, at the last minute, I edited down an old column which had topical resonance, dedicating it to **Ashlee Simpson**. Except that I got her name wrong. Actually, I'm rather proud that I didn't know it was Ashlee rather than Ashley, but I should have checked.

♦ Thinking of which, do you know why **Barbra Streisand** never gives autographs? Because she doesn't know how to spell her name.

♦ Marc Bristol of *Blue Suede News* pulled me up on an inconsistency in last month's rockabilly roundup. **Betsy-Dawn Williams** not only wrote all but one of the songs on *Rocket Girl*, she sang them all herself, so she should, logically, be entitled to a higher rating than Hopped Up! and Lil' Bit & The Customatics, who had more covers and pissed around with the vocals. He's right, of course, so I'm upping her to ****.

♦ When I was trying to find out why on earth **Martí Brom** wasn't on Bloodshot's *Hard-Headed Woman; A Celebration Of Wanda Jackson*, Bobby Brom told me that Martí's only real concern was that Wanda might think she'd declined the opportunity. "Sure enough, when Martí did a show with Wanda Jackson a few weeks ago, the very first thing Wanda asked her was why she wasn't on the tribute record. When Martí told she wasn't invited, Wanda expressed surprise and then went to great lengths to assure Martí that she herself was not involved in the making of the tribute."

♦ For **David Rodriguez** fans, something truly weird happened last month. In the December issue, I quoted an email from David on John Vandiver, in which he mentioned "I was dating the Girl With Three First Names," which is, of course, the title of one of his finest songs. Anyway, a few days after that issue came out, I got an email from **Margaret Luellen Briggs** asking if I could tell her how she could get hold of a copy of David's new CD, *The Lonesome Drover*, which I'd reviewed in November. 3CM readers being, by definition, remarkably intelligent and astute, you will, of course, have deduced right away that Briggs, whom I met once, maybe twice, in the early 90s and haven't been in touch with since, is, in fact, *The Girl With Three First Names*.

♦ You'll recall that **Dennis Quaid** played Jerry Lee Lewis in *Great Balls Of Fire*. Now he's reportedly going to write, star in and direct *Shame On You*, a biopic about **Spade Cooley**, who indisputably did kill one of his wives, in fact beat her to death in front of their daughter, and got life in prison for it. Enormously talented, Cooley was Bob Will's main rival, in fact, a 1997 Cooley compilation was titled *The King Of Western Swing*, but, of course, he's best remembered as the music business' worst nightmare, the artist you really, really wish you hadn't signed. It's been suggested that, while he's in this groove, Quaid should make a film about **Little Willie John**, but, too old, too tall and way too white, I guess probably not as the star.

♦ When she alerted me to Australian record store owner **Steve Reid**'s review of **Amber Digby** (see cover feature), FAR reporter **Carrie Delzoppo** (*The Cowboy's Sweetheart*, BayFM, Byron Bay, NSW, Australia) told me, "One time I was in [Yesterday & Today] browsing and a bloke came up to the counter

and said to Steve, 'My wife has just taken up line-dancing, and I want to buy her some music. What should I get?' To which Steve replied 'Get a divorce,' adding that he didn't have anything in the shop for line-dancers. The bloke left very confused. When I told him he was outrageous he said that he didn't want people like that in his shop."

♦ Remember this? "And I hope that you die/And your death'll come soon/I will follow your casket/In the pale afternoon/And I'll watch while you're lowered/Down to your deathbed/And I'll stand o'er your grave/'Til I'm sure that you're dead." Yep, that's Bobby Z's *Masters Of War*, from 1963, but last November, the Secret Service investigated a Boulder, CO, high school band after it was heard rehearsing it for a talent contest, questioning the principal and taking a copy of the crusty old lyrics away with them. Seems somebody overheard the rehearsal, thought the group was making death threats against Shrub and turned them in to the Feds.

LOOSE DIAMONDS A DJ'S PRIVATE STASH #11 JOHN HAUSER

One of the Grand Old Men of FAR, just a few days younger than Rod Moag, John Hauser, host of *Country Roots*, KOOP, Austin, TX, was listening to hillbilly music when it was still called hillbilly music. **VA: The Big D Jamboree Vols 1 & 2** (Dragon Street, 2000). A 2 CD set of live performances from 50s broadcasts of the Saturday night country music radio program from Dallas, TX. It's a personal favorite of mine because I often was in the audience in the early 50s, fortunate to see legends like Johnny Cash, Charline Arthur and Carl Perkins at the beginning of their careers as well as regional favorites Orville Couch, the Belew Twins and Joe Poovey. This album features all of these artists and many others but more important it captures the unique sound, spontaneity and excitement of live country music from the 50s.

Carl T Sprague: Cowtrails, Longhorns and Tight Saddles (Bear Family, 2003). Western (cowboy) music is now one of the most neglected roots of country music. Very little early western music has been reissued making this a rare exception. Sprague, from South Texas, was the first person with a ranching background, to be featured on record singing cowboy music. His 1925 recording of *When the Work's All Done This Fall* was the first western music hit, selling about 900,000 copies, which got record executives interested in recording cowboy music. There are lot of interesting songs, many not available elsewhere and Bear Family has done their usual excellent job restoring these 20s recordings while Dennis Williams provides detailed liner notes of Sprague's career.

VA: A Salute To The Heroes of Texas Swing (Textrax, 2002). Rod Moag, a fellow FAR DJ, produced this and rounded up a few remaining pioneer western swing musicians (Floyd Tillman, since deceased, Johnny Gimble, Roy Lee Brown, Herb Remington, Johnny Cuiello and Louise Rowe) and some current exponents of the music (Ray Benson, Cindy Cashdollar, Justin Trevino and the Hot Club of Cowtown) resulting in a CD that captured the feel and sound of the 30s/40s western swing recordings. Kevin Coffey, the western swing historian, provides detailed liner notes on the artists featured and/or saluted on this album.

Bill & Audrey: Looking Back to See (Reckless, 1998). Several albums by Autralians Bill Chambers or Audrey Auld have been released since this was issued but this one is the best. It features duet recordings in the 50s and 60s style of Carl & Pearl Butler, George Jones & Melba Montgomery, and Porter Wagoner & Dolly Parton. Their voices fit the traditional country duet style perfectly and there is not a weak track on the album.

Merle Travis: In Boston 1959 (Rounder, 2003). Merle Travis has always been my favorite country guitarist and it was a pleasant surprise when Rounder released this live 1959 concert recording featuring only Merle and his guitar. In 1959 Travis was still on top of his game both instrumentally and vocally. The technical quality of the recording is very good for a live recording of this era. If you enjoy classic Travis music you need this album.

Anonymous 4: American Angels; Songs of Hope, Redemption, & Glory (Harmonia Mundi, 2003). Gospel music is definitely a major root of country music and virtually all country artists having any longevity have recorded some gospel songs. The Anonymous 4 are European females singing a cappella four part harmony and the results are stunning. This is not easy to do and to do it with perfection and precision is unreal. Not only do they cover southern gospel favorites such as *Angel Band*, *Shall We Gather At The River* and *Sweet Hour Of Prayer* they also include seldom heard gospel songs from other regions of the country. You won't find this listed under country, folk or Americana, it's listed under classical music, vocals. Don't let that scare you, it's a great album.

JC's BEST OF 2004

Recently, I've been featuring a spot on my *Third Coast Music Network* shows called 'Ten Years Ago' (cue Buddy Guy theme), in which I play albums from that month a decade past. One limitation is whether I held on to them all those years, but these are albums I'll not only still own, but, given the chance, will be playing in 2014, when President Clinton is serving her second term.

ALBUMS OF THE YEAR

#1 AMBER DIGBY:

MUSIC FROM THE HONKY TONKS

- 2 David Rodriguez: *The Lonesome Drover*
- 3 James McMurtry: *Live In Aught-Three*
- 4 Eliza Gilkyson: *Land Of Milk & Honey*
- 5 Chris Stuart & Backcountry: *Mojave River*
- 6 Eric Taylor: *The Kerrville Tapes*
- 7 Nels Andrews: *Sunday Shoes*
- 8 The Hoyle Brothers: *Back To The Door*
- 9 Gatemouth Brown: *Timeless*
- 10 Tim Grimm: *Names*

DEBUT ALBUMS

- 1 **Barbara Clark: Whole Hearted**
- 2 Jean Synodinos: *Lucky*
- 3 Wildsang: *Sky Dirt Speak Out Truth*

DVD

Dayna Kurtz: Postcards From Amsterdam

VA/TRIBUTE ALBUMS

- 1 **Touch My Heart: Tribute To Johnny Paycheck**
- 2 **Hard-Hearted Woman;**
A Celebration Of Wanda Jackson
- 3 **MerleFest Live! Best Of 2003**

REISSUE/HISTORIC ALBUMS

- 1 **Blaze Foley: Oval Room**
- 2 Terry Allen: *Juarez*
- 3 **Bobbie Gentry: An American Quilt 1967-74**

FEMALE ARTIST

- 1 **Amber Digby**
- 2 Dayna Kurtz 3 Barbara Clark

MALE ARTIST

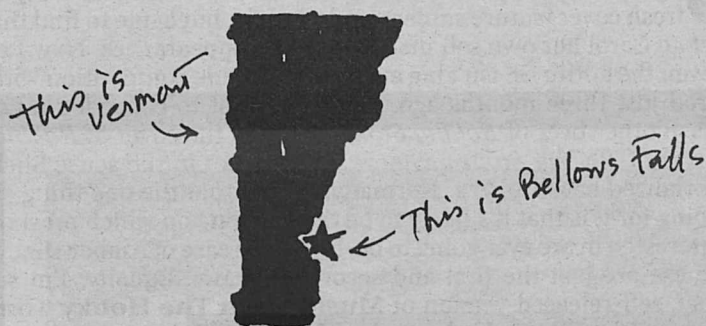
- 1 **Bobby Flores**
- 2 Jeff Potter 3 James McMurtry

SONGWRITER

- 1 **Blaze Foley**
- 2 Barbara Clark 3 Chris Stuart

BEST IN THE INDUSTRY

- 1 **Bobby Flores (Yellow Rose Records)**
- 2 Durwood Haddock (*Honky Tonkin*)
- 3 Martha Moore (*So Much Moore*)



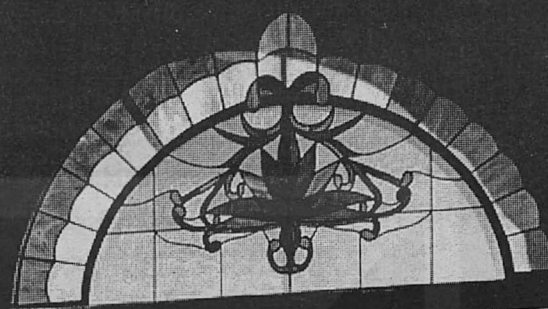
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BEATS THE LABELS OF TENNESSEE

Unless I'm pretty sure they won't want to see it, I send a copy of the mag to everyone whose album I reviewed that month, so, after 15 years of adding names and addresses, I have an enormous label printing file that's mostly unpurged dead wood, indies that have been out of business for yonks or have abandoned roots music in favor of something that makes money, and self-releasing artists who've simply dropped off the screen. Leaving aside the latter, I've gotten to where I'm pretty good at assessing a start-up label's chances of survival, which comes in right handy when I get asked for advice.

Of course, all indies want and plan to release good records, but there just aren't that many worthwhile freelance acts out there waiting to be recorded, and some of them are going to get fucked over by rotten producers. Even with a good record, getting distribution is a never-ending nightmare but a distribution deal pretty much obligates labels to put out more albums simply to supply a steady stream of product. Money goes out for long time before it starts to come in, if indeed it ever does, and many indies economize exactly at the point where majors start spending the biggest line item in their budgets, promotion, and if a label doesn't promote the albums, what use is it? The musicians might as well put the bastards out themselves.

Then there's dealing with the artists, who, by and large, suffer from two misconceptions. One is that they're going to make some money, which they're not, unless they're touring and drawing. An indie act will sell about half the run from the stage, which, is why the only thing in a contract that really matters is how much you have to pay your label for your own albums. It's also why CDs are going to be around in roots music for a long time yet, you can't sell and autograph downloads at a show. Then there's the common fallacy that a label is going to 'make' an act, which it isn't. A CD can get airplay and reviews, and be a valuable tool for booking gigs, but once it's out, the label's role is supportive, the heavy lifting is up to the musicians. The single most important asset that a label, especially a long-established one like Hightone, offers is a logo that tells people, particularly the media, that some serious professionals believe in an act's viability and have invested money in that belief.

Bearing all this in mind, when Amber Digby and I were discussing possible labels, the main considerations were that she'd just moved away from her base in Missouri/Kansas and has yet to establish herself in Texas, she has a 3-year old son, no band and a really wonderful album. This narrowed the field considerably; what she needed was a regional label with experience in releasing and vigorously promoting traditional country music and reasonable distribution, run by people who not only believe in her but are professional, decent and honest. This may sound like a tall order but in fact she did have options, the clincher for Yellow Rose being that signing to it meant that one of the best fiddlers and bandleaders in Texas, Bobby Flores, co-owner of the label, would have a vested interest in her success. You can't beat that with a stick.

A perfect match like Digby and Yellow Rose is unusual. More common is not being able to recommend artists to labels because, however much I like them personally, I see little hope they'll sell the necessary minimum two to three thousand albums. Contrariwise it's hard to recommend labels to artists because so often they're just not a good fit, or if they are, the contract sucks (as Dave Marsh remarked of Rounder's, "It's like a porno script, you get screwed a different way on every page"). Still, even though many musicians would do better, or at least no worse, by self-releasing, being on a label is worth the hit; when your album does well it's because of your talent and when it doesn't, it's because the label did a lousy job of promoting it.

JC

AMBER DIGBY MUSIC FROM THE HONKY TONKS

(Yellow Rose ****.5)

Back in 1989, when Jo Carol Pierce graced the cover of *Music City* #1, I figured Austin, or, when we went state-wide, Texas for sure, would supply fresh cover feature subjects indefinitely, but came to find that wasn't so. In fact Jo Carol her own self made two more appearances. Now I come to find that even the entire US isn't big enough to provide competition with someone I featured just three months ago. I'd be the first to concede that the cover of 3CM isn't the cover of *Rolling Stone*, but then the cover of *Rolling Stone* isn't the cover of *Rolling Stone* anymore, at least not in the sense Shel Silverstein memorialized back in 1972. Normally, I'd say that the one thing 3CM's cover has going for it is that it's likely to be the only one on which most of the people I'm interested in are ever going to be, but in the case of Amber Digby I'm certain that these are just the first and second of many. Equally, I'm sure that the original, self-released version of **Music From The Honky Tonks**, with its funky artwork, will one day be a valuable collector's item, not that anyone quick enough off the mark to buy a copy is ever likely to part with it.

Now in case you came in late, and have no idea what I'm talking about, as I've already reviewed **Music From The Honky Tonks**, I'll let Steve Reid, owner of Yesterday & Today Records, Sydney, Australia, do the honors. This is what he had to say in his November newsletter: "possibly the best female album we have ever had in the 15+ years we have been open. A big call, so I had better stick an arguably in there somewhere but even old favourites such as Heather Myles (to whom she bears a vocal resemblance), Erin Hay, Mandy Barnett etc have never been as consistently good as Amber... On the amazing *Somebody Somewhere* the playing is breathtaking, matched by Amber's wonderful vocal. The song *Cowboy Lovin' Night* starts off with the line 'They're tuning those twin Texas fiddles' and right on cue Bobby Flores comes in. The hairs will stand up on the back of your neck... It just enforces the selfish being inside us all where some things are so special we really don't want to share them with somebody else...and with that bit of Freudian logic we can only say one thing and that is do yourself the favour of getting a true and absolute gem."

Amen to that, but even so, what justifies another cover story so soon? Well, first off, I mentioned that Digby was planning to move from Missouri to Texas, and that's now happened. She's currently living in Medina (west of San Antonio) with her mother and stepfather, Dee Gee & Dicky Overbey (see below). Secondly, Bobby Flores has reissued the album on his Yellow Rose label, which will not only make it much easier to find, but means people will start reading about it in other publications, and hearing it on a few more radio stations (Amber, God love her, didn't have a clue about promotion, on the other hand she sold the first 1000 copies quite handily). Thirdly, the torching of Texas' bars, dancehalls and honky tonks is quietly under way as Digby has been sitting in with Flores and on and off at Arkey Blue's. Lastly, her album, which managed to register in the FAR chart without Digby ever sending anyone a copy, is my 2004 Album of the Year, no question.

2005 is going to be a big year for Amber Digby, but is likely to get off to an odd start, the push on the reissue going hand in hand with the building of a band whose members can deputize for Flores, Overbey and Justin Treviño ("I've got really spoiled, working with them"). I'd say if you can play fiddle, steel guitar, lead guitar, bass or drums, signing on with Digby would be a very smart career move. This girl is not only going places, she's a genuinely nice person, and I hardly need tell any musician what a bonus that is. Which brings us to:

THE AMBER DIGBY BAND NAME COMPETITION

So far, neither Digby, Flores nor I have been able to come up with a really good name for her to travel under. Actually, we haven't even come up with a prize for whoever dreams up the perfect band name, but she promises, "We'll make it worth your while." Email flores@moment.net with your suggestions.

Meantime, although she'll be a featured guest vocalist at many Bobby Flores Band gigs, Digby will otherwise be hard to catch. If you haven't already bought her album, buy it now, if you have, store your copy of the original version somewhere safe and buy a copy of the Yellow Rose reissue. Also, start anticipating the second album, which is scheduled for late 2005/early 2006, with more original material promised, though, for me, she could stick to things like *Almost Persuaded* and *I Never Go Around Mirrors*, which are on the Possibles list, and I'd be happy.

JC

DICKY OVERBEY • HONKYTONKMEMORIES.COM

(Southland ****.5)

Steve Reid, of Yesterday & Today Records in Sydney, Australia, who's quoted above, also remarked, "so good is the interplay between pedal steel and fiddle that you would be troubled to think of an album in the history of country music that would even come close let alone surpass this." You can, in theory, get more of the Overbey/Bobby Flores partnership on this album, which, with only three vocals, one each by Overbey, Justin Treviño, who also produced and played bass and rhythm guitar, and Johnny Bush, among the 13 tracks, puts their instrumental interplay front and centre, making it more than the usual steel guitar geek offering. Most of the numbers are country standards like Harlan Howard's *Another Bridge To Burn* and Roger Miller's *Half A Mind* that Overbey and Flores have been playing all their lives, the only misstep being the irredeemably syrupy *Yesterday*. Better warn you though—even by indie label standards, Southland is very dysfunctional, so your chances of finding his album anywhere that Overbey isn't playing at the time are zero to none.

JC

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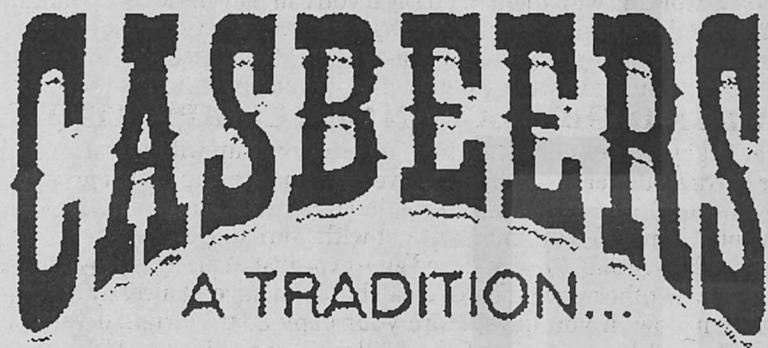
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Thu 13th **HOT TUNA** (TU Ballroom) Fri 14th **JAMES McMURTRY**
Thu 20th **CAROLINE HERRING** Fri 21st **JIMMY LaFAVE**
Sat 22nd **RECKLESS KELLY** Wed 26th **JIM LAUDERDALE**
Thu 27th **GUY FORSYTH + RAY BONNEVILLE**
Sat 29th **AUSTIN LOUNGE LIZARDS** 25th Anniversary (TU Ballroom)
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JANUARY 2005

Every **WEDNESDAY**

Acoustic Jam with Claude 'Butch' Morgan

Sat 1st • **CLOSED**

Tues 4th • The El Orbits

Thu 6th • The Healthy Music Experiment with
Earfood Orchestra & Los Mescaleros

Fri 7th • Pinetop Perkins

Sat 8th • Elvis Presley Birthday Tribute
with Beau Sample & Kevin Geil

Tue 11th • Rusty Martin

Thu 13th • Eric Hisaw

Fri 14th • Wayne The Train Hancock
+ Lil' Bit & The Customatics

Sat 15th • Sisters Morales + Moot Davis

Sun 16th • Gospel Brunch, noon-3pm

Miss Neesie & Ear Food Gospel Orchestra

Tue 18th • Songwriters open mic

Th 20th • Ian Moore

Fri 21st • Eddie Glendenning & The Blue Ribbon Boys

Sat 22nd • Ruben V

Tue 25th • Chrissy Flatt

Thu 27th • Dallas Wayne

Fri 28th • TBA

Sat 29th • Jesse Dayton



American Food Southern Style

JANUARY ARRIVALS & DEPARTURES

1st - David Rodriguez • 1952 Houston, TX
 ----- Hank Williams † 1953
 ----- Townes Van Zandt † 1997
 2nd - Roger Miller • 1936 Fort Worth, TX
 ----- Speckled Red † 1973
 ----- Tex Ritter † 1974
 3rd - Leon McAuliffe • 1917 Houston, TX
 ----- Gene Summers • 1939 Dallas, TX
 ----- Amos Milburn † 1980
 5th - David Halley • 1950 Oklahoma City, OK
 ----- Iris Dement • 1961 Paragould, AR
 6th - Earl Scruggs • 1924 Cleveland Co, NC
 ----- Sandy Denny • 1941 London, UK
 7th - Jack Greene • 1930 Maryville, TX
 ----- Gene Terry • 1940 Lafayette, LA
 ----- Carl White † 1980
 ----- Larry Williams † 1980
 8th - Leon 'Pappy' Selph † 1999
 9th - Jimmy Day • 1934 Tuscaloosa, AL
 ----- Buck Ramsey • 1938 Lubbock County, TX
 ----- Katie Webster • 1939 Houston, TX
 ----- Roy Head • 1943 Three Rivers, TX
 10th - Ronnie Hawkins • 1935 Huntsville, AR
 ----- Alejandro Escovedo • 1951 San Antonio, TX
 ----- Howlin' Wolf † 1976
 ----- Zeb Turner † 1978
 11th - Tommy Duncan • 1911 Hillsboro, TX
 ----- Slim Harpo • 1924 Baton Rouge, LA
 ----- Robert Earl Keen • 1956 Houston, TX
 12th - Fred McDowell • 1904 Rossville, TN
 ----- Tex Ritter • 1905 Murvaul, TX
 ----- Ray Price • 1926 Perryville, TX
 13th - Rick Broussard • 1962 Seguin, TX
 14th - Luderin Darbone • 1913 Evangeline, LA
 ----- Billy Walker • 1929 Ralls, TX
 ----- Allen Toussaint • 1938 New Orleans, LA
 15th - Alan Lomax • 1915 Austin, TX
 ----- Queen Ida • 1930 Lake Charles, LA
 ----- Earl Hooker • 1930 Clarksdale, MS
 16th - Mac Curtis • 1939 Fort Worth, TX
 ----- Barbara Lynn • 1942 Beaumont, TX
 17th - Grady Martin • 1929 Chapel Hill, TN
 ----- Steve Earle • 1955 Fort Monroe, VA
 19th - Leo Soileau • 1904 Ville Platte, LA
 ----- Sleepy Hoffpauir • 1931 Crowley, LA
 ----- Charlie Waller • 1935 Hendersonville, TX
 ----- Phil Everly • 1939 Brownie, KY
 ----- Janis Joplin • 1943 Port Arthur, TX
 20th - Leadbelly • 1889 Mooringsport, LA
 21st - Smith Ballew • 1902 Palestine, TX
 21st - Snooks Eaglin • 1936 New Orleans, LA
 ----- Wolfman Jack • 1939 Brooklyn, NY
 ----- Jackie Wilson † 1984

----- Charles Brown † 1999
 22nd - Sam Cooke • 1935 Chicago, IL
 ----- Shawn Young • 1968 Denver, CO
 ----- Jimmy Day † 1999
 23rd - Django Reinhardt • 1910 Liverchies, Belgium
 ----- Tom Wildcat Courtney • 1929 Waco, TX
 ----- Lisa Pankratz • 1968 Austin, TX
 ----- Paul Robeson † 1976
 24th - Tuts Washington • 1907 New Orleans, LA
 ----- Doug Kershaw • 1936 Tiel Ridge, LA
 ----- Jack Scott • 1936 Windsor, Canada
 ----- Aaron Neville • 1941 New Orleans, LA
 ----- Tex Thomas • 1951 Littlefield, TX
 25th - Jimmy Wyble • 1922 Port Arthur, TX
 ----- Speedy West • 1924 Springfield, MO
 ----- Etta James • 1938 Los Angeles, CA
 ----- Laura Lee McBride † 1989
 26th - Dennis McGee • 1893 Bayou Marron, LA
 ----- Claude Gray • 1932 Henderson, TX
 ----- Huey 'Piano' Smith • 1934 New Orleans, LA
 ----- D'Jalma Garnier • 1954 St Paul, MN
 ----- Lucinda Williams • 1953 Lake Charles, LA
 27th - Joe Shelton • 1911 Hopkins Co, TX
 ----- Elmore James • 1918 Richland, MS
 ----- Buddy Emmons • 1937 Mishawaka, IN
 ----- Moon Mullican † 1967
 ----- Mahalia Jackson † 1972
 28th - Carl White • 1932 Dallas, TX
 ----- Carolyn Hester • 1938 Waco, TX
 ----- T Texas Tyler † 1972
 ----- Al Dexter † 1984
 29th - Al Stricklin • 1908 Antioch, TX
 30th - Ruth Brown • 1928 Portsmouth, VA
 ----- Chuck Willis • 1928 Atlanta, GA
 ----- Mance Lipscomb † 1976
 ----- Warren Smith † 1980
 ----- Professor Longhair † 1980
 ----- Lightin' Hopkins † 1982
 31st - Slim Harpo † 1970

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9th, Elzie Phoenix

13th, Jonathan Byrd

20th, Calvin Russell

24th, Jimmy LaFave, Kevin Welch,

Ray Bonneville, Hayes Carll

27th, Van Wilks

North Store (Old #1)

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8pm, no cover

4th & 25th, Will Sexton

5th, Gypsy Cowgirls

12th, Dao Strom

18th, T Jarrod Bonta

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