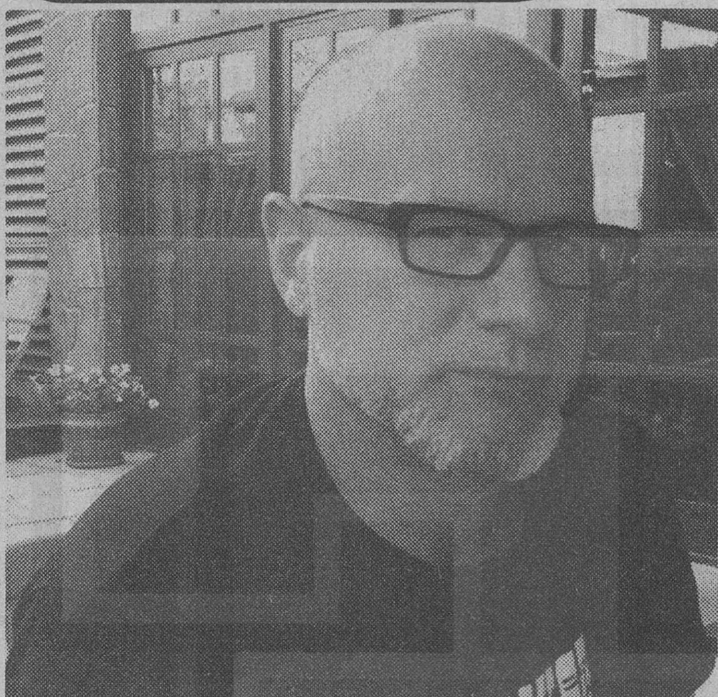


3rd COAST MUSIC

**BEST IN THE
BIZ 2012**

#192/281 JANUARY 2013



**FAR & Away
2012**

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**JC's BEST
O'2023**

•

**JOHN THE
REVEALATOR**

•

**FREEFORM
AMERICAN
ROOTS #161**

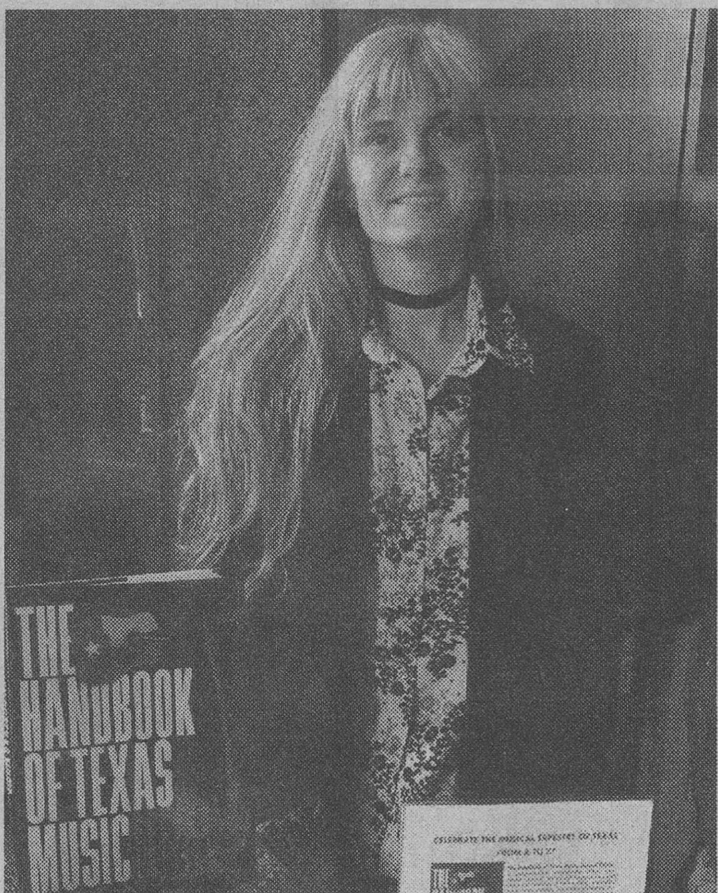
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**ROOT BIRTHS
& DEATHS**

•

REVIEWS

(or not)



MARY GAUTHIER

**JULIET & THE
LONESOME
ROMEOS**

BILLY MARLOWE

**'None Of The Hits
All Of The Time'**

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#1 BUDDY MILLER & JIM LAUDERDALE:

BUDDY AND JIM

(New West) *AB/*BP/*BS/*KP/*LMG/*MB/*MW/*N&T/*TR

- 2 James Hand: **Mighty Lonesome Man** (Hillgrass Bluebilly)
AMS/*DWB/*JF/*MI/*MN/*RS
- 3 Billy Marlowe: **Show Me The Steps** (NewTex) *CJ/*GM/*GN/*TF
- 4 Rachel Brooke: **A Killer's Dream** (Mai) *BB/*DF/*RC
- 5 Lindi Ortega: **Cigarettes & Truckstops** (Last Gang)
*DG/*KW/*OAM/*SR

- 6 Chris Wall: **El Western Motel** (Cold Spring) *EW/*MM/*OO/*PGS
- 7 Chris O'Connell: **Be Right Back!** (Song) *ATC/*LB/*MT
- 8 JD Hobson Band: **Where The Sun Don't Shine** (Hearth) *CS/*MP
- 9 Carrie Rodriguez: **Give Me All You Got** (Ninth Street Opus) *JM
- 10 Billy Bratcher: **In The Lobby** (Cow Island)
- 11 Jamey Johnson: **Living For A Song** (Mercury)
- 12 Iris DeMent: **Sing The Delta** (Flariella)
- 13= Junior Brown: **Volume Ten** (self) *TB
The Departed: **Adventus** (Underground Sound) *HT
Kris Kristofferson: **Feeling Mortal** (KK) *RF
- 14 Kevin Deal: **There Goes The Neighborhood** (Blind Fellow)
- 15= Beautiful Loser Society: **The Desperate Promenade** (self) *BR
Kasey Chambers & Shane Nicholson: **Wreck And Ruin** (Sugar Hill)
Corb Lund: **Cabin Fever** (New West) *TL
- 16= Mac Curtis: **The Rollin' Rock Recordings Vol 1** (Part) *GS
Rosie Flores: **Working Girl's Guitar** (Bloodshot)
Colin Linden: **Still Live** (Yellow Dog) *DA
Sally Barris: **Wilder Girl** (self) *MJM
Bonnie Bishop: **Free** (self) *DS
Blind Corn Liquor Pickers: **Myths & Routines** (Blind Corn) *RG
Bloodkin: **One Long Hustle** (self) *SS
Kevin Bowe & The Okemah Prophets: **Natchez Trace** (self) *JB
Ryan Cain & The Ables: **My Pistol Rides Shotgun** (self) *JP
Johnny Cash: **The Complete Columbia Album Collection**
(Columbia) *RH

Chris Daniels: **Better Days** (Moon Voyage) *GRR

Caroline Herring: **Camilla** (self) *BW

Hot Steel & Cool Ukulele: **Hapa Haolie Hit Parade**

(Schlimmer Twins) *DJ

David Luning: **Just Drop On By** (self) *AA

Plum Nelly: **Used To Be A Redneck** (Gambini Global) *PP

Stella: **Sorry Stella** (Detroit Radio Co) *TJ

Tannis Slimmon: **In And Out Of Harmony** (self) *JR

Donna Ullisse: **All The Way To Bethlehem** (Hadley Music) *FH

VA: **En Francais Vol 2** (Bayou Teche) *SC

VA: **...First Came Memphis Minnie** (Stony Plain) *TG

FAR & AWAY: THE BEST OF 2012

ALBUM OF THE YEAR

JP Harris & The Tough Choices: **I'll Keep Calling**

Great Recession Orchestra: **Double Shot**

James Hand: **Mighty Lonesome Man**

Darrell Scott: **Long Ride Home**

Ray Wylie Hubbard: **The Grifter's Hymnal**

Janis Martin: **The Blanco Sessions**

Iris DeMent: **Sing The Delta**

John Fullbright: **From The Ground Up**

Lindi Ortega: **Cigarettes & Truckstops**

DEBUT ALBUM

JP Harris & The Tough Choices: **I'll Keep Calling**

John Fullbright: **From The Ground Up**

Billy Bratcher: **In The Lobby**

Tif Ginn: **S/T • World Famous Headliners: S/T**

My Darling Clementine: **How Do You Plead?**

VA/TRIBUTE ALBUM

VA: **This One's For Him; A Tribute To Guy Clark**

Jamey Johnson: **Living For A Song; A Tribute To Hank Cochran**

VA: **Even More Songs Of Route 66; From Here To There**

VA: **The Best Of Ripsaw Records Vol. 2**

VA: **Kin; Songs Of Mary Karr & Rodney Crowell**

VA: **Chimes Of Freedom: Songs Of Bob Dylan**

VA: **We Walk The Line; A Celebration Of The Music Of Johnny Cash**

REISSUE/HISTORIC

The Flatlanders: **The Odessa Tapes**

Billy Marlowe: **Show Me The Steps**

Janis Martin: **The Blanco Sessions**

Sixto Rodriguez: **Searching For Sugar Man**

LIVE ALBUM

Halden Wofford & The Hi-Beams: **Live At Hodi's**

Darrell Scott & Tim O'Brien: **We're Usually A Lot Better Than This**

Jason Isbell & The 400 Unit: **Live From Alabama**

Billy Joe Shaver: **Live At Billy Bob's**

Jerry Jeff Walker: **Live From Dixie's Bar & Bus Stop**

FEMALE ARTIST

Iris DeMent

Janis Martin • Rosie Flores • Kelly Hogan • Leyla Fences • Lindi Ortega

Tif Ginn • Karen Collins • Chelle Rose • Gretchen Peters • Katya Chorover

MALE ARTIST

James Hand

Darrell Scott • Corb Lund • Ray Wylie Hubbard

JP Harris • John Hiatt • Kevin Gordon

DUO/GROUP

Great Recession Orchestra

Buddy Miller & Jim Lauderdale • Two Man Gentleman Band

Kasey Chambers & Shane Nicholson • JP Harris & The Tough Choices

My Darling Clementine • Time Jumpers

SONGWRITER

Grant Peeples

Iris DeMent • Ray Wylie Hubbard • Malcolm Holcombe

Gretchen Peters • John Hiatt

INSTRUMENTALIST

Joe Goldmark

Jerry Douglas • Buddy Miller • Darrell Scott • Lyle Brewer

BEST IN THE BUSINESS

Bill Hunt (Cow Island)

Jenni Finlay (Jenni Finlay Promotions) • Tracey Delfino (Trespass)

Joe Swank (Bloodshot) • Bill Wence (Bill Wence Promotions)

Ellen Stanley (Red House) • Steve Satterwhite (NewTex) • Devon Léger (Hearth PR)



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WHERE MUSIC STILL MATTERS

*XX = DJ's Album of the Month, see chart IDs at tcmnradio.com/far

BILLY MARLOWE • Show Me The Steps

(NewTex *****)

Fans of Western Swing will associate NewTex Records with Fort Worth's Great Recession Orchestra, but Steve Satterwhite's latest offering is rather different. Back in 1983, Satterwhite sank all his money into a recording studio in New York's Lower East Side, then ran a small ad in *The Village Voice*. The first nibble he got was from "a wild-haired man holding a notebook. The man was Billy Marlowe and the book was filled with songs." Google Marlowe and you will come up with very little. He was born William Samuel Bork Jr on May 25th, 1943 in Oklahoma City, OK and died August 13th, 1996. According to the website of singer-songwriter Rory McNamara, "A collaboration with songwriter Billy Marlowe resulted in the release of his first album **More Is Better** on the Belgian Parsifal label in 1979 [which] featured Billy Marlowe's songs and the talents of some of Belgium's finest studio musicians." To this, the liner notes add that he'd battled alcohol, drugs and the draft and had spent some time in prison, while noting that "There is no one alive today who could write Billy's biography." However, if the man himself has faded into the mists, 30 years later, from beyond the grave, ten of his songs have become his legacy. So remarkable are they that Satterwhite was able to enlist the help of musicians like Shawn Colvin (harmony vocals), jazz guitarist Jeff Golub and pianist Stephen Gaboury "for little more than the satisfaction of making something good." The original recordings were dubbed onto cassettes and a few LPs, but with no plan for distribution or promotion, the album was essentially a high-grade demo, one that failed to attract attention and might never have surfaced had not Satterwhite eventually ended up with his own record label. **JC**

MARY GAUTHIER • Live At Blue Rock

(In The Black *****)

Not counting the many I've seen come and go, I'm on fairly good terms with some currently active record labels and publicists, with others, not so much. So, when an artist label hops, there's a good chance I'll have holes in my coverage, and so it is with Mary Gauthier, who sent me a copy of her stunning self-released **Drag Queens In Limousines** (and played a 3CM showcase after being turned down by SXSW), but the last two of her seven albums never came my way. Now she's back where she started, with her own label, a crackerjack publicist (ie one I get along with) and her first live album. Recorded at Blue Rock Artists Ranch in Wimberly, TX, last April, it's not exactly a retrospective, though it does go back to **Drag Queens In Limousines** (In The Black, 1999) for the title track, *Our Lady Of the Shooting Stars*, *Karla Faye and I Drink*, **Filth & Fire** (Signature Sounds, 2002) for *Sugar Cane*, **Mercy Now** (Lost Highway, 2005) for *Wheel Inside The Wheel* and Fred Eaglesmith's *Your Sister Cried* and **Between Daylight & Dark** (Lost Highway, 2007) for *Last Of The Hobo Kings* and **The Foundling** (Razor & Tie, 2010) for *Blood Is Blood*, but Gauthier also includes two other Eaglesmith songs, *The Rocket and Cigarette Machine*. Though she's been on the road for ten years, Gauthier only decided recently that she'd got her stagecraft down to where she could make a live album, and, with stunning support by Mike Meadows percussion and Tania Elizabeth, of The Duhks, fiddle/vocals/percussion, I don't think anyone would say she jumped the gun. The warmth of an audience takes some of the edge off her studio album intensity and spikiness, but this is very much the woman who told me that songwriting "is about telling the truth and making it rhyme." **JC**

JULIET & THE LONESOME ROMEOS • No Regrets

(Tree O *****)

Every year, FAR reporter Colin Fielding (*Folk & Roots*, 3INR, Melbourne, Australia) spends the week of NotSXSW in Austin, then moves on to Boston, and when I asked him which he'd skip if he had to, he said he'd stick with Boston. "For me, it's the roots music capital of the world." I have to say that while I threw in my lot with Austin 20+ years ago, I might rethink the move today, except for one thing. For all the great music and musicians Boston has to offer, it seems to be woefully short of decent, sympathetic ears in local recording studios. You can hear Juliet Simmons Dinallo's talent as a roots singer and songwriter, though "a long-lost sister of Lucinda Williams" is overselling her somewhat, depending on which Lucinda period the *Boston Globe* writer had in mind, but her vocals and lyrics are all but buried in Ducky Carlisle's drum and electric guitar heavy mix—and this is a woman with a *really* powerful voice. Between Carlisle and Paul Q Kolderie, who seem to be Boston's heavy hitters, I can see why the city's most successful touring roots act, Eilen Jewell, produces her own albums and Sarah Borges' best is a live recording. Call me picky but I don't want to have to fight the production to get at the music. That said, a *YouTube* video of Dinallo live, singing one of the songs on the album, makes me wish I could be at Boston's Johnny D's Uptown for her January 24th CD release, with the great Dennis Brennan opening. **JC**

JC's Best O'2012

ALBUM OF THE YEAR

David Rodriguez • **Racing Aimless**
Melissa Ruth & The Likely Stories • **Ain't No Whiskey**
Beth McKee • **Next To Nowhere**
Ronny Elliott • **I've Been Meaning To Write**

Rosie Flores • **Working Girl's Guitar**
Charlie Faye • **Travels With Charlie**

DEBUT ALBUM OF THE YEAR

JP Harris & The Tough Choices • **I'll Keep Callin'**
Tif Ginn • **Tif Ginn**

Some Velvet Evening • **No Law Against Talking**
VA/TRIBUTE ALBUM

VA • **Best Of Ripsaw Records Vol 2**

VA • **Red Bird Girls**

VA • **Even More Songs Of Route 66**
REISSUE/HISTORIC ALBUM

Ravenna & The Magnetics • **Rockabilly Fools/Texas To Tennessee**
The Flatlanders • **The Odessa Tapes**

Doug Sahn • **The Return Of Wayne Douglas**
LIVE ALBUM

Halden Wofford & The Hi-Beams • **Live At Hodi's**

Eric Taylor & Friends • **Live At The Red Shack**

Romi Mayes • **Lucky Tonight**

FEMALE ARTIST

Dayna Kurtz

Tif Ginn

Melissa Ruth

MALE ARTIST

David Olney

JP Harris

John Fullbright

DUO/GROUP

My Darling Clementine

Great Recession Orchestra

Sweetback Sisters

SONGWRITER

John Fullbright

Barbara Keith

Grant Peebles

INSTRUMENTALIST

Dayna Kurtz

Lyle Brewer

Ross Bellenoit

BEST IN THE BUSINESS

Bill Hunt (Cow Island)

Andreas Widder (Part Records, Germany)

Laurie Jasinski (Texas State Historical Association)

BILLY MARLOWE

SHOW ME THE STEPS

From Sweden, Bill Werngren (Radio 88 FM) says that listening to these never-before-released songs 16 years after Billy's death is like getting

"A GIFT
FROM THE
ANGELS"



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*Reports to the Freeform American Roots (FAR) Chart



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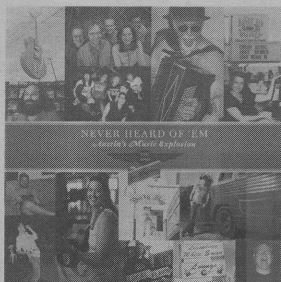
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By Sue Donahoe

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Bianca DeLeon

June 25



Dana Cooper

July 30



BettySoo

August 27



Mark Viator &
Susan Maxey

September 24



Butch Morgan

October 29



Karen Abrahams

November 26



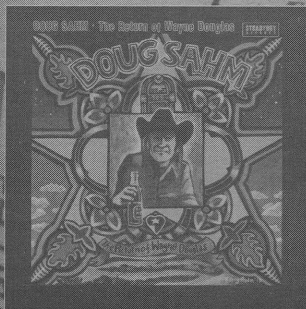
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JOHN THE REVEALATOR

Just as soon as the December issue got printed, I realized that websites really do have at least one advantage over physical mags. My cover headline for my take on *Billboard's* new formulae was 'Billboard Kills Country (What's Left of It)'. As soon as I picked up that issue, I wished I could change it to 'Billboard Puts Country Out Of Its Misery', which would have been the work of a moment on a website.

- Blame it on our *Friday Night Lights* addiction, but we've been watching some pretty dreadful movies simply because they feature former FNL cast members. Still, I did come away from *Savages*, yet another inadequate vehicle for Riggins, sorry, Taylor Kitsch, with one thought. *Here Comes The Sun* is irritating enough when George Harrison sings it, when it's a cover version by a Malaysian singer called Yuna, it's really fucking annoying. Incidentally, I will pass on to you one of the sage pieces of advice my father gave me, which is that people who only use one name are almost invariably charlatans. I've found this to be very sound.

- This is the kind of thing I feel I ought to know, perhaps one of you can enlighten me, but I have to wonder if it saves any money for a TV show to use a horrible cover rather than the original, for instance of *A Case Of You* rather than any one of *Joni Mitchell's* versions. Maybe *Parenthood's* music budget is maxed out by paying Bob Dylan every episode for singing *Forever Young*.

- In an obituary of **Patti Page**, *Associated Press's* Nashville-based 'Music Writer' Chris Talbott claimed "Tennessee Waltz became the first pop tune that crossed over into a big country hit." There's a small problem with this, it simply isn't true. *Tennessee Waltz* was written by Redd Stewart and Pee Wee King and was in the country charts *twice* before Page recorded it, once by The Golden West Cowboys (#3) and again by Cowboy Copas (#6). It just doesn't get much more country than that. The odd thing is that it would have taken Talbott about 20 seconds to check the song's very own *Wikipedia* page, which means he just decided to go with his own facts.

- I see where KUT is going to become all-news with the music being moved to *KUTX*, which is being 'branded' (God, I hate that word) as 'The Austin Music Experience.' However, I also see that the main 'personalities' will be Susan Castle, Jody Denberg and Matt Reilly, the very same people who came from KGSR and fucked up KUT to the point where you can't listen to it anymore. I'm not sure about Houston, but San Antonio and Dallas seriously kick Austin radio ass.

- Pentecostal tart **Ashley Monroe**, of The Pistol Annies (she's the one who looks like Bride of Chucky), has a solo album out this month, but I'm kinda confused by the press release. It tells me, first off, "All songs co-written by Monroe," but then goes on to say "Her songs resonate so profoundly because they reflect the experiences of an artist who, although she is just 26, has already seen both the best and worst that life has to offer." While I seriously doubt that she's seen the worst that life has to offer—I wouldn't rank the death of her father or being dumped by Columbia after two dud singles as equivalent to, say, surviving Auschwitz—if the songs were co-written, they're not, by definition, "her" songs. Whether or not they actually resonate profoundly I will probably never know.

- I actually learned something interesting in the *Austin Chronicle*, or, to be more precise, I learned something interesting from a letter to the editor sent in by **Mark Pratz**, formerly of long gone Austin venue Liberty Lunch. Pratz recently discovered that **Guitar Center**, the largest chain of musical instrument retailers in the US, with 239 locations, including two in Austin, and **Musician's Friend**, its internet/mail order subsidiary, "are owned by none other than Bain Capital, made famous by former CEO and perpetual milk dud Mitt Romney."

- Unless you thought the world was going to end on December 21st, you could have gone to the first day of **Not Fade Away**, written and directed by David Chase, creator of *The Sopranos*. The movie, set in the 60s, is about a loser New Jersey band, but there's something a bit odd about it. The soundtrack album lists James Brown, Bo Diddley, The Rolling Stones, The Moody Blues, Elmore James, The Rascals, Lead Belly, Johnny Burnette & The Rock & Roll Trio, The Left Banke, Mother Earth, The Small Faces, Robert Johnson, Van Morrison, Nancy Sinatra, The Sex Pistols and Bob Dylan. There's at least one very obvious anachronism there, and The Rascals were The Young Rascals when they recorded *I Ain't Gonna Eat Out My Heart Anymore*, but even more obvious is one glaring omission—no mention of Buddy Holly, who wrote and recorded *Not Fade Away*, the B-side of *Oh Boy* (Brunswick, 1957). To be fair, the movie doesn't feature a cover version.

- Austin connection: *Not Fade Away* was the title of a much respected fanzine, covering 60s Texas rock, put out in the 70s by **Doug Hanners**, later the creator of the biannual Austin Record Convention.

- During December, Matthew Yglesias ran a wonderful spoof column in *Slate*, 'Taylor Swift and the Eurozone Crisis,' in which he analyzed the songs on **Red** that she wrote in collaboration with Swedes Max Martin and Shellback as commentary on Sweden's response to the 2008 financial crisis. "In her own voice the ultimate verdict on the Euro is that it's *Sad Beautiful Tragic*." This drew some mind-numbingly pedantic comments, but at least one that displayed a real sense of humor—"I think it was Andy Warhol who said, 'In the future, everyone will have a 15 minute relationship with Taylor Swift.'"

† MICKEY BAKER

Born in Louisville, KY, on October 15th, 1925, MacHouston Baker was one of the seminal R&B guitar players who created rock & roll, in fact Dave Marsh has called him "the first great rock & roll guitarist," but, unlike Chuck Berry, Bo Diddley or Ike Turner, his name rarely appeared on his recordings. Baker was best known as a session player, much favored by RCA, Savoy, King, Decca, Okeh, Aladdin and Atlantic Records, recording with The Drifters, Ray Charles, Ivory Joe Hunter, Ruth Brown, Big Joe Turner, Louis Jordan and many, many others. Running away from an orphanage, Baker wound up in New York and decided to become a jazz musician, buying a \$14 guitar rather than a trumpet because that was the only pawnshop instrument he could afford. Though he had his own combo and paying gigs in 1949, he decided to move to the west coast, only to discover that there was no audience for progressive jazz. so, inspired by Pee Wee Crayton's

Cadillac Eldorado and luxurious band bus, he switched to blues ("I was starving to death, and the blues was just a financial thing for me then"). Moving back to New York, he quickly rose to the front of every rock & roll and R&B record producer's Rolodex. He also taught guitar, and wrote **The Complete Course In Jazz Guitar**, which has stayed in print for 50 years. Inspired by Les Paul & Mary Ford, Baker formed a duo with one of his students, Sylvia Vanderpool. As Mickey & Sylvia, they scored a million selling, and long enduring #1 R&B hit in 1956 with *Love Is Strange*, but after a couple of minor hits, broke up in 1959. Baker moved to France in the early 60s, where he worked with French stars and visiting Americans, putting out a number of albums, including one of acoustic traditional blues. Mickey 'Guitar' Baker died November 27, 2012, age 87.

† FONTELLA BASS

A third generation gospel singer (her mother was with The Clara Ward Singers), Bass's secular recording history stretched from 1962, vocals on Little Milton's *So Mean To Me*, to 2001, **Travellin'** with The Voices Of St Louis, but her fame rests on one huge R&B hit, *Rescue Me*. Unfortunately, Chess not only screwed her on the writing credits and royalties, a shocker I know, but got her labelled as a troublemaker when she tried to fight them (in 1993, American Express and their advertising agency paid her \$50,000 plus punitive damages for using the song in a commercial). After a couple of years in France, Bass and her husband, avant garde jazz trumpet giant Lester Bowie, returned to St Louis, where she recorded a classic Soul album, **Free** (Paula, 1972), but, apart from guest appearances with The Art Ensemble Of Chicago, from the mid-70s she returned to gospel music. Born in St Louis, July 3rd, 1940, Fontella Bass died, after a heart attack, on December 26th, 2012, age 72.

† AUSTIN VENUES in 2012

ArtZ Ribhouse
 Cheapo Discs
 Highball (supposedly returning sometime)
 Jax Neighborhood Bar
 Jovita's
 Lovejoy's
 Mean-Eyed Cat
 Ruta Maya (possibly relocating)
 Skinny's Ballroom
 Trophy's

And these are just the ones I know and give at least half a shit about, though for Trophy's that means going back to when it was Big Mamou/Blue Bayou.

I'm sort of hiding this in the corner because I don't want to make a big deal out of it, but if things have been a little erratic in these parts lately and not up to the usual high standard of standardness you've come to expect, I've spent the last couple of months getting radiation treatments for a rather boring issue. This shit is really routine, but it does kick one's ass, especially towards the end of the course and I've been having trouble concentrating. Anyway, as of January 5th, I'm done with the treatments and, so they tell me, will soon be good as new, if not better, but I'll settle for not having to piss every ten minutes.



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LIVE MUSIC IN JANUARY

Mondays (x 7th), Austin Cajun Aces,
 2nd, Danny Britt & Rick McRae, 7pm

Peacemakers, 10pm

3rd Liz Morphis, 7pm

4th Alan Haynes, 10pm

8th Brennen Leigh, 7pm

9th, Andrew Hardin, 7pm

Peacemakers, 10pm

10th Steve Doerr & Casper Rawls, 7pm

11th Horton Brothers, 10pm

15th Brennen Leigh, 7pm

16th Floyd Domino & Redd Volkaert, 7pm

Peacemakers, 7pm

17th Paul Glasse & Mitch Watkins, 7pm

18th Redd Volkaert, 10pm

22nd Brennen Leigh, 7pm

23rd, Danny Levin's

Sweet Bunch Of Daisies, 7pm

Peacemakers, 10pm

24th Mark Viator, 7pm

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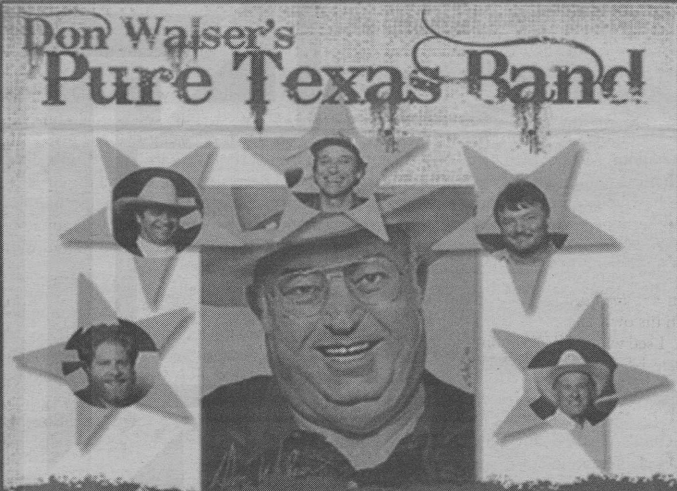
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***** Killer

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** Why did they bother? * Piss on this noise

TAPES IN THE ATTIC

Following so closely on the heels of the first installment (Jerry Jeff Walker) of Heinz Geissler's *Dixie's Bar & Bus Stop* project from the early/mid 80s and *The Flatlanders*' 1972 *The Odessa Tapes*, Billy Marlowe's 1983 *Show Me The Steps* (see reviews) prompts one to wonder how many other outstanding recordings are gathering dust in closets, or worse. Indeed, given that both those albums and, with one unplayable exception, the many tapes of *Dixie's Bar & Bus Stop* performances survived when the rule of thumb is that, even in optimal environments, recording tape begins to deteriorate after 10 years, one has to wonder how many other great works of musical art have literally turned to dust, as tape eventually does.

As a recording studio owner, Steve Satterwhite presumably knew how to take care of Marlowe's tapes, but that those of *Dixie's Bar & Bus Stop* and, despite some decayed splices, *The Flatlanders* were still in good enough shape to be worth releasing really is just about miraculous. Most of the *Dixie's* tapes had spent the best part of 30 years "stored" in a shack with no air-conditioning, while *The Odessa Tapes* had been sitting in a closet for 40 years. The best you can say about these conditions is that at least they weren't being handled (another tape killer), but, by rights, all of them should have long passed beyond any hope of recovery, and yet, here they are, getting better reviews than most brand new albums, in fact better than more recent albums by the same artists.

These three examples differ somewhat from most unreleased albums, of which masters have been shelved by record labels, abandoned by the artists (supposedly, Neil Young has kept back nine albums), locked in the vaults when a label went under, lost in fires or, as with a Blaze Foley album, stolen. The *Dixie's Bar & Bus Stop* tapes were the archives of a TV show, which once beat *Austin City Limits* for an Austin Music Award, never intended for either video or audio release, let alone both. *The Odessa Tapes* were quite simply forgotten by everyone involved until Lloyd Maines fortuitously stumbled across them and *Show Me The Steps* was basically a demo that went nowhere back in the days before self-releasing was a viable option.

That last consideration indicates the time period when 'lost' recordings are most likely to be found, though in what condition is another matter. When 3CM launched, as *Music City*, in 1989, virtually every self-released album we received was on cassette, because, unless you were on an established or European label (and even they routinely offered simultaneous cassette versions), LPs were simply unrealistic—in 1983, the normal retail price of an LP was \$9.98, which sounds OK now but is the equivalent of 23 2012 dollars. Cassettes were the self-releasing norm until the late 90s when CDs started to become affordable and killed them off.

The point is, tape and, later, CD duplication plus the Internet, gave artists and acts that couldn't shop their albums to any record labels a practicable Plan B. Instead of just writing off the cost of the recording sessions and stashing the tapes in The Closet Of Broken Dreams, they could hope to recoup at least some of the expense, and soothe the pain of rejection, by putting their albums out themselves. Ergo, from the late 80s on, it seems unlikely that many recordings were completely "lost." One website lists 111 unreleased albums just by established acts, but notes that most of them have been bootlegged. The flip side, of course, is that most unreleased albums should probably stay that way. JC

BEST IN THE BIZ 2012

Behind every great musician... stands a woman rolling her eyes. OK, for a lucky few, that woman, or man as the case may be, may also have a talent for some aspect of the music business, but most artists and acts have, or wish they had, a professional team standing behind them. Go to the 'Contact' pages of any reasonably successful American artists' website and you'll usually find names and email addresses for their record label, management, US and European press & publicity, US and European radio, US and European booking. You may even find their own email address (if not, I interpret the lack to mean that they take themselves way too fucking seriously). This may not always be one big happy family, as Audrey Auld tells us on her *Parasitic Publicist Blues* video, but in my line one develops, over time, admiration for people of whom hardly anyone outside the music business has ever heard, but whose efforts result in you reading about an album, hearing it on the radio or making it possible to see an act at a venue near you.

This relative anonymity is why my own Best O' lists and the ballots I send out to Freeform American Roots reporters include the category 'Best In The Business,' as a way of recognizing exceptional behind the scenes work. For 2012, my own picks were Bill Hunt of Cow Island Records, mainly for bringing us JP Harris & The Tough Choices, but also for picking up Rosie Flores' Janis Martin album, Andreas 'Andy' Widder of Part Records [Germany] whose contemporary rockabilly releases I don't have the time or, frankly, the inclination to bring myself up to speed on, but whose reissues of the Ripsaw catalog and the Ravenna & The Magnetics albums gladdened my heart, and Laurie Jasinski, whose heroic work on *The Handbook Of Texas Music* (2nd edition) transformed it into a significant reference work.

Bill Hunt is no stranger to FAR & Away or JC's Best O', topping them both for 2008, 2009, 2010 and 2012 (for personal reasons, he took himself out of the running for 2011). If you wanted to create a record label that was a perfect fit for 3CM and FAR, it would be very like Cow Island, in fact it would be Cow Island, whose releases routinely go to #1 with a bullet. For good reason: "In the six years since Cow Island Music was started, we have continually fulfilled a simple mission: support good people who are making good music. We've released twenty-one recordings, and we're proud of them all. In retrospect, it was a tough time to launch a record label, but we've hung in there, and plan to continue forward with a somewhat different focus. Wherever its path may lead, Cow Island Music remains committed to making our contribution to the evolving heritage of American Music." "Somewhat different," eh? Well, that's intriguing. Guess we'll have to wait and see.

Self-described workaholic Andy Widder launched Part Records in 1992 primarily to support German bands, with an emphasis on rockabilly. Since then he's added a magazine, *Dynamite!*, and a publishing company, while still booking European tours by American legends such as Glen Glenn and Marvin Rainwater, and trading online and at conventions and shows as Rockin' Rollin' Products. Over the years, he expanded his range both geographically, signing Swedish, Spanish and American acts, and by genre, now also covering rock & roll, Neo-Rockabilly, Psychobilly, Country & Western, Swing, Rhythm & Blues, Surf, Doo Wop etc. Part now boasts a catalog of 37 LPs, 24 45s and 150 CDs. "The main focus is that I have to like the music, that the band members compose songs themselves and that there is energy and a professional behavior behind the band structure."

The first (2003) edition of *The Handbook Of Texas Music*, a collaboration between the Texas State Historical Association, publishers of the multidisciplinary *Handbook Of Texas*, the Texas Music Office and the Center for Texas Music History at Texas State University, San Marcos, had certain structural flaws that undercut its mission. However, over six years (though adding and editing right up to deadline), the project manager and editor of the second edition, Laurie Jasinski, an 18-year veteran of the *Handbook Of Texas* and herself a musician, rehabilitated the *Handbook Of Texas Music*. Enlisting the expertise of some 300 advisors, who revised the existing entries and added 410 new ones, Jasinski more than doubled the *Handbook's* physical size and, more importantly, vastly enlarged its musical scope. There won't be another physical edition of the *Handbook*, but at some point Jasinski will start to oversee an online version which will allow for continuous and unlimited addition, expansion, amendment and correction.

I could add 'Honorable Mentions,' for instance The Very Blessed Lisa Shively of Press Network or her West Coast colleague Cary Baker of Conqueroo. Which reminds me of one fairly major difference between the FARsters and myself—they tend heavily to favor the radio promoters who send them the new stuff we all crave, but with whom I have no dealings, just as they have none with print media publicists. Still, radio and print come together for Bill Hunt, the most admired man in roots music. Want to knock him off the #1 spot? It's easy, just send us even better records and we'll love you to death. JC

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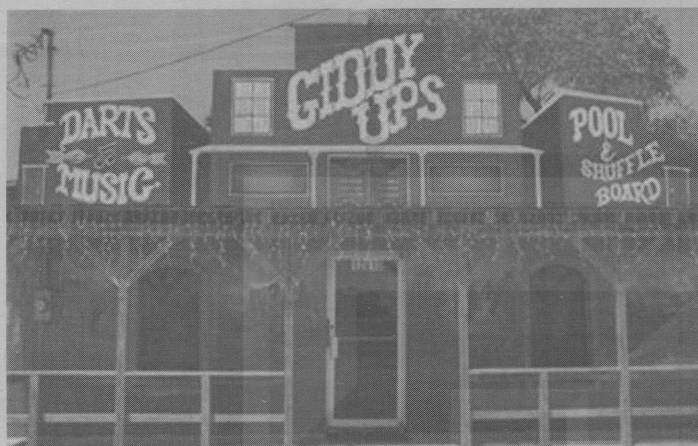
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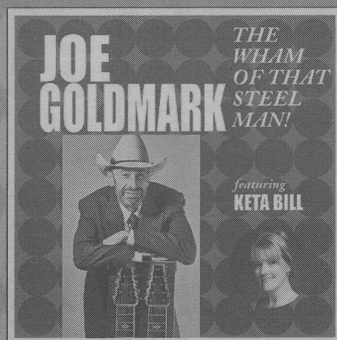


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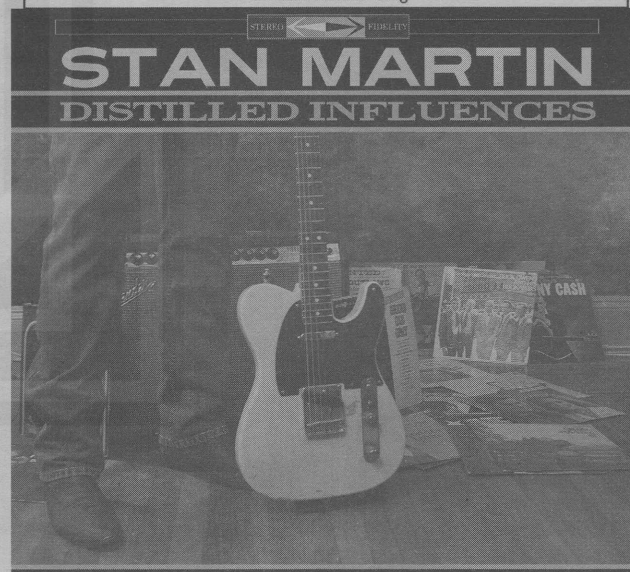
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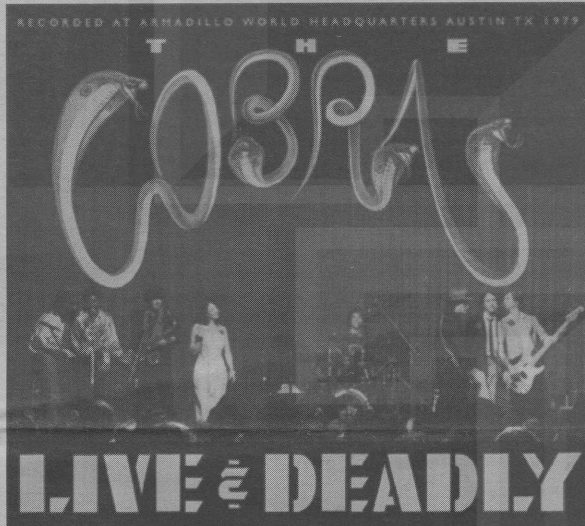
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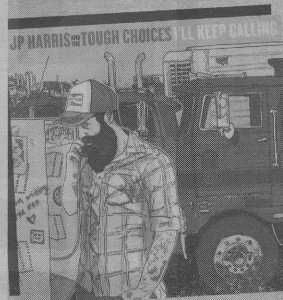
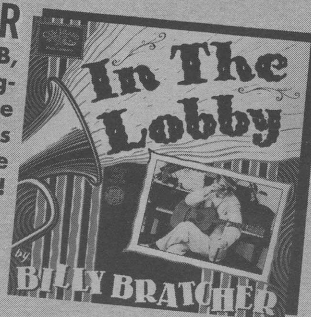
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