

3rd COAST MUSIC

ANNA FERMIN

#62/151 MARCH 2002

REVIEWS

***** (or not)

RUSSELL BARTLETT

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ANNA FERMIN'S
TRIGGER GOSPEL

•

GIT

•

NANCI GRIFFITH

•

HONKY TONK
CONFIDENTIAL

•

CHRISTY McWILSON

•

WEBB PIERCE TRIBUTE

•

THE PINE VALLEY
COSMONAUTS

•

THE SHINERS

•

GARY STEWART

•

JESSE TAYLOR
& JOHN X REED

•

THE VERY GIRLS

•

DALE WATSON



NotSXSW

The Pullout Guide

HILLBILLY: Old Bottle, New Wine

CHARLES EARLE's B Sides

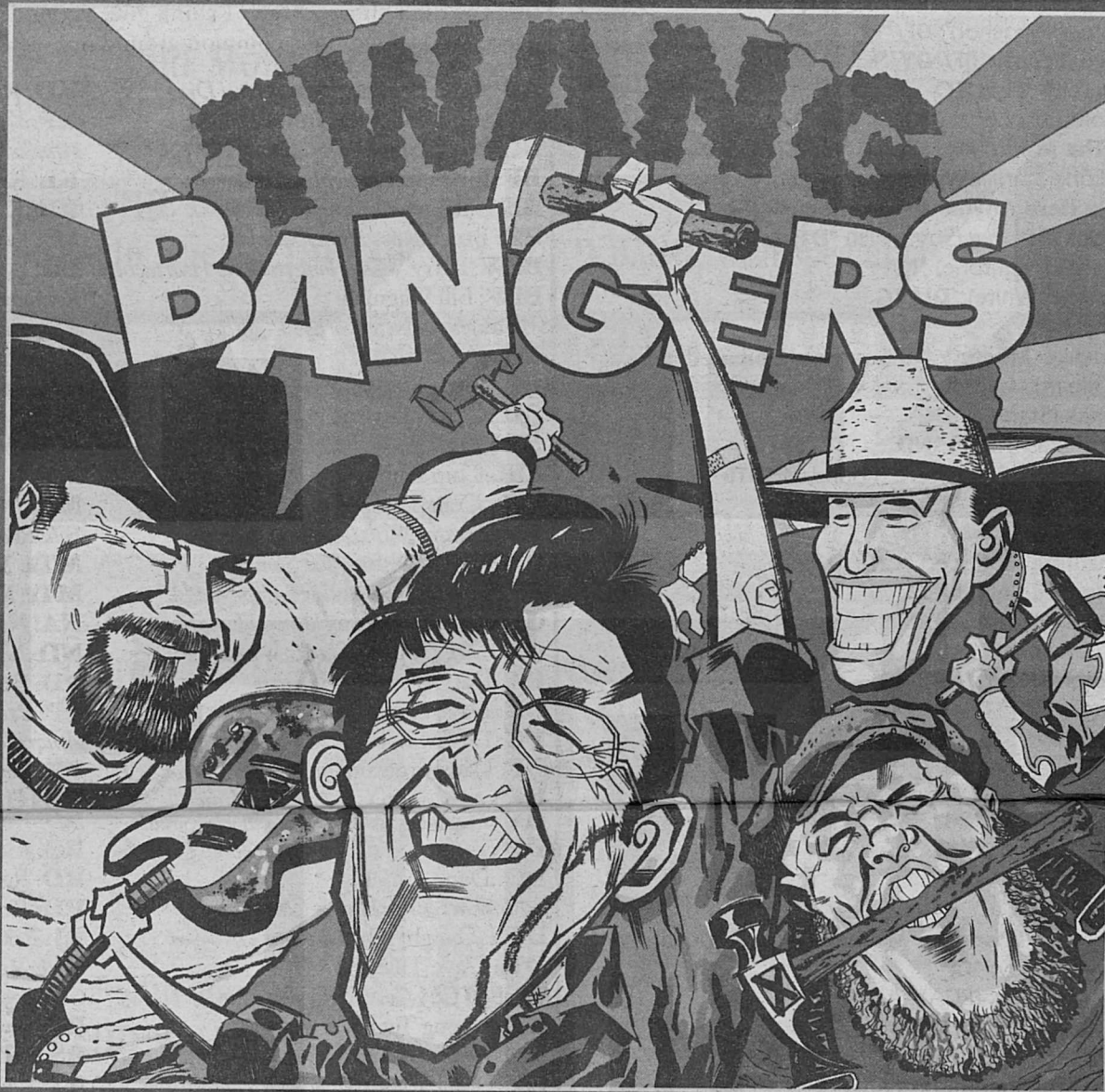
JIM LOESSBERG's Flipsides

JOHN THE REVEALATOR

FREEFORM AMERICAN ROOTS #31

ROOTS BIRTHS & DEATHS

THEY'RE HERE!
TWANGBANGERS-26 DAYS ON THE ROAD



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FREEFORM AMERICAN ROOTS #31

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING FEBRUARY 2002

#1 HONKY TONK CONFIDENTIAL: YOUR TRAILER OR MINE?

(Too Many Dogs) *CZ/*DA/*KD/*RH/*TS

- 2 The Twangbangers: 26 Days On The Road (Hightone) *BR/*LH/*PP/*SH/*WR
- 3 John Lilly: Broken Moon (self) *BL/*BIW/*EB/*JHo/*MTa/*RJ
- 4 Hank Williams III: Broke, Lovesick & Driftin' (Curb) *CM/*JZ/*KL/*RD/*SG
- 5 VA: The Guys Of The Big D Jamboree (Dragon Street) *JHa/*KC/*LG/*MTr/*WH
- 6 VA: Caught In The Webb; A Tribute To Webb Pierce (Audium) *JSn
- 7 Kasey Chambers: Barricades & Brickwalls (Warner) *JSc/*ST
- 8 Bottle Rockets: Songs Of Sahm (Bloodshot) *DF/*TJ
- 9 Lonesome Bob: Things Change (Leaps) *BF/*DY/*KF/*TW
- 10 Scott McClatchy: Redemption (LIB) *JSp/*TO
- 11 The Essential Johnny Cash (Columbia Legacy) *RC/*Sja/*TA
- 12 Jon Dee Graham: Hooray For The Moon (New West) *JBe/*JvB
- 13 Johnny Bush: Green Snakes (Lone Star) *EW/*VP
- 13 Tom House: Jesus Doesn't Live Here Anymore (Catamount) *JSm
- 14 Robin & Linda Williams: Visions Of Love (Sugar Hill) *DTu
- 15 Dale Watson: The Hightone Years (Hightone) *NA
- 16 Peter Keane: Milton Street (Broken White) *DJ/*TG
- 17 Here Come The Derailers (Sony) *CS
- 18 Norman Blake & Peter Osrousko: Meeting On Southern Soil (Red House)
- 19 Ronnie Elliott: Magneto (Blue Heart) *GS
- 20 Dugg Collins: Sounds Like Texas (Startex) *DC
- 21 Toni Price: Midnight Pumpkin (Texas Music) *ND
- 22 Bruce Cockburn: Anything, Anytime, Anywhere (Rounder) *DTh
- Bill Neely: Texas Law & Justice (Arhoolie) *RS
- 23 The Shiners: Bonnie Blue (Planetary)
- 24 James King: Thirty Years Of Farming (Rounder) *CrL
- 25 The Electric Rag Band: Finest Ingredients (ERB)
- 26 Christy McWilson: Bed Of Roses (Hightone) *DaN
- Okolona: Made from Scratch (Okolona) *RT
- Ian Tyson: Live At Longview (Stony Plain) *KR
- VA: From Hell To Breakfast (Sugar Hill) *TF
- 27 Deryl Dodd: Pearl Snaps (Lucky Dog)
- Richard Shindell: Courier (Signature Sounds)
- 28 Kris Kehr & Stone Poets (Woobie Cat) *TT
- 29 Basin Brothers: Deux Violons (Old Man) *PR
- Mike Blakely: In The Dust (Swing Rider) *MM
- Cash On Delivery: Deliverance (Nash) *RW
- Drag The River: Closed (Upland) *JKS
- Sonny George: Live From Tennessee Prison For Women (Wild Productions) *JE
- Greg Jacobs: Reclining With Age (Binky) *GJ
- Waylon Jennings: Dreaming My Dreams (RCA) *AB
- Henning Kvitnes: Scandicana (Scandicana) *MP
- Longview: Lessons In Stone (Rebel) *MA
- Jim Roll: Inhabiting The Ball (The Telegraph Company) *CW
- Curt Ryle: Your Old Used To Be (Global) *BaW
- Songs; Ohia: Didn't It Rain? (Secretly Canadian) *AL
- Cary Swinney: Human Masquerade (Johnson Grass) *DB
- VA: Fast Folk (Smithsonian Folkways) *SJe
- Doc Watson with Frosty Morn: Round The Table Again (Sugar Hill) *R&HL
- Josh White & The Golden Gate Quartet: Freedom; At The Library Of Congress (1940) (Bridge) *MR
- Beth Williams: This Old House (Willow Creek) *BC
- Wishing Chair: Crow (Terrakin) *SM



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WHERE MUSIC STILL MATTERS

*xx = DJ's Album of the Month

FREEFORM AMERICAN ROOTS is compiled from reports provided by 100 freeform DJs in the US, Canada, Australia, New Zealand, Ireland, France, Germany, Holland, Belgium, Uruguay and Yugoslavia. A list of the DJs, an archive of FAR charts and links to Internet broadcasts are posted at www.accd.edu/tcmn/far. The FAR mailing list is available on request to independent American Roots artists and labels.

THE FARTUNE 100

A little over two and half years ago, I gathered together some 25 disgruntled freeform DJs and said, "You know, if us kids got together, we could start our own chart!" Since then, we've outlived not just the cause of our discontent, *The Gavin Report's* crappy Americana chart, but, as of late February, *The Gavin Report* itself. Simultaneously, two new recruits brought the number of FAR reporters to 100 and by way of celebrating, I'm doing something I've not done before. Until recently, FARsters were listed with station affiliation, as they still are at www.accd.edu/tcmn/far (thanks to PD), which, of course, is handy for people wanting to target specific markets. Just once though, I'd like to list them with the titles of their shows, which I think give a real idea of the diversity (and often the perversity) which finds common ground in Freeform American Roots. **JC**

AB: Allen Baekeland *Boot Heel Drag*
AL: Aleksandar Lazarevic *Desperado*
BC: Bill Conner *Hill Country Hayride*
BF: Bill Frater *Freight Train Boogie*
BL: Billy Lee *Countrybilly Show*
BR: Bruce Ross *Sunny Side Up*
BaW: Barry Wass *Honkytonks & Heartaches*
BiW: Bill Wagman
Mr Wagman's Neighborhood—Where Morning Becomes Eclectic

CD: Chris Darling *Us Folk*
CH: Carol Harrison
Miss Carol's Rock N' Roll Radio Show
ChL: Chip Lamey *Roadhouse Fever*
CrL: Craig Lammers
Real Country With Country Craig
CM: Chip Meshaw *Fat Sunday*
CS: Christi Schwanbeck *Crossroads*
CW: Chad Williams *Down Home Show*
CZ: Carl Zimring *Fear & Whiskey*
DA: Dan Alloway *Folk Fury*
DB: Dave Bryce *Rural Delivery*
DC: Dave Chamberlain *Sagebrush Boogie*
DF: Dan Ferguson *Boudin Barndance*
DI: David John *Chickenskin Music*
DaN: Dan Nemeth *Blood On The Saddle*
DoN: Doug Neal *Progressive Torch & Twang*
DO: Dan Orange
Bushwhacker's Breakfast Club
DTh: Dwight Thurston *In The Weeds*
DTi: Dave Tilley
The Bull City Cosmic Hoedown
DTu: Doug Tucker
texas chainsaw acoustic hour
DY: Doug Young *Monday Breakfast Jam*
EB: Erika Brady *Barren River Breakdown*
EW: Eddie White *The Cosmic Cowboy Cafe*
GJ: Greg Johnson *For The Sake Of The Song*
GS: Gerd Stassen *Hillbilly Rockhouse*
GW: Gus Williker
Double Wide Hayride Show

JBa: Julie Bahre *Crazy Country Hop*
JBe: Jim Beal Jr *Third Coast Music Network*
JBo: Jos van den Boom *Crossroads*
JE: Julie Espy *Howdylicious! with Wanda*
JHa: John Hauser *Country Roots*
JHo: Jamie Hoover
Songs Of The Mother Road
JKS: Jack Sparks *The Other Side of Country*
JR: John Roths *Random Routes*
JSc: Jeremy Schaar *Dem's Fightin' Songs—Country From The Heart*
JSm: John Smith *Swingin' Doors*
JSn: Joe Snyder *Radio Ranch*
JSp: Jacques Spiry
Country Unlimited & Lone Star Music
JW: John Weingart
Music You Can't Hear On The Radio
JZ: Jon Ziegler *Jonny Z's Chicken Shack*
KC: Kay Clements *Roadhouse Twang*

KD: Ken Date *Sydney's Coolest Country*
KF: Kirsty Fitzsimons
American Music Show
KL: Kip Loui *The Back Country*
KR: Kim Rogers *Good Stuff*
LC: Laura Cantrell *Radio Thrift Shop*
LG: Lynne Greenamyre
Rockabilly Mood Swing
LH: Lost Highway *Lost Highway*
LW: Larry Weir *Songwriter's Showcase*
MA: Mathias Andrieu *Keep It Country*
MK: Mia Karnatz *A Show Named Joe*
MM: Mark Mundy *Texas Renegade Radio*
MP: Michel Penard *Country Skies*
MR: Mike Regenstreif
Folk Roots/Folk Branches
MTa: Mark Taylor *Roots*
MTr: Mike Trynosky *Not Exactly Nashville*
NA: Nancy Apple *Car Tunes*
ND: Nico Druyf *Long Distance*
PD: Paul Daly *Third Coast Music Network*
PP: Professor Purple (Richard Schwartz)
Amarillo Highway
PR: Peter Rost *The Pine Grove Blues*
R&HL: Roz & Howard Larman *FolkScene*
RB: Rob Banes *West Texas Teardrops*
RC: Rick Cornell *Border Radio*
RD: Renee Dechert *Modern Twang*
RH: Rolf Hierath *Country Jukebox*
RJ: Rik James *Americana Backroads*
RM: Rod Moag
Country, Swing & Rockabilly Jamboree
RP: Ray Pieters *Somewhere Between*
RS: Rob Silverberg *Crosstracks*
RT: Raúl Tejeiro *Top Country Hits*
RW: Rein Wortelboer *Peel Grass*
SB: Stu D Baker *Jukebox Cantina*
SG: Steve Gardner *Topsoil*
SH: Steve Hathaway *Cupertino Barndance*
Sja: Suzanne Jameson *Random Access Radio*
SJe: Steve Jerrett
Sunday Morning Coffeehouse
SM: Susanne Millsaps
Thursday Breakfast Jam
ST: Steve Terrell *Santa Fe Opry*
TA: Tom Ayres *Emotional Weather Report*
TF: Tom Funk *Sunday Morning Muesli*
TG: Thomas Greener *Ragged But Right*
TH: Tristessa Howard *Harvest Hoedown*
TJ: Tom Jackson *Somebody Else's Troubles*
TO: Theo Oldenburg *Alt. Country Cooking*
TS: Ted Smouse *Rancho Del Ray*
TT: Troy Tyree *American Roots Radio*
TW: Thom Wodock *Common Thread*
VL: *Jumpin' & Jivin' with Vida Lee*
VP: Vicki Pepper *Radio Rodeo*
WH: Wade Hockett
The Hillbilly Hunb? Noontime Jamboree!
WR: Wesley Robertson *Rockin' & Stompin'*

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TWANGFEST ROADHOUSE REUNION

Thursday, March 14th • 1 p.m. – 5 p.m.

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- 3:00 LONESOME BOB (Nashville TN) –only SX week appearance with full band
- 4:00 THE DAMNATIONS (Austin TX)
- Austin legends THE CORNELL HURD BAND, with special guests, follows at 7 p.m.

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Friday, March 15th • 1 p.m. – 6 p.m.

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- 1:00 JIM STRINGER AND THE AM BAND (Austin TX),
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- 2:00 KAREN POSTON AND THE CRYSTAL PISTOLS,
with special guest SLAID CLEAVES (AUSTIN TX)
- 3:00 ROGER WALLACE (Austin TX)
- 4:00 JAMES INTVELD (Los Angeles CA)
- 5:00 BILL KIRCHEN AND TOO MUCH FUN (Owing Mill MD),
with special guest CHRIS GAFFNEY
- REDD VOLKAERT follows at 6 p.m.

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HILLBILLY REHAB

From the very fact that you are reading these words, I deduce that you are a person of taste and discrimination. At any rate, whether you're a regular or casual, from the very fact that you've got this far through a funky, non-glossy, black & white music tabloid with a cover story about a somewhat obscure act, I think it's fairly safe to infer that your tastes are not altogether mainstream.

♦ Of course, those tastes may not run to country music in any way, shape or form, but I'm going to assume that the headline caught your eye and that you're in the same boat as many, if not most, 3CM readers, FAR reporters and myself. Our problem is that, no matter what drew us to country music in the first place, we've all had to spend an awful lot of time justifying this penchant, because the reality is that we only like about 10% of country music and would be the first to acknowledge that the other 90% is crap. This is not easy to explain to people who, understandably, recoil from country in toto and don't grasp such distinctions.

♦ The trouble is that country's public image is genuinely repugnant. By contrast, blues, also 90% crap, is infinitely more respectable because its public image is BB King and Muddy Waters, and what's not to like? Even in diluted form, while I personally have no use for them, I readily concede that Bonnie Raitt and Eric Clapton are more preferable standard bearers than, say, Faith Hill or Garth Brooks. When you get down to it, for anyone who has no real interest in either genre, a blues fan is a serious person and a country fan is a lightweight. It's been that way for a long time; when I was converted by **Modern Sounds In Country & Western Music**, I soon discovered that Billy Sherrill et al had irrevocably tainted public awareness. You or I could argue that Tammy Wynette's *D-I-V-O-R-C-E* is superior to, or at least more genuinely country than, say, Chely Wright's *Single White Female*, but this is strictly an internal debate. To outsiders, both are utterly ludicrous.

♦ It would be helpful if our 10% had a different name—even better if the other 90% would be honest and call it suburban & subdivision music—though, of course, there are some more or less useful qualifiers out there, 'hard,' 'traditional,' 'non-Nashville' and, one I've used a fair bit, 'real.' However, such stopgaps still keep us tied to the main concept. So I have a proposal to make—let's use another name entirely. There's a perfectly good one, introduced by Ralph Peer in 1927 and used to describe the music until the early 50s, going spare, and it is, of course, Hillbilly.

♦ Charlie Louvin once told me that the single most important dynamic in Nashville was the desire of country stars and record label executives to join Nashville's country clubs, which was never going to happen as long as they were regarded as hillbillies. At any rate, Ernest Tubb and others campaigned to have the supposedly disreputable term replaced by *Country & Western*, which, incidentally, didn't affect sales one way or the other, so the actual consumers didn't seem to care what it was called. Now the way I see it, no one on the fringes of country, artists, labels, clubs, writers or listeners, is ever going to want to join a country club, and even if Hillbilly does still has a pejorative sense, so what?

♦ Of course, Hillbilly never went away entirely, though it's more often used as an historical description, as in **Hillbilly Music Thank God** or the **Hillbilly Fever** series, than a contemporary boast, but what I'm suggesting is a complete rehabilitation. We dust the sucker off and start using it consistently to describe Our Music and only say Country when we mean Their Music. Anyway, in 3CM's proud tradition of doing whatever the hell I please, that'll be my usage from now on. If enough of you join me in this, well, we may not change anything but I guarantee we'll feel a whole lot better. Put it this way: buying Hillbilly CDs, \$14.99 each; going out to see Hillbilly acts, \$20-30 depending how much beer you drink; never again having to admit you like country music, priceless.

JC

HILLBILLY SUB-GENRES

To launch my Hillbilly campaignette, I ran it past the Internet discussion group twangdj, and most of them liked the idea. However, those merry pranksters Steve Gardner and Joe Horn also came up with a whole slew of possible sub-genres. These are my favorites:

Alt.hillbilly: young hillbilly bands with an attitude

Chillbilly: Laid back dobroists from the 'hood

Chillunbilly: Preadolescent prodigies

Chillybilly: hillbilly music from Canada

Hot New Hillbilly: big twin guitar leads and drums that go FWOOM FWOOM

Indiebilly: under the radar hillbilly

Millivanillibilly: hillbillies who lip-synch

Neo-hillbilly: Jackson Browne doing covers of *Mountain Dew*, as sold on TV

New hillbilly: Nashville's take on hillbilly, Billy Gilman with a corncob pipe

Pillbilly: hillbilly musicians on drugs

Skillbilly: Doc Watson clones

SoccerMombilly: Kenny G does Wayne Hancock tunes

Technobilly: 'cause ya know, them barefoot hillbilly gals just got to dance!

Willbilly: Shakespeare songs on the dulcimer

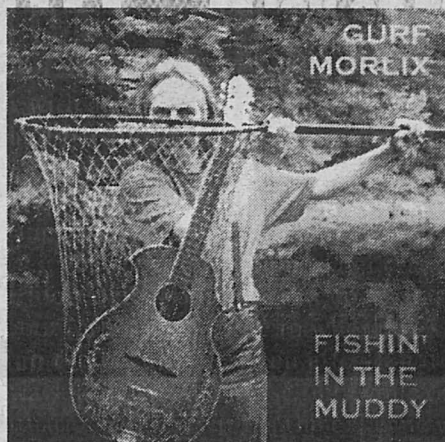
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HONKY TONK CONFIDENTIAL Your Trailer Or Mine?

(Too Many Dogs *****)

Express your attitude in ten words or less. Their name, album title and indie label should say quite a bit about this DC outfit, but you may still be thinking, all very well but what else have they got going for them? Unless, that is, you noticed that the album entered the Freeform American Roots chart last month at #1, which would, at least, tell you a whole mess of DJs have taken a real shine to it (and, incidentally, that HTC takes care of business). On the surface, this is a fine, exceptionally tight honky tonk band playing "16 songs about loving, drinking cheating, murdering and dying," some of which venture convincingly into rockabilly (the local traffic inspired *Rock Creek Crawl*), bluegrass (*Pee Wee's Gone*) and surf (*Sancho Panzer*). However, while they play it straight and effective on *It Still Hurts*, the musician's wife's ditty *Daddy's In A Honky Tonk Downtown*, *I Don't Believe In Angels* and the Clinton-inspired *That Depends (On What You mean By Lonesome)*, what sets them apart isn't so much the subversive humor underlying their retro sound as the absence of the usual blight of ironic self-consciousness. The deadpan wit ranges from the satirical title track and *Hi-Tech Redneck* to the mordant *Check-Out Time* and *Hit With A Bullet*, in which a country songwriter draws on his marriage for material, culminating in his biggest hit 'Nothing Says Love Like Hollowpoint Lead.' I used to wonder why it was such a hillbilly/rockabilly hotbed, until I learned that DC was a wartime and post-war job magnet for the Carolinas' rural poor. Now I wonder why it goes on being such a hillbilly/rockabilly hotbed, capable of producing bands as good, distinctive and offbeat as Honky Tonk Confidential. **JC**

CAUGHT IN THE WEBB: A TRIBUTE TO THE LEGENDARY WEBB PIERCE

(Koch/Audium *****)

You can see the problem right there in the title. Back when you needed talent, style and showmanship, and a degree in marketing would have been a no cred liability, Pierce really was a legend, which makes him a rather tough act to follow. With more #1 hits than Hank Williams, Lefty Frizzell, Eddy Arnold or Ernest Tubb and his trademark Nudie suits, the flamboyant Pierce was both the bestselling and most recognizable artist of his day and it's no accident that in titling recent compilations, Edsel called him **The King Of 50s Country**, MCA **King Of The Honky Tonk**. While I do not recommend playing either collection back to back with this, Gail Davies' Little Chickadee Productions has done surprisingly well by the man. Of course, Pierce's material is pretty much bulletproof but while I've heard better covers of *Slowly* (Mandy Barnett), *Wondering* (Emmylou Harris), *Tupelo County Jail* (Robbie Fulks & Joy Lynn White), *More And More* (Crystal Gayle) and *There Stands The Glass* (BR5-49), in Texas honky tonks, and there a few lifeless duds, Matt King (*Even Tho*), Lionel Cartwright (*That Heart Belongs To Me*) and Trent Summar (*It's Been So Long*), while Davies (*Love Love Love*) did *No Love Have I* better than Pam Tillis back in 1978, this still holds up better than you might expect. The picks of the litter are George Jones (*Yes I Know Why*), Dwight Yoakam (*If You Were Me [And I Were You]*) and Allison Moorer (*Back Street Affair*), while the rest of the 21 tracks, mostly a house band with overdubbed vocals, feature Dale Watson (*In The Jailhouse Now*), Charley Pride (*I'm Tired*), Rosie Flores (*I Ain't Never*), Del McCoury (*I'm Walking The Dog*), Guy Clark (*Honky Tonk Song*), Willie Nelson (*That's Me Without You*) and Billy Walker (*I Don't Care*). I'd take exception to including *Why Baby Why* because Pierce only sang harmony behind Red Sovine, and anyway it was a cover of George Jones' first hit, but Kevin Welch & Deborah Pierce make it about my favorite track on one of the better tribute albums I've heard. **JC**

NANCI GRIFFITH THERE'S A LIGHT BEYOND THESE WOODS POET IN MY WINDOW ONCE IN A VERY BLUE MOON

(Philo *****/****.5/*****)

Austin's Hole In The Wall, where Griffith once had a Sunday night residency, used to display a photograph labelled 'A Legend In Her Own Mind.' Ambitious, unscrupulous and manipulative, she may deserve, and, as she burned her bridges behind her, get little sympathy for the way Nashville chewed her up and spat her out, but there's no denying she was once a talented singer-songwriter, even if at times unbearably artsy, pretentious and mannered. Unfortunately, these latter qualities are all too evident in digitally remastered reissues of her uneven first two albums, the folky **There's A Light**, originally released by BF Deal/Featherbed in 1978, and more countryish **Poet** (1982), really only of interest to committed fans. Griffith's best work was produced by Jim Rooney and while she hadn't yet peaked, her third, **Once In A Very Blue Moon** (1985), is still worthwhile, better than anything she did at MCA, where she fell victim to Tony Brown's curious penchant for recognizing, signing and then reinventing talented artists, setting them up for an inevitable fall. I'd recommend waiting for **The Last Of The True Believers**, Griffith's last Philo album, which really is a Should Have. **JC**

GARY STEWART BEST OF THE HIGHTONE YEARS DALE WATSON BEST OF THE HIGHTONE YEARS

(Hightone *****/****.5)

Every week in his country e-newsletter, Bill Miller asks "And whatever happened to . . .?" I don't know if he's ever inquired about Gary Stewart but the question comes unbidden to the lips at mention of his name. Stewart made the best honky tonk album of the 70s, **Out Of Hand**, and perhaps the second best too, **Your Place Or Mine**, but while he was not the only hard living, hard drinking, pill popping artist to despise the Nashville system, one of the greatest hard country singers and songwriters of his embattled generation wasn't, unlike some others, canny enough to have his Outlaw cake without eating his major label contract. In the wilderness for much of the 80s, he came back, clean and sober, with a trio of Hightone albums, **Brand New** (1988), **Battleground** (1990) and **I'm A Texan** (1993—actually, born in Kentucky, he grew up and still lives in Florida). Though no longer quite the force he had been, his big Jerry Lee Lewis-ish tenor was still outstanding, and his vibrato could still milk a song dry, as these 13 tracks, only three of which, incidentally, overlap Hightone's 1992 compilation, **Gary's Greatest**, testify.

♦ If intelligent, hardworking musicians like Dave Alvin and Bill Kirchen are OK with Hightone, that's good enough for me, however, if you'd been in earshot of Dale Watson in the late 90s, he'd have led you to believe the label was run by Morris Levy's bastard sons. It's principal crime, as far as I could make out, was not making Watson, a somewhat self-defeating combination of atavism and ambition, whose resentments are nakedly exposed in such songs as *Blessed Or Damned* and *Nashville Rash*, rich and famous. The conclusion I drew from Hightone's **Cheatin' Heart Attack** (1995), **Blessed Or Damned** (1996) and **I Hate These Songs** (1997) was that Watson is a consistently great interpreter but a very erratic songwriter, in fact the best of the 42 tracks he cut for the label was the only cover, *Don't Be Angry*, which isn't included among the 13 originals. One thing for sure, the mere release of this collection is going to piss Watson off more than somewhat. **JC**

GIT • LIVE! THE RISING SUN SESSIONS

(Git *****)

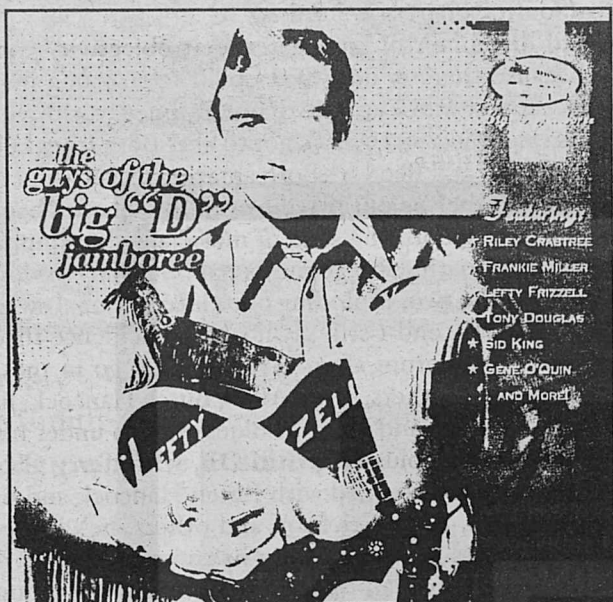
From his office in Nashville, John Lomas III drilled a hole through the center of the earth and out gushed a seemingly endless supply of outstanding female country singers, Kasey Chambers, Audrey Auld, Catherine Britt and now the four Texas-bound woman of Git, Trish Anderson, Philomena Carroll, Sarah Carroll and Suzannah Espie. The name's going to have to go—for one US date they're billed as The Git, which roughly translates into English/Australian usage as The Doofus—but by any name with three of the four singing leads, they deal very handily with four part harmonies. One of the charms of their live album is their infectious exuberance, they're clearly having the time of their lives and, like Audrey, engage in a good deal of genial and bawdy banter with the audience that really does sound like ad-libs and not worked out routines. Recorded at the now defunct pub of the title and the Canberra National Folk Festival, the 16 tracks are a mix of classic gospel, including a very fine and moving version of The Staple Singers' *If I Could Hear My Mother Pray Again*, cowboy, hillbilly and originals. If Git reach anything like the same performance level while they're in Texas, and their Australian press strongly suggests that the album is par for the course, you really should try to catch them. **JC**

THE PINE VALLEY COSMONAUTS THE EXECUTIONER'S LAST SONG

(Bloodshot *****)

Not for the first time, an iffy album in a worthy cause, benefiting The Illinois Death Penalty Moratorium Project. Setting out to "consign songs of murder, mob-law & cruel, cruel punishment to the realm of myth, memory & history," a grandiose enough endeavor, the old-timey Cosmonauts, led by Mekon/Waco Brother Jon Langford, support Rosie Flores, Dean Schlabowske (Waco Brothers), Janet Bean (Eleventh Dream Day/Freakwater), Neko Case, Johnny Dowd, Edith Frost, Langford & Sally Timms, Paul Burch and others in sort of a suite of 18 songs related, sometimes rather vaguely, to the death penalty. Steve Earle's attempt to reinvent *Tom Dooley* is the only number that doesn't work on any level, skiffle owns that sucker, but quite a few are simply unconvincing, especially Lonesome Bob's portentous stab at Johnny Paycheck's chillingly nonchalant classic *Pardon Me (I've Got Someone To Kill)*, while Diane Izzo's version of *Oh Brother* is staggeringly ill-advised, considering that thousands of people who not long ago may never heard of Ralph Stanley are now familiar with the original. **JC**

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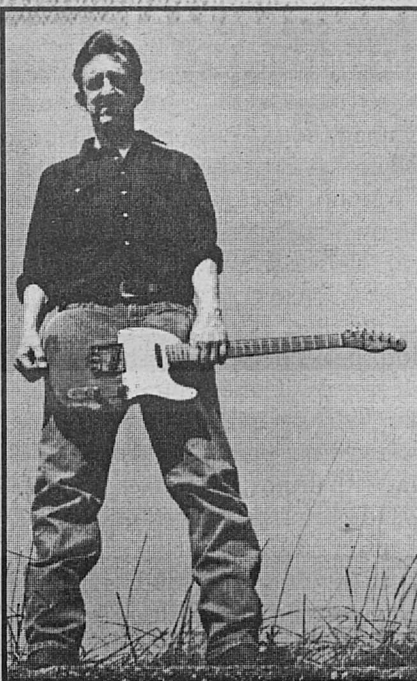
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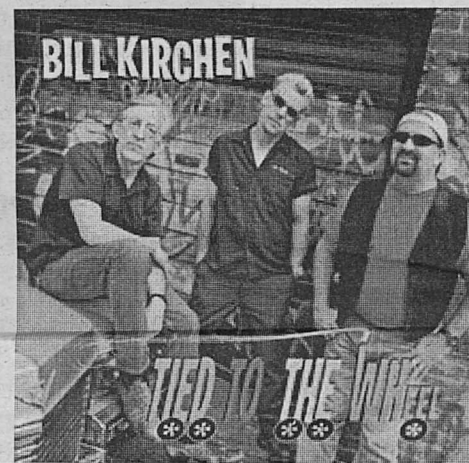
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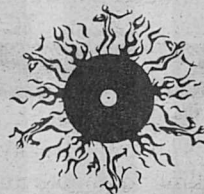
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THE VERY GIRLS • ELSEWHERE BOUND

(Recovery ****)

Many moons ago, Ankie Keultjes, The Watchman's sound engineer, gave me a cassette of a fun side project she was involved in with two other Dutch women, which could be described as a country-rock girl group. Since then, the trio has shrunk to a duo, Keultjes and Aggie de Kruijf (I know, that's easy for me to say) and the project has obviously got a lot more serious. So too has the music, which is now Americana style folk, plus something Houston-based Recovery call 'Euro-Swing,' which is a new one on me, guess it came in after my time. If you've ever been to Holland, you'll be aware that the entire population speaks better English than you or me, and the 12 songs, all written by Ad van Meurs, aka The Watchman, except for one cowrite with Keultjes and Marlene Taylor's *Crash*, are in English. Van Meurs is very prominent on the album, playing guitar, slide guitar, piano, synthesizer and dobro, also singing harmony on one track, and what with drums, bass, saxes, another guitarist (former LaFave sideman Gene Williams) and various guests including Thad Beckman, there are times when the playing tends to get in the way of the music. At any rate, *A Letter To Your Wedding*, recorded live at Houston's Anderson Fair, makes the rest of the album, cut in an Eindhoven studio, sound a bit busy. Still, Van Meurs is a notable and intricate songwriter, and the two women have a truly lovely sound.

JC

RUSSELL BARTLETT • DAYS ON END

(Republic of Texas ****)

Not having seen too many others, I can only assume that Townes Van Zandt was rather sparing in giving out 'You can quote me' encomiums. At any rate, one can hardly blame Bartlett for leaning heavily on Van Zandt's remark, "Truly a poet . . . and I don't use that term lightly," a sentiment echoed on the CD cover by Mickey Newbury. Pretty good stuff for the one time frontman of Seattle grunge band Bundle Of Hiss. Bailing on Seattle grunge just before Nirvana broke to become an Austin singer-songwriter just as it was getting much harder to make a name for oneself, may not have been a smart career move, but that kind of respect from giants, whose influence he readily acknowledges, indicates that it was a wise musical move. On his third album, Bartlett is not quite as obviously "school of Van Zandt," as I remarked of **One Hand On The Plow**, though the titles alone of *Tablequah Blues*, *Misery Song* and *Albuquerque Woman* would suggest to the initiate that he has not altogether forsaken that source of inspiration. Engagingly, Bartlett salutes his players with "You could make anybody's songs sound good," and truer words were never spoken of a lineup that includes Chris Gage, John Iamon, Kenny Grimes, Ron Flynt, Merel Bregante, Gene Elders, Marty Muse and Scott Walls, but Bartlett brought a satchel full of intelligent, observant songs to the table, 14 in all. To be brutally honest, I don't think there's any mileage in setting yourself up as a Texas troubadour anymore, except perhaps in Europe, but with the legendary figures all getting on in years, it's good to know that someone cares enough about what was a truly epic movement to enlist in a dying tradition.

JC

BOTTLE ROCKETS • SONGS OF SAHM

(Bloodshot ****)

Doug Sahm and Festus, MO's favorite sons kindred spirits in this great big freaky world of music? Why not? Personally speaking, any band willing to devote an entire album to spreading the gospel of the late Sahm is fine by me. The fact that the group waving the Sir Doug banner is the beloved Bottle Rockets makes the newly released tribute even more enticing. It's been about three years since their last release but though **Brand New Year** did have its moments, it was for the most part a muddled, disjointed affair that quickly fell off the BR radar screen. Hopefully this one-off salute is just the recharge the Festus fellows need to get back on track and their own creative juices flowing. Certainly it should tide over the tried and true fans out there. Mixing the obvious (*Mendocino*, *Be Real*, *She's About A Mover*, *Stoned Faces Don't Lie*) and the not-so-obvious (*At the Crossroads*, *Sunday Sunny Mill Valley Groove Day*, *I'm Not That Cat Anymore*) from the Sahm catalogue is a litmus test that the Rockets are pretty well versed in Sahm-ese, and while I wouldn't call this joining of roots rockers and Sahm songs a marriage totally made in heaven, the kindred spirit thing is hard at work over the course of the album's 13 tracks. The beauty of it all is that for the most part, the band sounds pretty loose and lubed. No doubt that were he alive, Sir Doug wouldn't have wanted it any other way. Sure everyone knows it's next to impossible to top the real McCoy for these songs, but shit, a Waylon cover of *Norwegian Wood* can hit the spot as good as the original artifact. To these ears, **Songs Of Sahm** captures that groover's paradise of a vibe more often than not.

Dan Ferguson

KEITH FERGUSON

Just a reminder that next month's issue will be dedicated to marking the 5th anniversary of Keith's death, with pictures, cover feature, tributes from friends and fans, stories, a discography (being prepared by Paul Williams) and so on. If you have anything you want to contribute, let me know.

JC

JESSE TAYLOR & JOHN X REED

SOUTH AUSTIN GUITAR

(South Congress ****)

3CM's standing masthead disclaimer of any pretense at objectivity comes in real handy right now because there is no way I could feign being impartial about this album, nor would I want to. These are two of my all-time favorite guitarists in the entire world, so as far as I'm concerned, what's not to like? Both from Lubbock and friends for some 30 years, Taylor and Reed are both amazing players, and they're both the kind of musician who'd rather be out playing even for tips and beer than stay home and watch TV, and they're both the kind of musician who simply takes care of business, no flash, no showboating, no genius is pain bullshit. Taylor is, of course, by far the better known of the two, exploding onto international awareness in the late 70s with The Joe Ely Band, and I still say it's no coincidence that Ely's career lost, and never regained, momentum after Taylor was let go in 1981. He's played and recorded with, among many others, Terry Allen, Butch Hancock, Jimmie Dale Gilmore, Ely and Billy Joe Shaver, and has two blues albums under his own name, **Last Night** and **Texas Tattoo**, plus **Rhythm Oil**, with Terry Clarke & Michael Messer. Though Reed has also recorded with Butch Hancock and Jimmie Dale Gilmore, and with Doug Sahm, Roky Erickson and others, he's low profile even in Austin, virtually unknown outside, but if Taylor has no others, Reed is very much his peer. Though they'd never recorded together before and this album was cut in a matter of days, with George Raines on drums and Glen Fukunaga bass, they unerringly found a place where Taylor's blues and Reed's country and rock & roll strengths mesh together and I'm here to tell you their twin guitars will knock your socks off. The 13 instrumentals—both men do sing but wisely chose to stick to what they do best—include three originals, Freddie King's *Sen-Say-Shun* and *San Ho Zay*, Blind Lemon Jefferson's *Black Snake Moan*, a Spaghetti Western take on The Keepers' *Johanna Street*, The Ventures' *Ram-Buck-Shush* with Ventures bassman Nokie Edwards sitting in, Chuck Berry's *Memphis Lonnie Mack* style, Buck Owens & Don Rich's *Cajun Fiddle*, Cannonball Adderley's *Sack O'Woe*, Floyd Cramer's *Last Date* and Hank Williams' *On The Banks Of The Pontchartrain*. Outside of Surf, all-instrumental guitar albums have been pretty thin on the ground for a long time, but this one might just convince you that it doesn't always start with a song. Now it's time to see if I can play two air guitars at the same time.

JC

THE SHINERS • BONNIE BLUE

(Planetary ****.5)

Jyl & Wes Freed of the post-punk 'hillbilly soul' Dirtball can their new Richmond, VA, based band 'The New Sound of The South,' but there's a smidgen of Old South in it, as in Forget, Hell! The title track is about a girl, but might be taken as a reference to the white star on a blue field, flown by Florida rebels in 1810, the Republic of Texas in 1936 and secessionist Mississippi in 1861, incorporated in five Confederate state flags and the inspiration of Harry Macarthy's popular wartime anthem *The Bonnie Blue Flag*. Alternatively, it's pure coincidence that the cover art is of a girl wearing a Confederate Army forage cap and the album ends with a 'hidden' version of the defiant *I'm A Good Ol' Rebel* by Army of Northern Virginia veteran Innis Randolph. With fellow Dirtball and GWAR guitarist Steve Douglas, Greg Harrup (Chrome Daddy/Robert Gordon) upright bass, Terry Douglas banjo, guitar and accordion, Brian Larson on drums/percussion, Erin Snyder (The Deliberate Strangers) fiddle and cello and guest appearances from Drive By Truckers, Kirk Rundstrom of Split Lip Rayfield and Paul Watson of Sparklehorse on cornet and baritone guitar, the Freed's blend alt-country, bluegrass, Southern Rock and Appalachian into a raucous, high energy mash. Oh yes, there's a Mason jar on the cover too.

JC

CHRISTY MCWILSON • BED OF ROSES

(HighTone ****)

Sometime I must sit down with her, get the details and explore it at greater length, but a friend of mine has a theory that Tom Russell sucks the rock & roll out of everyone he works with, and I have to say she was pretty convincing, admittedly very late one Saturday night at Casbeers. One of the victims she specified was Dave Alvin, who produced this, as he did McWilson's first solo album, **The Lucky One**, and while it may not be altogether down to him, you can't wonder what on earth happened to the once dynamic frontwoman of The Picketts. I well remember the first time I saw McWilson, at a Liberty Lunch pirate showcase during a long ago SXSW, and I was sold about fifteen seconds into the first number. Mind you, The Picketts went on to make some rather iffy albums, so maybe McWilson is just one of the unfortunate performers who can't get the magic onto tape. Or maybe she needs a producer who hasn't got Russell's teeth marks on his neck. This does have a little more spark than **The Lucky One**, but it sounds so old-fashioned, like a Michelle Phillips solo album from about 1970. Hello, hello, I've just noticed that it has Greg Leisz on guitar, which I always figure is a bad omen, but then he did once record with Tom Russell! I've really got to look into this.

JC

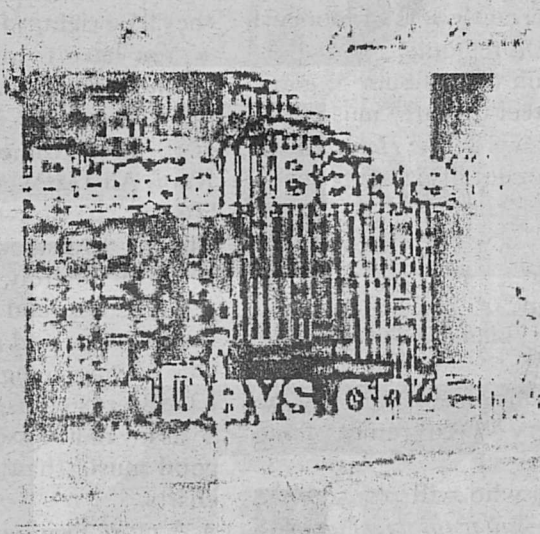
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- Mickey Newbury



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Townes Van Zandt

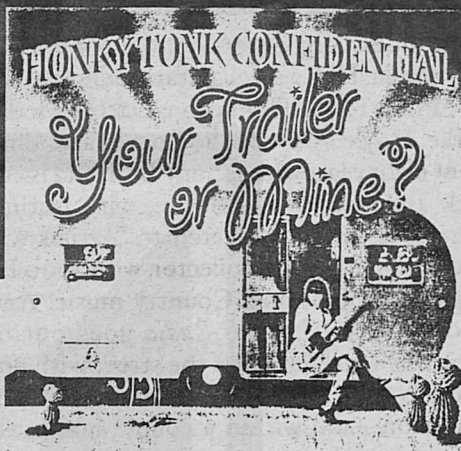
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YESTERDAY JUST PASSED MY WAY AGAIN

JIM LOESSBERG'S FLIPSIDES

Jim Loessberg covers quite a few bases in country music. He's a steel guitarist who's played with Ray Price, Hank Thompson, Darrell McCall, Frenchie Burke, Hoyle Nix, Charlie Louvin and Charlie Walker, spent eight years with Johnny Bush and is currently with Rick Treviño. He's co-owner, with Justin Treviño, of Startex Records, dedicated to "Artists with Country voices." He's a record collector, with 2000 LPs and 1000 singles, all traditional Country music. And he's a DJ, whose weekly *Legends Radio* goes out on 13 Texas stations. "I walked in off the street with no experience in radio—all I had was an idea and a great record collection—and within a couple of months I was on two stations. In a couple of more months I was on five stations. That tells me that people want to hear this music."

♦ Last fall, Loessberg sent out an email manifesto of which this is a lightly edited version. One can only admire the depth of his knowledge and the passion of his commitment to traditional country music. **JO**

My good friend Mike Rutledge at KRXT in Rockdale, TX, was kind enough to let me spend three hours on his show to promote the albums Justin Treviño and I have made for our Startex label. Prior to the show, I got to thinking about something specific I heard a couple of weeks ago and something I've been hearing generally for years.

♦ While backstage at a concert where I had played with the opening act, I heard Pat Green say, "I didn't go to Nashville for no record deal—I'm a Texan, dadgummit, and I'm gonna stay a Texan". He didn't mention that he'd signed with a New York label but I'll let someone else address that issue.

♦ Thinking about this statement and thinking about how 'Nashville Sucks' is the well-known mantra of so many 'Texas Music' artists, caused me to think of an idea for Mike Rutledge's radio show. Instead of a purely promotional opportunity I thought I might make it an educational opportunity as well. I decided to give away a Frenchie Burke or Dugg Collins CD to the first caller who could name any Jeannie C Riley song and, bam, the phone rang with a caller who won a CD with the answer (of course) *Harper Valley PTA*.

♦ I then proceeded to play the flipside of that 45, *Yesterday All Day Long Today*, a pretty good shuffle with lots of steel. I wonder how many people, musicians included, have ever heard that record? I could have played any number of her Little Darlin' recordings featuring Lloyd Green with the same result.

♦ Then I asked the next caller to name a Del Reeves song and, of course, the answer was *Girl On A Billboard*. I then proceeded to play Del Reeves singing his shuffle version of *Talking To The Wall*. I could have played many others as well.

♦ Next was Johnny Carver. Winning answer: *Tie A Yellow Ribbon Around The Old Oak Tree*. Response: Carver doing *With Every Heartbeat*, a serious shuffle with Lloyd Green playing on it. Lots of other of his records would have served the same purpose.

♦ Next, Barbara Fairchild. Winning answer: *Teddy Bear Song*. My selection: *Someone Loves Him*, a great Country waltz with Randy Reinhard playing steel. Again, I could have played others.

♦ Next, Hank Williams Jr. Winning answer: *All My Rowdy Friends*. My response (*I've Got My*) *Future On Ice*, a good solid Country waltz. *Eleven Roses*, written by Darrell McCall, would have been good, too.

♦ Next, Roger Miller. Answer: *King Of The Road*. Response: *Invitation To The Blues* from **A Trip In The**

Country, with Buddy Emmons. Anything from that LP would have given evidence to my point.

♦ Next, Patsy Cline. Answer: *Walking After Midnight*. Response: *Shoes*, a great Decca shuffle with great steel.

♦ Last, Cal Smith. Answer, *Country Bumpkin*. Response: *To Save My Wife*, another great Decca shuffle with fiddles and Weldon Myrick. As with all the other examples, this was just one of many I could have chosen.

♦ I think I made a pretty good case that Nashville has never been the problem with Country music. Here were very specific examples of artists whose traditional Country music is unknown but whose pop/rock/novelty songs/Tony Orlando & Dawn remakes/etc have made them famous and, more importantly, lots of money. I could have gone on for three more hours.

♦ Nashville has put out album after album of good, solid, traditional fiddle and steel Country music only to see sales and awards go to records like *Harper Valley PTA*. Don't get me wrong, I am not disparaging any of the signature songs but one really need look no further than the CMA Song of the Year winners to see what music sells.

♦ If you *have* to blame someone or something for the current state of Country music, blame those who *don't* buy traditional Country records.

♦ Blame the music press who will not listen to, let alone write about, traditional Country CDs or return phone calls.

♦ Blame record distributors who will return your independent label CD to you—*still in the shrinkwrap!*—and who will not return phone calls.

♦ Blame the voting members of the CMA who, year after year tend to vote against traditional Country artists and songs. How many times was Hank Williams Jr voted Entertainer of the Year when he was recording records like *Eleven Roses*? How many times have Buddy Emmons or Tommy Jackson been Instrumentalist of the Year? But let Charlie Daniels record *The Devil Went Down To Georgia* and the CMA gets glassy-eyed.

♦ Blame the voting membership of the Grammys who waited for *For The Good Times* to give Ray Price an award. Yeah, *The Other Woman*, *A Way To Survive*, *Night Life*, *Touch My Heart*—all junk, right? But that Cam Mullins, now that's Country! Again, don't get me wrong, I love this record. I just think Ray Price should have been winning Grammys for 15 years before that.

♦ Blame the Opry for the recent firing of the old-school hands (some of my musical heroes, by the way) and replacing them with 'new blood.'

♦ Blame the way music charts heavily weight points for urban radio stations.

♦ Blame the declining moral values in this country that have led to music being marketed as sex—seen the video for *Breathe*?

♦ But don't blame Nashville. The music industry exists to make money. Period. You may not like the music but they achieve their success in the marketplace and they achieve it without demagoguery.

♦ If you want Country Music to sound traditional you have to buy the records and attend the dances and concerts.

♦ You have to NOT buy records based solely on the fact that the singer looks good to you or comes close masturbating in a music video.

♦ You have to turn on the radio stations that play what you like and support those who sponsor it.

♦ You also have to turn off radio stations that don't play what you like and not support those sponsors.

♦ You have to *not* listen to a radio station just because

they are giving away money.

♦ You have to call your radio stations and ask for traditional Country music and tell them when you don't like what they are playing.

♦ As many of you do here, you have to write about good, traditional Country music and promote it at every opportunity. If your local papers don't write about traditional Country records when they are released you have to call them and ask them to. And ask them why they haven't been. Write a review yourself of a good CD and send it to them.

♦ If you have a business and can afford it you have to buy ads on stations that play what you like. And, if you're serious about all this, you have to not buy ads on stations that won't play traditional Country.

♦ Ask your local Hastings or Wal-Mart why they don't have independent label, traditional Country records. They'll tell you it's because those records aren't getting much, if any, airplay, so those records won't sell—and they'll be right.

♦ You have to open your minds about traditional Country music. As I was driving home from Mike's radio show I was listening to a 'Classics' program and at the break came a voice with the slogan 'Songs You Know All The Words To.' I thought, "That's like saying 'Turner Classics—Movies You've Seen A Thousand Times.'" Ridiculous!

♦ Unfortunately, participants of focus groups tell programmers and consultants that hits are what they want to hear and they (especially women) want to be able to sing along with the radio. How many of you have ever been part of a focus group?

♦ As my radio lesson demonstrated there is much more good music than what was then and is now on the charts.

♦ A more insidious point to consider: Radio stations do not want you to think when you listen. Playing the same songs over and over, with the listener mindlessly singing along serves the purpose of lulling the listener into a state of susceptibility to their advertising. Contrast the ads you hear on music radio with those you hear on talk radio.

♦ Look where only griping has gotten us. Do you think traditional Country music will survive if all we continue to do is to blame Nashville? What record producer in his right mind would continue to put this stuff out and be guaranteed to lose money? There aren't many of us stupid ones left!

♦ One last thing, your children and your non-musician friends need musical educations. Think about it.

Best wishes, **JIM LOESSBERG**

LEGENDS RADIO

KCYL 1450-am, Lampasas, TX; Saturdays, 6am-noon
KACQ 101.9-fm, Lampasas, TX; Saturdays, 6am-noon

KMIL 1330-am, Cameron, TX;

Monday-Thursdays, 9-10am

KBUK 104.9-fm, LaGrange, TX; Sundays, 5-7pm

KSTA 102.3-fm, Coleman/Brownwood, TX;

Sundays, noon-4pm

KHLT 1520-am, Hallettsville, TX; Saturdays, 8-10am

KYKM 92.5-fm, Yoakum/Shiner, TX;

Saturdays, 8-10am

KVCQ 97.7-fm, Cuero/Yorktown/Victoria, TX;

Saturdays, 8-10am

KGUL 96.1-fm Edna/El Campo, TX

Saturdays, 810am

KTXM 99.9-fm, Hallettsville/Schulenburg, TX;

Saturdays 8-10am

KZAM 104.7-fm, Victoria, TX; Saturdays 8-10am

KSEY 93.9-fm, Seymour, TX; Saturdays 1-5pm

KCWM 1460-am, Hondo, TX

Monday-Friday 9-10am

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WEDNESDAY, MARCH 13

GUITAR SLINGERS BALL

Jesse Taylor & John X. Reed (7:00pm)
Bill Kirchen & Too Much Fun (9:00pm)

THURSDAY, MARCH 14

3rd COAST MUSIC PRESENTS

Roger Wallace (1:30pm), Git (2:30pm)
Thad Cockrell (3:30pm)
Red Dirt Rangers (4:30pm)

HONKY TONK TEXAS

Roger Wallace (7:00pm)
James Hand (8:15pm)
Ed Burleson (9:30pm)

FRIDAY, MARCH 15

Gulf Coast Playboys (1:15pm)
Joaquin Diaz (3:00pm)
Mingo Saldivar (4:00pm)

LADIES NIGHT

Lucky Pierres (7:00pm)
Sisters Morales (8:00pm)
Anna Fermin's Trigger Gospel (9:00pm)

LATENIGHT ACOUSTIC
in the Saloon 10pm 'til...

Kevin Welch, Walt Wilkins,
David K. Wilcox, Troy Campbell,
Jeff Plankenhorn

SATURDAY, MARCH 16

SINGER/SONGWRITER

SONGWRITER CIRCLE (2-3:30pm)
w/Troy Campbell (Host),
Michael Fracasso,
Stephanie Urbina Jones,
Slaid Cleaves, & Thad Cockrell
Eric Hisaw & Chrissy Flatt (3:30pm)
Edge City (4:00pm)
Jo Carol Pierce & Guy Juke (4:30pm)

THE SONS ALSO RISE

Colin Gilmore (7:00pm)
Django Walker (8:15pm)
TBA (9:30pm)

SUNDAY, MARCH 17

GOSPEL BRUNCH

Malford Milligan (11:00am)
Git (1:00pm)

ARMADILLUS MAXIMUS

Blazin' Bows (2:30pm)
Greazy Wheels (3:00pm)

PIANORAMA

Marcia Ball and friends (7:00pm)

March 13-17, 2002

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NotSXSW: THE ANNUAL UNOFFICIAL AND INCOMPLETE GUIDE

WEDNESDAY 13TH

- 4pm **Gravy Boat** Cheapo
- 5pm **Chrissy Flatt** Cheapo
- 6pm **Eric Hisaw** Cheapo
- Mike Barfield** Jovita's
- 7pm **Shiva's Headband** Cheapo
- 8pm **SouthAustinGuitars** Threadgill's WHQ
- Roger Wallace** Jovita's
- Say Zuzu** Cheapo
- 8.30pm **Bill Kirchen & Too Much Fun** Threadgill's WHQ

THURSDAY 14TH

- 11am **Brandon Jenkins** Cheapo
- noon **Haymarket Riot** Cheapo
- 1pm **Gurf Morlix** Jovita's
- Rochelle, Rochelle** Cheapo
- 1.30 **Roger Wallace** Threadgill's WHQ
- 2pm **Kevin Gordon** Jovita's
- Earl Poole Ball** Texas Cafe
- Tommy Womack** Cheapo
- 2.30pm **Git** Threadgill's World HQ
- 3pm **Lonesome Bob** Jovita's
- 2 Hoots & A Holler** Texas Cafe
- Rico Bell & The Snakehandlers** Cheapo
- 3.30pm **Thad Cockrell** Threadgill's WHQ
- 4pm **Damnations TX** Jovita's
- Mike Rosenthal** Cheapo
- Casey Sisters** Texas Cafe
- 4.30pm **Red Dirt Rangers** Threadgill's WHQ
- 5pm **Cave Catt Sammy** Texas Cafe
- Lost Goat** Cheapo
- 6pm **Git** Texas Cafe
- The Poor Originals** Cheapo
- 7pm **Roger Wallace** Threadgill's WHQ
- Cornell Hurd Band w/Marti Brom** Jovita's
- Nick Curran** Texas Cafe
- Adrenaline Nation** Cheapo
- 8pm **James Hand** Threadgill's WHQ
- The Paladins** Texas Cafe
- Slaid Cleaves** Saxon Pub
- Lovetron** Cheapo
- 9pm **Ed Burleson** Threadgill's World HQ
- 9.30pm **Jim Stringer & The AM Band w/Mitzi Henry, Susan Maxey & Jean Kurtz** Carousel
- 12am **The Swindles** Ego's

FRIDAY 15TH

- 11am **Fourkiller Flats** Cheapo
- 11.45am **Ponty Bone, Jesse Taylor & Richard Bowden** Texicalli
- noon **Jim Roll Band** Cheapo
- 1pm **Jim Stringer & The AM Band w/Marti Brom** Texas Cafe
- Blue Diamond Shine** Cheapo
- 1.30pm **Gulf Coast Playboys** Threadgill's WHQ
- Karen Poston & The Crystal Pistols w/Slaid Cleaves** Texas Cafe
- Daniel Johnston** Cheapo
- 3pm **Joaquin Diaz** Threadgill's WHQ
- Roger Wallace** Texas Cafe
- The Silos** Cheapo
- 4pm **Mingo Saldivar** Threadgill's WHQ
- James Intveld** Texas Cafe
- The Casey Sisters** Cheapo
- 5pm **Bill Kirchen & Too Much Fun w/Chris Gaffney** Texas Cafe
- Cave Catt Sammy** Cheapo

- 6pm **Redd Volkaert** Texas Cafe
- Moth Wrangler** Cheapo
- 7pm **The Lucky Pierres** Threadgill's WHQ
- DB Harris** Texas Cafe
- Two Dollar Pistol** Cheapo
- Uncle Smithee's Big Jug Band** Pato's Tacos
- 8pm **Sisters Morales** Threadgill's World HQ
- Jesse Taylor & John X Reed** Jovita's
- Jim Lauderdale** Texas Cafe
- Color Filter** Cheapo
- 8.30pm **Memphis T** Pato's Tacos
- 9pm **Anna Fermin's Trigger Gospel** Threadgill's WHQ
- Troy Campbell** Flipnotics
- High Horse** Chaparral Lounge
- 9.30pm **Los Cadillos** Pato's Tacos
- 10pm **Kevin Welch, Troy Campbell, David K Wilcox, Walt Wilkins & Jeff Plankenhorn** Threadgill's WHQ (Saloon)
- 11pm **Michael Fracasso** Flipnotics

SATURDAY 16TH

- 11am **Cornell Hurd Band + Bill Kirchen & Too Much Fun + Karen Poston & The Crystal Pistols, w/Marti Brom, Conni Hancock, Jon Emery, Wayne Hancock, Ponty Bone, Tommy Alverson & more** Texicalli
- Brigitte London** Cheapo
- noon **Tandy** Cheapo
- 1pm **Joaquin Diaz** Texas Cafe
- Chadd Thomas & The Crazy Kings** Cheapo
- 2pm **Troy Campbell, Slaid Cleaves, Michael Fracasso, Thad Cockrell & Stephanie Urbina Jones** Threadgill's WHQ
- Honky Tonk Confidential** CT Peppers
- Susanna Van Tassel** Texas Cafe
- The Bop Kings** Cheapo
- 3pm **Tennessee Cinderella Jones** Cheapo
- Troy Olsen** Texas Cafe
- The Shiners** CT Peppers
- Smokehouse** Austin Record Convention
- 3.30pm **Chrissy Flatt & Eric Hisaw** Threadgill's WHQ
- 4pm **Git** Jovita's
- Edge City** Threadgill's WHQ
- Gary Primich** Texas Cafe
- Molly Slone** CT Peppers
- Petty Booka** Cheapo
- 4.30pm **Jo Carol Pierce & Guy Juke** Threadgill's WHQ
- 5pm **Steve James** Texas Cafe
- Toni Catlin** CT Peppers
- Gaza Strippers** Cheapo
- Smokehouse** Austin Record Convention
- [NB: this will be the very last musical performance ever at the Palmer Auditorium]
- Jefferson-Truett** Jovita's
- 6pm **Wayne Hancock** Texas Cafe
- Jon Emery** Cheapo
- Lona** Jovita's
- Penny Jo Pullus** CT Peppers
- 7pm **Anna Fermin's Trigger Gospel** Texas Cafe
- Colin Gilmore** Threadgill's WHQ
- Git** Cheapo
- Red Dirt Rangers** Jovita's
- The Domino Kings** CT Peppers
- Les Niglos** Pato's Tacos
- 8pm **James Hand** Texas Cafe
- The Lucky Pierres** CT Peppers
- The Shiners** Jovita's
- Florence Dore** Cheapo

- Django Walker** Threadgill's WHQ
- Ray Wylie Hubbard** Saxon Pub
- 8.30pm **Boxcar Preachers** Pato's Tacos
- 9pm **Honky Tonk Confidential** Threadgill's WHQ
- Geno Delafosse** Texas Cafe
- Jim & Jennie & The Pinetops** CT Peppers
- 9pm **Drive-By Truckers** Jovita's
- 9.45pm **Shorty Long** Pato's Tacos
- 11pm **Anna Fermin's Trigger Gospel** CT Peppers
- Steve James** Flipnotics
- 12.30am **Elizabeth McQueen & The Firebrands** CT Peppers

SUNDAY 17TH

- 10.30am **Uncle Smithee's Sunday Brunch w/B Boxcar Preachers** Pato's Tacos
- 11am **Gospel Brunch with Malford Milligan** Threadgill's WHQ
- Herman The German** Cheapo
- noon **The Magdalenes** (Tina Rose, Marvin Dykhuis, Mandy Mercier, Frank Meyer, Gary Primich) Jo's
- Hadacol** Cheapo
- 1pm **Git** Threadgill's WHQ
- Herman The German** Texas Cafe
- Kristie Stremel** Cheapo
- 1.15pm **Johnny Gimble** Jo's
- 2pm **Shaun Young** Texas Cafe
- The Lucky Pierres** Cheapo
- 2.15pm **Gary Primich** Jo's
- 2.30pm **Blazing Bows** Threadgill's WHQ
- 3pm **Greezy Wheels** Threadgill's WHQ
- Mike Barfield** Texas Cafe
- The Shiners** Cheapo
- 3.15pm **Temple Ray** Jo's
- 4pm **Teri Joyce & The Tagalongs** Texas Cafe
- Jim Stringer & The AM Band** Cheapo
- 4.15pm **Brandon Jenkins** Jo's
- 5pm **Leone Becker** Texas Cafe
- Tom Freund** Cheapo
- 6pm **Libbi Bosworth** Texas Cafe
- 6pm **Mary Welch & Friends** Jovita's
- 7pm **Marcia Ball's Pianorama** Threadgill's WHQ
- Roy Heinrich & The Pickups** Texas Cafe
- 8pm **Cornell Hurd Band** Texas Cafe
- 11.15pm **Shorty Long** Flipnotics

VENUES

- Austin Record Convention** Palmer Auditorium
- Chaparral Lounge** 5500 S Congress
- Cheapo** 914 N Lamar
- Ego's** 510 S Congress
- Flipnotics** 1601 Barton Springs
- Jo's** 1300 S Congress
- Jovita's** 1619 S First
- Pato's Tacos** 1400 E 381/2
- CT Peppers** 1926 E Riverside
- Saxon Pub** 1320 S Lamar
- Texas Cafe** 1323A S Congress
- Texicalli Grille** South Austin
- Threadgill's World HQ** 301 W Riverside

STOP PRESS

Getting blood out of turnips is child's play compared to getting information about some of the unofficial events during SXSW, but as NotSXSW grows and grows, I'm unable, short of using a miniscule type size, even to include information I was given, so this guide is even more incomplete than usual. To be brutally honest, I have supported the venues that support 3CM, the rest are on their own. However, you should be able to find out more at www.southbysowhat.org/. While most of the events listed in this guide will take place as scheduled, there will inevitably be some changes, and Mark Linimon will also be tracking these right up to the last minute.

Austin Americana Music Showcase

2pm: Honky Tonk Confidential

3pm: The Shiners

4pm: Molly Slone

5pm: Toni Catlin

6pm: Penny Jo Pullus

7pm: The Domino Kings
come hear their new CD release

8pm: The Lucky Pierres

9:30pm: Jim and Jennie

& The Pinetops

11pm: Anna Fermin's Trigger Gospel

12:30am: Elizabeth McQueen



image © jonreedtattooer.com

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Threadgill's South, Austin, 4-4:30pm

Tuesday March 26 opening for Carolyn Wonderland
Last Concert Cafe, Nance St Houston
(in the Warehouse District)

Saturday March 30 Last Concert Cafe Houston

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**BEST OF AUSTIN
2001**

WEDNESDAY, MARCH 13TH:

4pm: Gravy Boat (twangin' honky tonk roots-rock)
5pm: Chrissy Flatt (60's Influenced Rock and Roll)

6pm: **Eric Hisaw** (Southwestern Roots rock)

7pm: Shiva's Headband (Psychedelic rock from Austin)

8pm: Say Zuzu (New England roots rock)

THURSDAY, MARCH 14TH:

11am: Brandon Jenkins (Americana with heavy R&R/Folk influence)

Noon: Haymarket Riot

1pm: Rochelle, Rochelle (crushing and delicate, hard rock that's pretty)

2pm: **Tommy Womack** (Clash meets Train, produced by David Henry)

3pm: Rico Bell and the Snakehandlers (rootsy pub rock)

4pm: Mike Rosenthal

5pm: Lost Goat (hard, heavy, dirty, sweaty rock)

6pm: The Poor Originals (punk)

7pm: Adrenaline Nation (Fast, Loud, Hardcore)

8pm: Lovetron (electro-harmonic pop overdrive)

FRIDAY, MARCH 15TH

11am: Fourkiller Flats (americana roots rock)

12pm: Jim Roll band (Literary Roots with Psycho Twist)

Blue Diamond Shine (From honky tonk sublime to western surreal)

2pm: **Daniel Johnston** (unlikely pop composer)

3pm: The Silos (indie-rock from NY)

4pm: The Casey Sisters (rock and roll female harmony)

5pm: Cave Catt Sammy (traditional Rockabilly)

6pm: Moth Wrangler (O.M.D. meets the Carter Family)

7pm: **Two Dollar Pistol** (hardcore honky tonk)

8pm: Color Filter (intoxicating music from Japan)

SATURDAY, MARCH 16TH

11am: Brigitte London (Original roots country with story-telling)

12pm: Tandy (country tinged roots rock)

1pm: Chadd Thomas and the Crazy Kings (rockabilly)

2pm: The Bop Kings (traditional rockabilly)

3pm: Tennessee Cinderella Jones (dark, southern, lo-fi roots-pop)

4pm: **Petty Booka** (ukulele chorus duo from Tokyo)

5pm: Gaza Strippers (kick ass rock and roll from Chicago)

6pm: Jon Emery (crazy all hillbilly songwriter)

7pm: Git (Australia) (sweet, sassy all girl country/gospel)

8pm: Florence Dore (Faulker meets Lucinda Williams)

SUNDAY, MARCH 17TH

11am: Herman the German (polka-tango bismarch meets Gene Vincent)

Noon: Hadacol (Merle Haggard meets the Stones)

1pm: Kristie Stremel (midwest guitar power pop)

2pm: Lucky Pierres (country gritty to big city)

3pm: The Shiners (hillbilly punk)

4pm: **Jim Stringer and the A.M. Band**
(TX swing, R&R, and vintage country)

5pm: Tom Freund (urban alt-country and rock)

6pm: TBA

7pm: TBA



Tommy Womack



Daniel Johnston



Two Dollar Pistol



Petty Booka



Kristie Stremel



Gaza Strippers



the Casey Sisters

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MAINSTREAM COUNTRY MUSIC GETS SKUNKED AT THE GRAMMY AWARDS

You would think that the wake up call for the country music industry in Nashville would have rung right here in Tennessee. Instead, much to the surprise of the Music Row bunch, the phone rang with thundering volume in the Staples Center in Los Angeles last month.

♦ I'm not usually one who uses awards shows as a barometer of much. The average music awards presentation is usually little more than a three-hour commercial for buying records from artists who are already filthy rich. But the outcome of the 44th annual Grammy Awards last month sent a surprising and shockingly clear message to the artistically bankrupt country music industry... start sending us good music or you don't get to take home any awards.

♦ Mainstream country music was shut out in every single country category. No trophies. Zilch. Nada. Don't let the door hit you in the ass on the way back to Nashville.

♦ This is an unprecedented situation, and it has folks in Nashville reeling. How in the world can a year's worth of efforts on the part of Music Row result in not one single award? Why is everybody so excited about the **O Brother Where Art Thou?** soundtrack when it never got any airplay on country radio? How will this affect the industry as a whole? Interesting question all, and I'll do my best to analyze them for you.

♦ The reasons why mainstream country didn't win what are pretty obvious. For starters, it's important to remember that the vast majority of Grammy voters make their living in genres other than country music. Thus, your average guy who is involved in rock, pop, rap, jazz or classical music probably couldn't care less about what's on country radio. For that matter, when you consider how much the ratings have fallen for country radio in recent years, I'm betting most Grammy voters don't even have the first clue about what's on country radio. It's also worth noting that 2001 was not a big year for country crossover artists. So with no Shania or Faith music invading the pop charts, it becomes much easier to see why Grammy voters opted for the likes of Dolly Parton and Alison Krauss. In addition to these factors, I also suspect that there are some voters within country music circles who were trying to send a message to Music Row with their vote. I've talked with a handful of NARAS members here in town who confirmed this for me.

♦ As for the **O Brother** situation, this album has crossed over from just being a success to near phenomenon status. Consider that in the entire 44-year history of the Grammy Awards, **O Brother** is the only Nashville recording ever to win in the Album of the Year category. Throw in the fact that *Man of Constant Sorrow* won the Grammy for Country Collaboration with Vocals and all of the CMA Awards from last fall, and **O Brother** looks like the biggest story in country music since the boom peaked in 1993.

♦ But how will all of this affect the country music industry? Will the folks on the Row sit up and take notice that the rest of the music world looks down their nose at the pop-country sound? Is there a change

coming in country music? Ralph Stanley, the 75-year-old country legend who beat out Tim McGraw for the Male Country Vocal Grammy, may have said it best when assessing the evening's events. "If this won't do it, I don't believe anything will," he quipped after the show.

♦ The greatest irony of the whole thing is that while some of the Music Row elite was out in LA getting a big, fat goose egg on award night, the rest of the industry had gathered in Nashville. Country Radio Seminar, that annual festival of schmoozing and payola, took place here during Grammy week. Many of the involved parties were saying that this usually friendly event was going to involve an awful lot of finger pointing this year. Both sides will blame each other for the slide in ratings and lack of awards recognition. Lots of important-sounding rhetoric will fly around in the daily seminars. In the end, however, I expect that the folks on the Row will cave in because they think they have to keep bribing consultants and program directors to get anything done. Stay tuned for more info about how CRS 2002 turns out.

A few random thoughts and observations about the Grammy Awards

Toby Keith: You kind of had to figure that country music was in for a long night if you read Keith's comments made the day before the telecast. Keith whined about how the show organizers were only going to include one country award during the televised portion of the evening. He also said he wouldn't attend future Grammy shows because of this. He then went on to say that Sting, who Keith performed a duet with on the CMA Awards a few years back, gets a Grammy "every time he farts". Gee, that's nice, you dumb redneck schmuck. But if country music were more interesting and successful, instead of being full of mediocre talents like you Toby, then they would show more country awards during the telecast. Now go sell some more collect phone calls, you pinheaded hayseed moron.

Nashville's Other Artists: While Toby Keith may not have liked the way Nashville was treated on Grammy night, plenty of other folks from Middle Tennessee had a fine time that evening. Nashville residents Lucinda Williams, Bela Fleck, Edgar Meyer, Delbert McClinton, Larry Carlton and Alison Krauss all took home at least one Grammy. That list offers an amazing amount of musical diversity, which says some very good things about Nashville's 'other' music.

A First for Everything: Lucinda Williams became the first Nashville artist to ever win in the Female Rock Vocal Performance category. *The Lucky One* by Alison Krauss became the first composition ever to win in the Country Song category that was not a radio hit. Way to go, ladies.

Piling Up the Hardware: Vince Gill's victory in the Country Instrumental category gave him his 15th career Grammy. That is a Nashville record. Second place belongs to Alison Krauss and the late Chet Atkins with 14 each. Considering that bluegrass is a field where age doesn't seem to be an issue, I'm betting that Krauss ends up owning this record by a long shot before her career is over. Also keep an eye on Bela Fleck, who won his sixth and seventh Grammys last month.

Heavyweights: Did you get a load of Billy Joel and Dixie Chicks lead singer Natalie Maines on stage that evening? Joel looks like a cross between a lounge singer and a beach ball. Give him a full beard instead of a

and he's Dom DeLoise or Rob Reiner. It's hard to believe that this guy, who has to be pushing 300 lbs, was ever lucky enough to bang a supermodel. Likewise, Maines was a Dixie Chunk. Adorned in a neon house dress (as in, "as big as a house"), Maines showed that she has spent her time away from recording for Sony eating bon bons and laying on the couch.

James Taylor: Maybe I'm missing something here, but how in the world did *Don't Let Me Be Lonely Tonight* win the Grammy for Male Pop Vocal Performance? Taylor recorded that song back when Jesus was still a corporal. How did it win in 2002?

Britney Spears: Gee, she didn't look like a whore for a change.

Dave Matthews: This boring hippie hack should be castrated for his lame attempt at world music. I suppose it was inevitable that he eventually end up on the Grammy show, but the only comfort I can take in that is the fact that girls in college dormitories all over America, were pleasuring themselves at the exact same moment during the telecast.

U2: The lads from Ireland are indeed aging gracefully, and their opening number really got things going. They also beat out two boy bands for a Grammy, which is a sign that a few things are still right in the universe. But now that they are cool again, I can't help but wonder what they were thinking during the 90s with that Pop album and the silly tour that featured all of the multimedia crap and a discount store sponsorship. I also have to say that every time I see him, The Edge looks more and more like a cast member from the HBO series Oz.

File Swapping: The president of the National Association of Recording Arts and Sciences got up during the telecast and gave a stirring talk about the evils music piracy through file swapping. While never once mentioning the name Napster, he got his point across in a very effective way. Naturally a few assholes in the balcony yelled out their complaints, but the message was out there. Personally, I hope that some nasty computer virus spreads to every file thief in the country, crippling their computers and forcing them into the neighborhood record store. Music is an intellectual property in this country, and we have to pay for those things. At least that's how it should be.

Alicia Keys: Why is it that the music press falls all over itself when an African American artist performs actual soul music? Could it be that a significant portion of the world is alienated by most rap music and longs for the days of Motown, Stax and Volt? Whatever the case is, it seems like soul artists get a free ride on Grammy night. Sure, Ms Keys has some impressive chops. But I don't think she's that much more gifted than a lot of club performers I've seen over the years in the south. And I have to say that seeing her talk with Joan Rivers on the pre-show about how the size of her entourage is growing was a real turn-off.

The N'Sync and Nelly Duet: If this doesn't harm Nelly's street cred then rap fans have no shame. And I have to figure that all of the cute choreography isn't doing much to dispel those "gay N'Sync" rumors.

John Stewart: This guy should host every year. His joke about the people of Afghanistan getting sick of Creed in three days was brilliant.

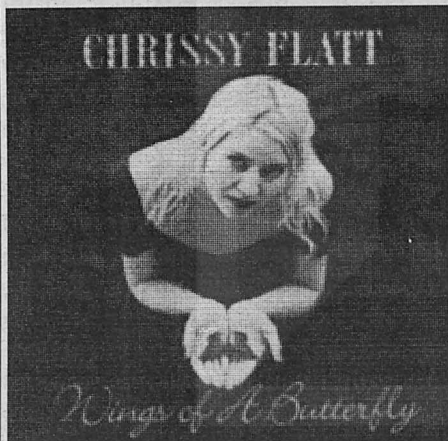
Mary J Blige: The sister is funky. Blige's old school performance was energetic and outstanding.

False Modesty Award: This goes to Christina Aguilera, Mya, Pink and Lil' Kim for acting surprised about their victory in the Pop Collaboration with Vocals category. When you consider that they had the voting blocs of four powerful artists behind *Lady Marmalade*, this victory should not have shocked a living soul. Now that this thing has gotten its award, we can hopefully turn on an awards telecast without having to see these four women put on a bad drag show.

CHRISSY FLATT

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Wings Of A Butterfly

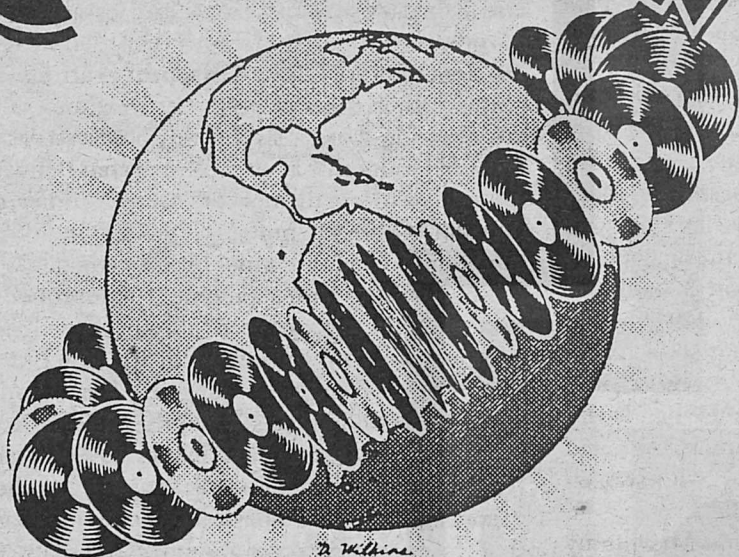


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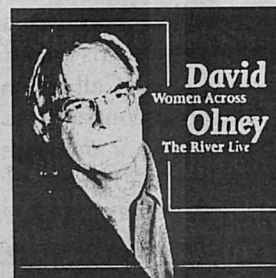
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JOHN THE REVEALATOR

Credit where credit's due. I lifted it off Flores' website, but almost immediately got this email from **Rick Perkins**, "Imagine my wonderful surprise, when I was at Artz Rib House tonight and picked up the new **3CM** and saw, in the Casbeers ad, a wonderful sweet picture of my pal **Rosie Flores** and **Doug Sahm**. I took that picture!! in the office of Antone's Guadalupe St location after a Rosie gig when Doug came up unannounced and rocked the crowd."

◆ Perkins was also winner of the Twangbangers CD competition. Though it took him three tries, he finally identified **WS Stevenson**, the supposed cowriter of *Hot Rod Lincoln* and *Playboy*, as **Bill McCall**, president of Four Star Records in the 50s. His most famous artist, Patsy Cline, used to refer to McCall as 'The Snake,' but while his utterly outrageous contracts expired before some you were born, his name, or anyway his alias ('nom de plume' would be misleading), lives on in the songs to which he attached it, such as *Stop Look And Listen*, *Gotta Lotta Rhythm In My Soul*, *Three Cigarettes In An Ashtray*, *Stop The World, Release Me*, *Lonely Street*, *Am I That Easy To Forget?* and *Write Me In Care Of The Blues*. I guess nothing much can be done about spurious cowriters, but one does wish there was some mechanism for removing their credit. As a footnote, one of the most notorious song sharks of all time, Donn Hecht, got his start working for McCall.

◆ Last month, I riffed on **Jon Dee Graham** being born in Quemado, TX, which I got from the bio sheet that came with **Hooray For The Moon**. However, Peter Blackstock pointed out that in a recent *No Depression* interview, he said "I was born in Levelland. Oh yeah, born in the Panhandle. My family lived in Whiteface, and moved down to the border when I was 6," and Graham himself confirmed this. Peter Jespersion of New West Records added, "I put the bio together with Jon Dee and he didn't correct the Quemado part. Humble apologies. I will change it for future bios. Funny, these artists like a bit of misinformation sometimes I guess!" Maybe that's why, for instance, different reference books have different birthplaces for Willie Nelson (Abbot and Fort Worth, TX) and Guy Clark (Beaumont and Monahans, TX).

◆ In January, I mentioned that **copyproofed CDs** won't necessarily work in your CD player or computer. Now I learn from Dave Marsh that Philips, the company that developed the CD and under whose license record companies still operate, says that copyproof discs are not legitimate CDs and should be labeled differently. "The sneakthieves in the cartel won't do that because nobody's going to pay \$18 for something that can't be copied."

◆ And while we're with the cartel, a recent feature in the *San Antonio Express-News* methodically trashed the major labels' answers to Napster, **MusicNet** (Warner/Bertelsmann/EMI) and **Pressplay** (Universal/Sony/EMI) for their limited choices, "pesky restrictions" and clunky non-MP3 software, comparing them very unfavorably with the free MusicCity and Aimster. However, if you think that at least the artists won't be ripped off the way they are by file swapping services, guess again. According to *The New York Times* (2/18), artists will receive "substantially less than 1%" of Pressplay and MusicNet's revenues.

◆ Bill Black of Tornado Records called for a statue of **Doug Sahm** to be placed next to Stevie Ray Vaughan's on Austin's Town Lake, which struck me at the time as rather odd because when he said this, he was at Sahm's funeral in *San Antonio*. Whether or not that statue ever gets raised, a dubious proposition given Sahm's oft-stated aversion to what Austin had become, his real

home town now has a pavement star to commemorate him. Paid for out of his own pocket by **Kevin Kosub**, President of the Doug Sahm Appreciation Society and author of a funky booklet on Sahm, **The Texas Tornado**, the star's already in place outside the front door of Casbeers but will be officially dedicated on March 10th with a show featuring Mary Cutrufello, Kevin & The Black Tears, Eleven Hundred Springs, Sauce Gonzalez & The Westside Sound and 'Special Guests,' which I assume is code for Augie Meyers. I was going to run a photo of the star but you really can't make out the detail, so you'll just have to swing by Casbeers sometime, which I recommend in any case, particularly during their Spring Music Festival, which will feature Anna Fermin, Bill Kirchen, Bottle Rockets and more (www.casbeers.com).

◆ What do Doug Sahm and Petula Clark, Butch Hancock and Britney Spears, Roky Erickson and Curtis Mayfield, Texana Dames and The Moody Blues all have in common? Answer: **John Reed** (see Reviews) was, according to the *All Music Guide*, involved in various of their albums. At first I thought AMG had compounded two different John Reeds, but if you look closely at the fuzzy fine print, you'll see that the credit for Doug, Butch, Roky and the Dames is 'guitar,' ie our very own Johnny X, but for Mayfield and Clark 'coordination' and for The Moody Blues 'liner notes,' which sounds like it could be the same industry weasel, while for Spears it's 'cello,' which is a bit of a switch. So I suspect there might actually be *three* John Reeds lumped together as one.

◆ And what do Hank Thompson, Esther Phillips and Englebert Humperdinck have in common? Answer: **Jimmy Heap** of Taylor, TX. Thompson had the biggest hit of his career covering one of Heap's numbers, Phillips and Humperdinck both got their first Top Ten hits with covers of another. Jimmy Heap & The Melody Masters were the first act signed by Imperial Records, a mixed blessing as Lew Chudd's label, though later a hitmaking powerhouse for Fats Domino and Ricky Nelson, was too new to stave off Thompson's rival version of *The Wild Side Of Life*. To his credit, Thompson got Capitol to sign Heap, but the only hit was *Release Me*, in 1954. Heap kept the band going, with regular gigs in Tahoe and Las Vegas, until 1977, drowning in a Lake Buchanan boating accident shortly after folding it. I would have said that Heap was one of the forgotten heroes of Texas music, but on March 9th, there will be a 7pm Reunion & Salute at SPJST #29 in Taylor (FM 619 E off US 79 E, there will be signs). The Texas Pioneers, featuring steel player Jimmy Grabowske, formerly of Delores & The Bluebonnet Boys and the Skyline Club house band, who backed Hank Williams, Tex Ritter, Johnny Horton and many others, and guitarist Sonny Olney, who started out with Johnny Gimble & The Gimble Brothers in the 40s, will perform. Guests will include Mrs Jimmy Heap, Jimmy Heap Jr and former Melody Masters, there'll be a display of photos and memorabilia and, unless SPJSTs have changed dramatically, fine BBQ and cheap beer.

◆ Interestingly, *The Wild Side Of Life* wasn't the work of a professional songwriter but kind of chanson verité. After seeing his ex, who had in fact told him not to write or call her, out partying, Taylor resident **William Warren** wrote the song and Melody Masters pianist Arlie Carter put it to music. The first time the band played it, after introducing it as being by their friend Warren, the audience included his ex-wife, who reportedly screamed halfway through, "Somebody give me a gun, I'm going to shoot the son of a bitch."

◆ I only run obituaries of people whose passing gets little if any attention elsewhere, which sure lets me off the hook with **Waylon Jennings**. Amid all the coverage, my favorite observation was from one Al Cuperas, in a letter to *The Blue Chip Report*, "I think Waylon's passing is spoken best in the Shel Silverstein song he sang: 'Nashville is rough on the living, but she really speaks well of the dead.'" The song, incidentally, is *Rough On The Living* which as far as I know has only been recorded by Bobby Bare.

◆ I started in to recasting Cleve Hattersley's email, but on second thoughts, I'll just give it to you pretty much as is. Remember Butch Corner during the Tape Of The Month Club run? Well, starting in April, look out for Greezy Corner. "We wanted to let you know first about the latest grand Greezy scheme. It's the **Greezy Wheels Song of the Month Club**, and it has a very, very exclusive membership (you have already been enrolled—your membership number is #1). Every month for the next twelve, Greezy Wheels will deliver club members (only) a brand new song, recorded, mixed and mastered the previous month. This will not be easy, as Greezy Wheels has no funds, no backers, and, obviously, no major label. We will be begging, borrowing and stealing an album into existence. Our goal is to make the entire record (which will eventually be called **Mitzi's Memory**) for *nothing*. We have no choice. It's all we have to spend. We absolutely guarantee surprises, super guest performers throughout the record, and a recording quality unlike any record ever made for free (has there ever been one?). The first song, *I Wait And I Wait*, will be delivered to you, by hand, the first week of March. No matter what happens to us or the world over the next year, we will deliver new Greeze every single month until we have an album. Once we have a full CD, we'll see if we can actually get it to market (through Tana Records). We'll see . . . but that's what makes it all interesting, right?" If you want to know more, trv.cleve@greezywheels.com.

◆ You say that like it's a good thing . . . last summer, Kevin Klose, president of **National Public Radio**, defended the spread of program duplication by comparing the resultant homogeneity to Starbucks. In late February, the *LA Times* gave us another thrilling corporate comparison. Tapes recorded at KIIS in LA are sent out to **Clear Channel** stations round the country, then "spliced together to sound as if the DJs are chatting from a studio down the street . . . Clear Channel touts this as a technique that delivers big-city DJ talent to small markets that couldn't otherwise afford it. 'Our KIIS brand is like McDonald's' says Todd Shannon, a Clear Channel brand manager."

◆ She's a rap/performance poet, consequently I have never heard her work, probably never will and almost certainly wouldn't appreciate it if I did, but that's not the point. With John Ashcroft intent on flushing America's civil liberties down the toilet, **Sarah Jones** is a heroine for our times. It's always puzzled me that "Congress shall make no law . . . abridging the freedom of speech" somehow doesn't apply to radio, but I'm told that the people who care about this anomaly can't afford to mount a legal challenge and the people who could afford to don't care about it. Anyway, a federal lawsuit has been filed on Jones' behalf by People for the American Way against the Federal Communications Commission, which fined KBOO, Portland, OR, \$7000 for broadcasting her song *Your Revolution*, charging that "The commission ruling violates the First Amendment of the United States as applied because it creates an effective ban on constitutionally protected speech."

◆ By adding two new ones this month, **Christi Schwanbeck**, *Crossroads*, KPFT, Houston, TX, and **Nico Druyf**, *Long Distance*, Radio Hoorn, The Netherlands, FAR finally reached the magic number—100 reporters.

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TEXAS MUSIC SUCKS

Quite a lot has changed since I were a lad, and I suppose there has been a fair amount of real progress, though I still have deep reservations about some 'advances' I've seen introduced, stereo, CDs and music videos among them. However, my theme today concerns a subtler form of change, gradual shifts in the meaning of words. Round the time I was born, Roy Rogers starred in **The Gay Ranchero**—run that title by any Hollywood star or studio today and see where it gets you. 'Adult' used to mean mature, now it mean immature, as in adult entertainment. 'Popular,' as in popular music, used to mean music that a good number of people enjoyed, now it means kid music that everyone else loathes.

◆ These mutations are all too evident in music genres. If you could transport Country, R&B or Jazz aficionados from the 50s or 60s and play them contemporary music by the same name, you'd have a hard time persuading them that, say, Patsy Cline and Faith Hill, Etta James and Destiny's Child, John Coltrane and Kenny G belong in the same categories, let alone that what they hear represents progress. Of course, what such stark contrasts conceal is the intervening decades in which crossover was the music industry's mantra, and no compromise was too great. In order to sell the music, the labels felt obliged to destroy it.

◆ Closer to home, and in an incredibly short time, a rather more obscure genre has undergone an equally radical metamorphosis. Back when I ran calendars in *Music City Texas*, the lead category was 'Texas Music,' which listed forthcoming gigs by Terry Allen, Joe Ely, Jimmie Dale Gilmore, Butch Hancock, Jo Carol Pierce, David Rodriguez, Calvin Russell, Townes Van Zandt, Don Walser, Tex Thomas, well, you get the idea and I can't imagine any of you have a problem with the concept.

◆ Except somehow 'Texas Music' has become something completely different. A remark in an *Austin American-Statesman* overview of this new 'Texas Music' by Chris Remenschneider that "One of the tried and true tests of country music listenership, the Texas college fraternity scene, appears as devoted as ever to regional honky-tonk" was unusually asinine even for him, but it did roughly identify the style, finger the dynamo driving its success, and suggest one of its origins, Jerry Jeff Walker. However, the primary inspiration is Robert Earl Keen, rather astonishingly referred to recently by the *San Antonio Express-News* as "the dean of Texas songwriters" (to be fair, not a title Keen himself would welcome or accept) and, more accurately in this sense of the term, as "the godfather of the Texas Music movement."

◆ I have nothing against Keen himself, but his frat boy crowd is so unspeakably, well, Aggie that nothing will get me to a live show ever again—and he's far and away the best of this sorry lot (though Houston Marchman has some good moments). I guess on one level it's a positive thing that the frat crowd is turning out for live music and buying albums by the tens of thousands. Unfortunately, their taste is execrable and they've created a true monster. Not for nothing did the *Fort Worth Star-Telegram* dub Pat Green "the evil of all Texas evils."

◆ Ten years ago, 'Texas Music' meant intelligent, challenging and personal. Now it means superficial, manipulative and crowdpleasing. And it sucks. JC

ANNA FERMIN

Hanging out with an Austin club booker one time, we got to talking about attitudes and personalities and she remarked, "Musicians never cease to amaze me, the way they behave. I mean, if there are two bands that'll do about the same business for us, and one's real nice guys who are glad to get the gig and the other's a pain in the ass who act like they're doing me a favor, *which do you think I'm going to book?* They just don't seem to understand that."

◆ The music aside, most of us would, it's safe to say, rather support artists we have positive feelings about rather than those to whom we've taken a dislike. There are endless gradations in the balance between affection, or lack of it, for the person and admiration, or lack of it, for the artist, and while one would far rather cherish both, the easiest situation to deal with is the extreme where you despise both the music and its maker. Many music writers have never met a star they didn't like, but I am not one of them. During my time in the mainstream trenches, I met some who were perfectly loathsome, and one of the great attractions of Austin was being able to deal with musicians for whom I had enormous respect and were also wonderful human beings.

◆ So when a club lets me loose on bookings, these latter are naturally who I'm going to call, and top of my list for the last four years has been Anna Fermin. Not only is she a formidably talented singer and songwriter, she is, as my mother would say, an absolute poppet, or as you Americans might say, the nicest person you could hope to meet, and what's more, when you see her, you just know that. She can charm the birds out of trees six blocks away. Actually, Fermin is kinda second-generation good people. Short road trips aside, she doesn't stray far from what I believe is called Chicagoland, and I came across her through über-music lover Janeen Porter, whose mission in life was to drum up Chicago audiences for visiting Texas artists (Troy Campbell says, "People are afraid to say no to Janeen"). When she was working with the fledgling Trigger Gospel, not so much manager as den mother, Porter bent me to her will, and I have never ceased to be grateful.

◆ Whether they know it or not, every musician needs a hook, something to give their story traction, and being a really nice person doesn't usually cut it. However, Fermin has another, and it's a real good 'un. I won't say she's the world's only Filipina country singer, for all I know country is huge in The Philippines, but if there are any others in America, they're keeping their heads down. Born in Manila, Fermin moved with her family to Kinosh, WI, when she was one, arriving in Chicago in 1989 to study graphic design at the Art Institute. While she credits the Institute for putting her in a creative environment, "I'm not sure I'd be playing music if I hadn't been there," the immediate inspiration was "a fellow screaming me out Steve Earle songs. I thought, I need to learn to play the guitar so I can do that." It worked out pretty good for the fellow, he and Anna were together for six years, but it worked out even better for the rest of us.

◆ After learning a few chords and writing some songs, Fermin got into Chicago's Open Mike scene and was encouraged to start a band, Annaboy (her father's nickname for her), in 1994. During its short life, it landed an opening slot for Jo Carol Pierce, which is when Fermin met Porter, who'd come to make sure the band was worthy and ended up taking it under her wing. It became Anna Fermin's Trigger Gospel (named for a Western novel) in 1996 and in 1997 cut a five song EP, visiting Austin shortly after which is when I first met Fermin and heard that wonderful voice, singing a couple three songs at a Threadgill's Supper Session. In 1999, Lloyd Maines produced Trigger Gospel's first full-length album, **Things To Come**, and after Austin the band will head to Nashville to cut another (no label in sight).

◆ Anna Fermin's Trigger Gospel will be playing at Casbeers, San Antonio, on March 13th, Threadgill's World Headquarters on March 15th, and Texas Cafe and CT Peppers on March 16th (see NotSXSWS Guide for details). Every year that I've done a show with Fermin, people have told me, or I've read them say later in print, that she was the best thing they saw during SXSWS. This year, you could be one of those people. You owe it to yourself. JC

ANNA FERMIN'S TRIGGER GOSPEL

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(self-released *****)

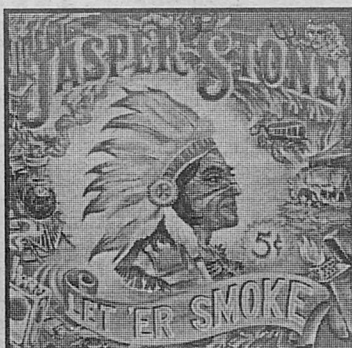
For those of you already acquainted with Fermin's talent, and proud owners of her previous recordings, I need only say that this, recorded at The Old Town School of Music primarily for her Chicago fan base, is only available at shows (see above) or through the band's website. For those of you unfortunate enough to have missed out thus far, I recommend you go straight to track six, *Trouble In Mind*. Is it Patsy Cline singing blues or Nina Simone singing country? Fermin calls herself a country singer, lucky for us because she could be just about anything she wanted, but she defines country for herself, and it's nothing they'd recognize in Nashville, or, come to that, some places in Chicago. Early on, I described Fermin's music as "country for grown-ups," and she just keeps on proving that I was right. JC



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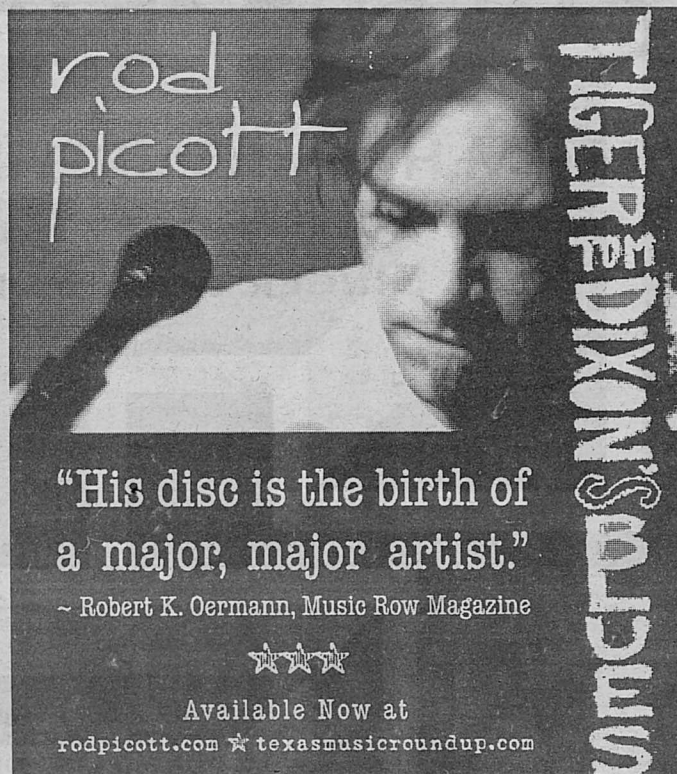
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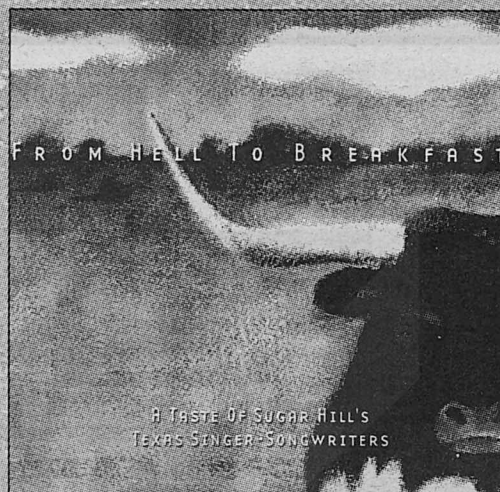
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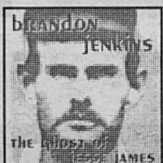


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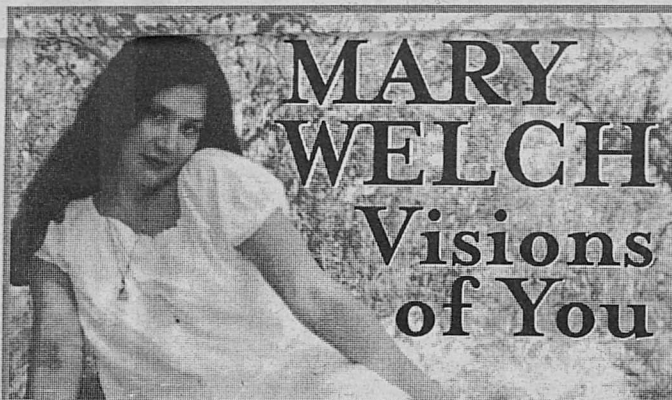
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MARCH ARRIVALS & DEPARTURES

- | | |
|--|---|
| 1st -- Ray Frushay • 1944 • Los Angeles, CA | 17th Jubal Clark • 1929 • Crosby Co, TX |
| ----- Roberto Pulido • 1950 • Edinburg, TX | ----- Hugh Farr † 1980 |
| 2nd - Doc Watson • 1923 • Deep Gap, NC | 18th Wilson Pickett • 1941 • Prattville, AL |
| ----- Eva Ybarra • 19?? • San Antonio, TX | ----- James McMurtry • 1962 • Fort Worth, TX |
| ----- Charlie Christian † 1942 | 19th Richard Dobson • 1942 • Tyler, TX |
| ----- Roy Hall † 1984 | 20th Sister Rosetta Tharpe |
| 3rd - Jimmy Heap • 1922 • Taylor, TX | ----- • 1915 • Cotton Plant, AR |
| ----- Hadley Castille • 1933 • Leonville, LA | ----- Dewey Balfa • 1927 • Mamou, LA |
| ----- Pearl Butler † 1989 | ----- Marcia Ball • 1949 • Orange, TX |
| 4th - Tom Shaw • 1908 • Brenham, TX | ----- Jimmie Vaughan • 1951 • Dallas, TX |
| ----- Betty Jack Davis • 1932 • Corbin, KY | ----- Jimmy Donley † 1963 |
| ----- Catherine Irwin • 1962 • New Haven, CT | ----- Kenneth Threadgill † 1987 |
| 5th - Jimmy Bryant • 1925 • Moultrie, GA | 21st Son House • 1902 • Riverton, MS |
| ----- Willis Alan Ramsey | ----- Chris O'Connell • 1953 • Williamsport, MD |
| ----- • 1951 • Birmingham, AL | 22nd Charlie Poole • 1892 Alamance Co, NC |
| ----- Nick Villareal • 1961 • San Antonio, TX | ----- Hoyle Nix • 1918 • Azle, TX |
| ----- Patsy Cline † 1963 | ----- Uncle Dave Macon † 1952 |
| ----- Cowboy Copas † 1963 | ----- Stoney Cooper † 1977 |
| ----- Hawkshaw Hawkins † 1963 | ----- Bill Neely † 1990 |
| 6th - Bob Wills • 1905 • Limestone Co, TX | 24th Nathan (Williams) • 1963 • Lafayette, LA |
| ----- Doug Dillard • 1937 • East St Louis, IL | 25th Tommy Hancock • 1929 • Lubbock, TX |
| ----- Jerry Naylor • 1939 • Stephenville, TX | ----- Johnny Burnette • 1934 • Memphis, TN |
| ----- Kimmie Rhodes • 1954 • Wichita Falls, TX | ----- Nick Lowe • 1949 • Woodbridge, UK |
| 7th - Townes Van Zandt • 1944 • Fort Worth, TX | 27th Johnny Clyde Copeland • 1937 • Homer, LA |
| ----- Roxy Gordon • 1945 • Ballinger, TX | ----- Janis Martin • 1940 • Southerlin, VA |
| ----- Bradley Jaye Williams • 1961 • Saginaw, MI | ----- Mandy Mercier • 1949 • Philadelphia, PA |
| ----- Lowell Fulson † 1999 | 28th Arleigh Duff • 1924 • Warren, TX |
| 8th - Juan Lopez • 1922 • Corpus Christi, TX | ----- Charlie McCoy • 1941 • Oak Hill, WV |
| ----- Johnny Dollar • 1933 • Kilgore, TX | ----- Big Boy Arthur Crudup † 1974 |
| 9th - Lloyd Price • 1933 • New Orleans, LA | 29th Moon Mullican • 1909 • Corrigan, TX |
| ----- Mickey Gilley • 1936 • Ferriday, LA | ----- Van Broussard • 1937 • Prairieville, LA |
| ----- Dave Alexander • 1938 • Shreveport, LA | ----- Robert Gordon • 1947 • Bethesda, MD |
| 10th Heuy P Meaux • 1929 • Kaplan, LA | 31st Joe Holley • 1917 • Lone Camp, TX |
| ----- Johnnie Allan • 1938 • Rayne, LA | ----- Lowell Fulson • 1921 • Tulsa, OK |
| 11th Eloy Bernal • 1937 • Kingsville, TX | ----- Lefty Frizzell • 1928 • Corsicana, TX |
| ----- Flaco Jimenez • 1939 • San Antonio, TX | ----- John D Loudermilk • 1934 • Durham, NC |
| ----- Joe Crane • 1946 • Conroe, TX | |
| ----- Darden Smith • 1962 • Brenham, TX | |
| 12th Earl Poole Ball • 1941 • Columbia, MS | |
| ----- Traci Lamar • 1960 • Lubbock, TX | |
| 13th Liz Anderson • 1930 • Pine Creek, MN | |
| ----- Tonj Price • 1961 • Philadelphia, PA | |
| 14th Robert Pete Williams • 1914 • Zachary, LA | |
| ----- Les Baxter • 1922 • Mexia, TX | |
| ----- Phil Phillips • 1931 • Lake Charles, LA | |
| 15th Lighting Hopkins • 1912 • Centerville, TX | |
| ----- Tommy McLain • 1940 • Jonesville, LA | |
| ----- Sheryl Cormier • 1945 • Grand Coteau, LA | |
| 16th Sean Mencher • 1961 • Washington, DC | |
| ----- T-Bone Walker † 1975 | |

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