

3rd COAST MUSIC



TAKING TURNS

#163/252 AUGUST 2010



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†? Cactus

JOHN THE REVEALATOR

FREEFORM AMERICAN ROOTS #132

ROOTS BIRTHS & DEATHS

REVIEWS * * * * * (or not)

MICHAEL HURWITZ & THE AIMLESS DRIFTERS

EILEN JEWELL • HEATHER MYLES

LES SAMPOU • STONEHONEY

VA: Taking Turns

ANDY WILKINSON & ANDY HEDGES

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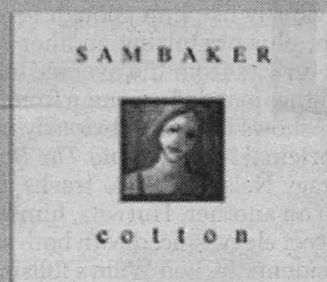
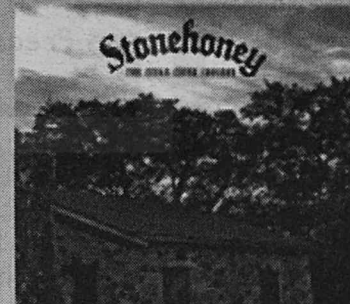
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DURING JULY 2010

#1 EILEEN JEWELL: BUTCHER HOLLER;

A TRIBUTE TO LORETTA LYNN

(Signature Sounds) *ATC/*CP/*GS/*JH/8JM/
*KC/*RA/*RH/*RT/*RV

2 Les Sampou: Lonesomeville (self)

*LMG/*MM/*MP/*RJ/*RMT

3 Asleep At The Wheel w/Leon Rausch: It's a Good Day!

(Bismieux) *AG/*BR/*LB/*TB

4 Los Lobos: Tin Can Trust (Proper) *HA/*JP/*MDT/*SG

5 Bill Kirchen: Word To The Wise (Proper American) *TF/*TS

6 Blaze Foley: Sittin' By The Road (Lost Art) *BB/*DJ/*LH

7 The Blue Shadows: On The Floor Of Heaven

(Bumstead) *BS/*RC/*SR

8= Peter Case: Wig! (Yeproc) *BK/*JF

Paul Thorn: Pimps And Preachers (Perpetual Obscurity)

*OO

9 Terri Hendrix: Cry Till You Laugh (Willory) *WR

10 Cornell Hurd Band: A Bad Year For Love (Behemoth)

*GF/*MM

11 Shinyribs: Well After Awhile (Nine Mile) *JB

12= Alejandro Escovedo: Street Songs Of Love (Concord) *GM

Mary Gauthier: The Foundling (Razor & Tie) *MW/*RF

John Mellencamp: No Better Than This (Rounder)

*CJ/*MF

Stone River Boys: Love On the Dial (Cow Island)

13= Amber Digby & Justin Trevino: Keeping Up Appearances

(Heart Of Texas) *MT

Tim O'Brien: Chicken & Egg (Howdy Skies)

14= Jimmy LaFave: Favorites 1992-2001 (Music Road)

Ray Stevens: We The People (clyde) *TG

Jimmy Webb: Just Across The River (E1Ent) *EW/*N&T

15 Annita & The Starbombers: It'd Surprise You (Barn)

*BL/*KF

16= Tara Linda: Tortilla Western Serenade (Physalia)

Red Horse (Red House)

17= Elizabeth Cook: Welder (31 Tigers)

Fred Eaglesmith: Cha Cha Cha (Lonesome Day) *TF

Miss Leslie: Wrong Is What I Do Best (Zero Label) *DT

18= Ruth Moody: The Garden (Red House) *GC

Kevin Welch: A Patch Of Blue Sky (Music Road) *GG

19 Sherry Austin: Love Still Remains (Barking Topiary) *AA

20= Merle Haggard: I Am What I Am (Vanguard) *MN

VA: Twistable Turnable Man (Sugar Hill)

21= Susan Cowsill: Lighthouse (Threadhead) *TJ

Sally Spring: Made Of Stars (Sniffinup) *XE

Yarn: Come On In (Yarn Music) *DS



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STONEHONEY • THE CEDAR CREEK SESSIONS

(Music Road ***.5)

Even though Eddie Wilson has made them regulars at Threadgill's Old #1, Jimmy LaFave brought them to the label he runs with Fred Remmert, and there's a lot to like about the quartet, part of the exodus of country-related acts from California and now based in Austin, I can see how their debut might leave some cold. On the plus side, they put on an energetic and charming live show—and it's always the same four guys, moderately unusual for Austin—they all sing, swapping leads and harmony parts back and forth, they all write or cowrite songs, indeed bass guitarist David Phenicie and acoustic guitarist Nick Randolph both share writing credits with the legendary Bob Woodruff, believed to be the model for Bad Blake in *Crazy Heart* (there ought to be a story there, but Stonehoney aren't telling it), and Phil Hurley is quite clearly an outstanding lead guitarist. Going into the studio, the normally drum-free group brought in three different drummers, including Rick Richards, along with Earl Poole Ball piano, Louis Jay Meyers pedal steel and Radoslav Lorkovic organ, but their approach was very old school, 14 tracks cut live in real time with no fixes. On the minus side, well, there isn't really anything, apart from guitarist Shawn Davis' self-referential predilection for the trials and tribulations of being a musician, like anyone gives a shit, even going so far as to refer to the group as "a band of gypsies." It really comes down to whether you have a taste for four part vocals, if you like CSN&Y, Stonehoney are kind of a country-rock equivalent, if you don't like CSN&Y, Stonehoney are kind of a country-rock equivalent. **JC**

MICHAEL HURWITZ & THE AIMLESS DRIFTERS CHROME ON THE RANGE

(Meadowlark ***.5)

Must admit that I have a soft spot for Hurwitz, who runs a band out of Alta, Wyoming, hard by the Idaho border. This is not as hard as it may sound, at least in the summer, as Alta is surrounded by National Parks and Forests which are, in turn, surrounded by towns that depend on tourists and lay on entertainment for them, but those towns are kinda spaced out a bit, so Hurwitz's gigs often involve a six or seven hour drive—each way. Not my idea of a good time, but he manages to keep busy during the season and the tourists obviously like him enough to buy albums and come back for more. This is his fourth, plus organizing another for the Alta School Cowboy Choir. What distinguishes Hurwitz from the average local country bandleader/songwriter is that his Wyoming father married a woman from Mississippi with a taste for Delta Blues, and this raising shows up most obviously in a cover of Elizabeth Cotton's *Shake Sugaree* and his original *Minnie Sang The Blues*. Joined by subduer John Magnie on accordion, Tracy Nelson on two tracks and cowboy poet and "general nuisance" Gary McMahan on another, Hurwitz, himself a former working cowboy, once again offers a bittersweet elegy, spiced with both sadness and humor, to a fast disappearing way of life. Incidentally, Lou Wille's fullsize sculpture of the chrome buffalo shown grazing with the herd on the album cover is actually outside a bank in Grand Junction, CO. **JC**

ANDY WILKINSON & ANDY HEDGES LONG WAYS FROM HOME

(Yellowhouse ****)

Big ol' disclaimer here: Wilkinson has commissioned a *Music City Texas/3CM* anthology for Texas Tech UP, so I really don't want to piss him off, but, equally, I really don't want to look as I'm sucking up to this suave and strikingly handsome West Texas philosopher-king. So I turn to a colleague, Arthur Wood, whom some of you may know from his *Kerrville Kronicle* and, till they screwed him (financially), *FolkWax*. This somewhat edited four star review, first appeared in the current issue of the British magazine *Maverick*.

Hot on the heels of Wilkinson & Hedges debut collaboration, *Welcome To The Tribe*, the Lubbock, TX, based duo return with 11 more songs on an album that takes its title from a line in Blind Willie Johnson's opening *Everybody Ought To Treat A Stranger Right*. Wilkinson takes the lead vocal on his five originals, the first of which, *Gideon*, is subtitled (*For Townes Van Zandt*). Set at year-end, it's raining heavily as the protagonists are Nashville-bound in a car, the lyric hints at some impending major life event. Hedges, a tad younger than Wilkinson, takes the lead vocal on duo arrangements of traditional material and the covers. One theme common to a number of the lyrics is America's restless urge to be going. In that regard Hedges tackles the traditional *Rambler Gambler* and *Mole In The Ground* plus Mississippi John Hurt's *Let The Mermaids Flirt With Me* and Leadbelly's *Boll Weevil*, while the traditional travelogue *West Texas Blues* features additional verses written by Wilkinson. Andy W's *Tabasco* portrays lovers that have gone their separate ways, while the gently paced *Tell Me How*, co-penned by Wilkinson & Amanda Shires—Lubbock's latest rising star—explores love's possibilities. The two Andys (lead/support vocals, guitars) are supported throughout this acoustic (sounding) collection by the sweet vocal harmonies of Alissa Hedges, while cowboy songwriter-performer Don Edwards and his six string banjo guest on *Boll Weevil*. **Arthur Wood**

Happy 40th Birthday, Armadillo!!



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Tommy Elskes

Craig Toungate

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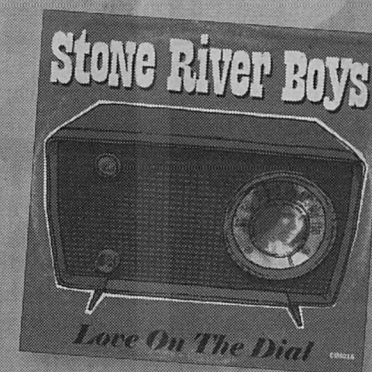
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JOHN THE REVEALATOR

Mentioning a 'lost' **Blaze Foley** album, recorded at Muscle Shoals in 1983, last month, I left out one small wrinkle. Although the masters were impounded by a government agency—nobody seems to know for sure which one, though the FBI is favored by most sources—an equally unknown number of the eponymous LPs were actually pressed and Foley was given a couple of boxes of them before the hammer fell on Vital Records. These he famously traded for beers and cigarettes until they were all gone. I know of at least one copy, quite possibly the only one of its kind, owned by a musician who used to play with Foley, that's still in its shrink wrapping. Technically, I imagine that using it to create a CD version would be a legal minefield, as, presumably, the gov'mint owns the mechanical rights, but, at the same time, I have to wonder if any fed would remember this, or even notice.

☛ While I think of it, these are the liner notes **Townes Van Zandt** wrote for that album (incidentally, "born in Marfa, Texas" is a Foley myth still in circulation, for which I'm in some small part to blame as, for some years, I went with the old media adage, 'When the facts conflict with the legend, print the legend.' He was, in fact, born in Malvern, Arkansas). "I met Blaze in New York six years ago. He was making a record, *If I Could Only Fly*. He was born in Marfa, Texas. I've never met his family, but they must be fine people. He is one of the most spiritual cats I've ever met; an ace finger picker; a writer who never shirks the truth; never fails to rhyme; and one of the flashiest wits I've ever had to put up with. He's only gone crazy once. Decided to stay. But the main thing is the music. Blaze is a lover of things alive, and pleads their cause with every word. Muscle Shoals Musicians are among the best in the world. I am proud to call Blaze my Friend. Townes Van Zandt. PS He's got rhythm too."

☛ Time was when I used to go to outdoor festivals, Isle Of Wight, Bickershaw, Bath, Knebworth, Windsor, Glastonbury and Cropredy come to mind most vividly, but that was by no means yesterday or even the day before, though I'd still prefer to check the statute of limitations before I told any stories about them. However, the last time I went to a big festival would have been in 1993 when Ernie Gammage, the director, gave me a free pass to AquaFest, coincidentally the year it went broke. So it was with a certain lack of empathy that I read the ugly feedback, most of which, interestingly, has since been removed, about **Willie Nelson's 4th Of July Picnic** on the *Austin American-Statesman's* website. Among the many gripes were ultraslow set changes, hardly any shade, no misters, not nearly enough toilets, food running out, no re-entry and no Willie until after midnight—ie he played on the 5th of July. The excuse offered, at least for the lack of toilets and food, was that the newly opened Backyard Mark 2 wasn't prepared for the 7,500 turnout. So what part of 'Sold Out' did you not understand? My favorite comment, since banished, about the parallel lack of toilets at another Tim O'Connor-owned venue, referred to it as 'Austin Music Hell.'

☛ While I would not wish bodily harm on **Pink**, or any other pop star, except maybe John Mayer, I have to say that, in my world, "singer" and "stunt" don't belong in the same sentence.

☛ When you're lucky enough to find the perfect companion in life, you don't even want to think about what life would be like without her (or him, as the case may be), but in July, two dear friends had to face the reality of losing their beloved wives. On July 8th, **Marci Kearney**, who was married to Bill Hunt of Cow Island Records, was hit by a car while riding her Vespa, "It was very sudden and I don't think she suffered at all." Then, on the 13th, Roy Heinrich called to let me know that, with a liver transplant imminent, **Brigid Beth Kelly** suddenly weakened so much that the procedure became impractical and she slipped away. I'm not much for prayer, but my thoughts have been constantly with Bill and Roy; I hope I'm never called on to summon the amazing strength they've shown in unimaginable circumstances.

† HANK COCHRAN

Buddy Cannon put it well: "If you pull Hank Cochran's catalog of songs out of the mix of the Nashville music business, the whole business would be shaped differently than it is now." After a stint in California with Eddie Cochran (no relation) as The Cochran Brothers, Hank moved to Nashville in 1960 and became an inspiration to generations of wannabe country songwriters when, in November the same year, Patsy Cline recorded *I Fall To Pieces*, which he cowrote with Harlan Howard and which went to #1 in the country charts. The very next year, Cline scored another #1 with Cochran's *She's Got You*. In 1963, Ray Price went to #2 with *Make The World Go Away*, which Eddy Arnold took to #1 in 1965, the year Price went to #11 with *Don't You Ever Get Tired (Of Hurting Me)*, a #1 for Ronnie Millsap in 1989. In 1966, Jeannie Seely, one of Cochran's five wives, hit #1 in two country charts, though only #2 in *Billboard's*, with *Don't Touch Me*. In 1972, Merle Haggard had a #1 hit with *It's Not Love (But It's Not Bad)*, George Strait had #1 hits with Cochran & Dean Dillon's *The Chair* (1985) and *Ocean Front Property* (1987), and Vern Gosdin another in 1988 with *Set Em Up Joe*. Gosdin also stretched Cochran's run into a fourth decade with the minor 1990 hit (#14) *This Ain't My First Rodeo*. Cochran cut several albums himself, but while he had a fine voice, he rather obviously didn't preempt any songs that might conceivably be sold to a hitmaker. Born in Isola, MS, 8/2/1935, Hank Cochran died on July 15th after a long battle with pancreatic cancer.

LES SAMPOU • LONESOMEVILLE

(self ☛☛☛☛.5)

More likely **Fall From Grace** (Rounder/Flying Fish, 1996) rather than **Les Sampou** (Rounder/Flying Fish, 1999), but I vaguely recall passing on at least one, possibly both, of the Boston-based singer's albums, thinking that while she was at least as good as Bonnie Raitt or Rory Block, I really don't care about white blues/folk-blues. However, after taking a few years off to start a family, she apparently came back wanting to roots rock, and, boy, does she ever. Recorded live, with a superb band that features noted Boston musicians Kevin Barry guitar and Jimmy Ryan mandolin, along with guitarist Mike Dinallo of The Radio Kings, Sampou's passionate vocals are simply stunning, now ballsy and rough-edged, then purry and seductive, while the only problem with her originals songs is trying to decide which is the least sensational—there are only nine of them, but there's absolutely no filler here. Sampou seems to be a shrewd judge of her own material (never a given with songwriters), if not of readable font sizes, and the title track is a veritable monster, but *Oil & Water*, *Lonely Nights & Lonely Days*, *My My My* and *As I Sleep* are the kind of tracks that flummox DJs when they have to choose just one. The only downside to this album is that the presence of Barry and Dinallo obscures Sampou's own guitar playing, which I gather is pretty remarkable and best appreciated on her solo **Borrowed & Blue** (2001). Judging by her close to home CD release 'tour,' Sampou seems to be one of those World Famous In Boston acts we hear so little about, but if you've given up on Lucinda Williams. I strongly suggest you check her out. **JC**

EILEEN JEWELL PRESENTS BUTCHER HOLLER

(Signature Sounds ☛☛☛☛)

Country cognoscenti will deduce, without seeing the sub-title, that this is indeed 'A Tribute to Loretta Lynn.' As such albums are usually tapestries by 'Various Artists,' the obvious question about a single act's version is, what's the point? The answer here is that, frankly, there is no point, but Jewel and her ace band, featuring electric, acoustic and steel guitar great Jerry Wallace, do such a great job in paying homage to one of the queens of country that they rival, dare I say outdo, most of the rather pitiful Loretta Lynn compilations available—there hasn't been a halfway decent one since 1994, MCA's box set **Honkytonk Girl**. They achieve this through judicious selection, there are some big hits, *Fist City* (#1, 1967), *Don't Come Home A Drinkin' [With Lovin' On Your Mind]* (#1, 1966) and *You Ain't Woman Enough [To Take My Man]* (#2, 1966), lesser hits, *I'm A Honky Tonk Girl* (#14, 1960, Lynn's first single), *You Wanna Give Me A Lift* (#6, 1970) and *You're Looking At Country* (#5, 1971) along with album tracks, *A Man I Hardly Know*, *Whispering Sea*, *Who Says God Is Dead*, *Another Man Loved Me Last Night*, *Deep As Your Pocket* and *This Haunted House*. Arguably, a Various Artists compilation, featuring such outstanding covers as Neko Case's *Somebody Led Me Away*, Emmylou Harris' *Blue Kentucky Girl*, Ruthie & The Wranglers' *Fist City*, Norma Jean's *Another Man Loved Me Last Night* (she actually cut this before Lynn, and rather better, but then adultery was kind of her thing), Kelly Hogan's *Hanky Panky Woman*, Tres Chicas' *Deep As Your Pocket* and, my top pick from her several Lynn covers, Amber Digby's *Somebody Somewhere [Don't Know What He's Missing Tonight]*, might underline more strongly Lynn's influence on a younger generation of female hillbilly singers, but, other than Digby, it's hard to think of another contemporary artist who could pay full album length homage as well, and as sincerely, as Jewell. **JC**

HEATHER MYLES • IN THE WIND

(TruCountry ☛☛☛☛)

HighTone's box set **American Music** featured a 1992 video of Heather Myles, and if she had chips on both shoulders as big as the pads she was wearing back then, she'd be the female Dale Watson. However, with Myles, you get the best aspects of Watson, a strong, distinctive, no shit honkytonk voice and an authoritative stage presence, without all that fucking attitude. Myles' discography seems to include some shadowy Euro-releases (as she says, "I'm huge in Belgium"), but of the six albums of which I know, my favorite has been **Sweet Little Dangerous; Live At Bottom Line** (Demon [UK], 1996), if only because it wasn't mixed by Dusty Wakeman plus on guitar she had Wes McGhee, who simply murders Greg Leisz and Bob Gothar, one or other or both of whom played guitars on all her other albums. Both appear on this album, along with Myles' coproducer Taras Prodaniuk bass, JD Maness steel, Bobby Flores fiddle/mandolin and a bunch of who cares Californians. Myles is in great voice and has nine strong originals, of which the standout is *Shoulder To Cry On*. On previous albums, she did duets with Merle Haggard and Dwight Yoakam, this time it's Willie Nelson's turn with *Don't Call Me*, which doesn't really lend itself to the duet format, but there you go, featuring accordionist Skip Edwards, who's played on all her studio albums, and there are three covers, Les Paul & Mary Ford's soupy 1953 hit *Vaya Con Dios*, Leroy Van Dyke's monster 1961 cheater hit *Walk On By* and Wanda Jackson's *Right Or Wrong* (remember the ghastly backup vocals on the original?). On balance, I still prefer **Sweet Little Dangerous**, because Myles just functions better live, even with a British pickup band or sitting in with Miss Leslie's Juke Jointers, but it's impossible not to admire her uncompromising dedication to the Bakersfield Sound, of which she's now the leading exponent. **JC**

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*Reports to the Freeform American Roots (FAR) Chart

AUGUST 2010

Tue 3rd • Michael Martin

Wed 4th • Steve Forbert (church) • Hank Harrison Trio (cafe)

Thu 5th • Brother Dave's Open Mike

Fri 6th • First Friday: The In & Outlaws

Sat 7th • Asylum Street Spankers (church)

Sparks for The Memories Farewell Tour
• Bluebucks (cafe)

Tues 10th • Bett Butler & Joel Diffey

Wed 11th • Freddie Kre & Cam King

Thur 12th • Roberta Morales

Fri 13th • Shelley King + Mo Mc Morrow

Sat 14th • Shandon Sahn Band (church)

Sun 15th • Gospel Brunch

w/The Ear Food Gospel Orchestra, noon-3pm

Tue 17th • Open Mike with Glen & Kim

Wed 18th • Claude 'Butch' Morgan

Thur 19th • Heather Myles + James Hand (CD release)

Fri 20th • Los #3 Dinners (church)

Sat 21st • Bill Kirchen + Shelley King (church) • Neverly Brothers (cafe)

Tue 24th • Ruben V

Wed 25th • Earfood Hootenany

Thu 26th • Brother Dave's Open Mike

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FIRST NAME TERMS

Double-checking my review of Eilen Jewell Presents Butcher Holler (see reviews, duh), it occurred to me that, apart from an en passant reference to "one of the queens of country," I provided no context whatsoever, didn't try and position Loretta Lynn in the great scheme of things, or even in the rise and fall (and fall and fall) of country music, and didn't explore or speculate on Jewell's motives in devoting an entire album to her material. Basically, if you don't know who Loretta Lynn is, and why she merits a tribute—even though that's become a very devalued honor—then the review might as well be in Latin.

On the other hand, I could just as easily take the 'Lynn' mentions out of the paragraph above in the sure and certain knowledge that most everybody who reads 3CM will know exactly who I'm talking about. That none of you will think for a moment that I'm referring to any one of the 40+ other Loretas or the four groups called Loretta that are listed in *All-Music Guide*. Equally, there's no point in spelling out Lynn's significance or theorizing about Jewell's motivation. The former goes with knowing who she is, and the only thing that needs mentioning about the latter is that Jewell's is the first ever Loretta tribute album, which was a surprise to me. I mean, you'd think that if The White Stripes have three, Lynn would already have at least one by now.

Of course, it's not just Loretta, there are many other first names that I could—not that I'm going to— invariably use sans surnames without ever having to worry that you all will lose track; Townes, Blaze, Butch, Jimmie Dale, Marti, Jo Carol, Ray Wylie, Chip, Jesse, Hank, Patsy, Buck, well, you get the idea. In this, if absolutely nothing else, 3CM could be rather like the supermarket tabloids, though I'd have to get with one of them to find out how they deal with more common names, like Joe, Jimmy, Bill, Sarah or Bobby. I once read that there can only be a finite number of celebrities, ie people who, in Daniel Boorstin's formulation, are famous for their well-knownness, at any given time, I think it was something like 2000 and change, so in order for one person to become newly famous, somebody else had to become woss'name and be banished to *Hollywood Squares*. However, with the rise of the gossip mags, the impression I get is that now there can only be one celebrity called [insert first name here] at any one time, so if you're Jennifer or Kristen, Brad or Rob, you're shit out of luck and need to change it to something not currently in use.

In other words, the magazine itself can be the context, be it 3CM or whoops, now I can't remember what any of them are called and I see them everyday at work, anyway one of the gossipmongers. Just as *OK!* or *Us* (I looked them up on the Internet), operating on the assumption that, even if nobody else gives a shit, their readers already know, don't have to specify exactly who Kim what'serface is or what (if anything) she does, so 3CM doesn't have to explain who Loretta Lynn is or what she does. The great advantage of writing for a niche publication, whether you specialize in the sex lives of celebrities or roots music, is that you can take a certain amount of background information for granted. For instance, I would assume you know that of the two people called Sam Phillips, only one them counts.

By the way, if you don't know who Loretta Lynn is, or why she's important, I'm sorry. Sorry for you, that is. **JC**

VA • TAKING TURNS

(Armadillo ****)

August 7th is the 40th anniversary of the day Armadillo World Headquarters opened its doors, a milestone which will be marked by performances by one-time owner Hank Alrich with his daughter Shaidri and cellist Doug Harmon, 3CM's January 2010 cover story (Old #1, August 5th), a reunion of The Cobras (Threadgill's WHQ, August 7th) and a Cast Party/CD Release for Armadillo Records' **Taking Turns** (Old #1, Sunday 8th). The reason for a 'Cast Party' becomes apparent when you consider the scope of this project. Apart from the twelve featured performers, Shaidri Alrich, Tommy Elskes, Craig Tountage, Michael Durbin, Mady Kaye, Denim, Shake Russell, Beto y Los Fairlanes, Greezy Wheels, Elizabeth Wills, Rose Kimball & Judy Painter and Lindsay Haisley, the supporting musicians and technicians alone would fill a good size club. Among the musos are Hank Alrich, Ponty Bone, the late Tony Campise, Floyd Domino, James Fenner, Cleve, Mary & Lissa Hattersley, John Inmon, Danny Levin, Riley Osbourn, Paul Percy and Penny Jo Pullus, while the engineers include Fred Remmert, Layton DePenning, Eastside Flash and Mark Hallman, the mixing was done by Chet Himes, the mastering by Jerry Tubbs, and, icing on the cake, the cover art is by Guy Juke.

The polite way of describing Armadillo Records' history is by saying that's it's been dormant for some 30 years, not dead, just sleeping very, very hard, but it is, in fact, a year older than Armadillo World Headquarters, formed initially to release a single by Shiva's Headband, which led to the group signing with Capitol, which, in turn, led to Eddie Wilson, the band's manager, using his first royalty check to open Armadillo World Headquarters. Incidentally, the one time I saw Shiva's Headband, at the 25th Armadillo WHQ anniversary, I asked a longtime Austinite if they'd always been so terrible, and he said, "Actually they sound better than they used to."

Though its first release was Hank & Shaidri Alrich's **Carry Me Home**, Fletcher Clark, of another, if rather different, legendary Austin band, Balcones Fault, originally proposed resurrecting Armadillo Records, and its sister publishing company, for this album, which, as he wrote all 12 of the songs on it, could be seen as a demo, albeit one on a truly epic scale. For me, the standout is Kimball & Painter's *Golden Pathway*, but with so much talent and so much stylistic variety on offer, Clark has to be one happy old hippy. **JC**

† (?) CACTUS CAFE

By and large, bookers, like most everybody in Austin's music infrastructure, are a rather anonymous bunch, I imagine most people don't much care who's responsible for putting the names on the marquee even if the acts are ones they want to hear, much less when it's acts in which they have no interest. However, while all bookers should, at least in theory, have knowledge, taste and contacts, some bring such creative vision to the table that clubs become extensions of their personalities, so much so that venues can be crippled by their departure. My first experience with this phenomenon of the booker as the soul and conscience of a venue was the tenure of Jim Driver at The Cricketers, an unprepossessing London pub with revolting beer that he temporarily transformed into a cultural Mecca, at least for 3CM-type people like you and me, in the mid/late 80s.

When I first came to Austin, the most obvious examples were owner-operators like Paul Sessums at The Black Cat Lounge, which staggered on for a while after his accidental death but soon folded, Doug Cugini at The Hole In The Wall, James & Gayle Henry at Henry's Bar & Grill and, of course, Peg Miller & Glynda Cox at Chicago House. However, there were as many, if not more, employee bookers who played a vital and irreplaceable role, such as Laura Hibbitts at La Zona Rosa, when Gordon Fowler still owned it, Tracie Ferguson, who's been booking Gruene Hall for 28 years and Brad Reed when he was still booking Jovita's.

However, Austin's über-booker is, of course, the iconic Griff Luneburg. Originally hired as a bartender, Luneburg has been the manager and 'artistic director,' ie booker, of Cactus Cafe since 1983, though August 14th may be his last day on the job. Or not. KUT, which will be taking over the venue's musical operations, is advertising the position he's held for 27 years and while they've apparently already received over 100 applications, it's hard to see how any other aspirant could come up with a resumé that rivals Luneburg's. I have to ask myself what kind of shithead would compete against Griff, but apparently there are plenty of shitheads out there, and my gut feeling is that one Cameron Smith, Assistant Director at Texas Performing Arts, whou, ntl Hayley Gillespie of Student Friends Of The Cactus Cafe exposed his secretive maneuvering, was brown-nosing behind the scenes, apparently sculpting the job description to match his credentials, has it sewn up—in totally unrelated news, he's already resigned his current post effective August 31st.

I would, naturally, love to be proven wrong and see Luneburg remain at the desk in the tiny corner 'office' from which he's made Cactus Cafe a world power in acoustic music. However, as of going to press, August 14th may be the end of an era, though if it really is the end, at least the Cactus as we know it is going out with a bang, not a whimper, five days of Butch Hancock's **No 2 Alike**, 20 years after the Cactus hosted the original goround, only this time Butch promises he'll actually come up with *Split & Slide 3*, the first announcement of which galvanized a Cactus audience in 1990, until Butch reminded us of the date, April 1st. **JC**




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5th, Liz Morphis, 7pm
6th, Larry Lange's Lonely
Knights, 10pm
7th, Sunset Valley Boys, 3pm
David Holt & Tommy
Shannon, 10pm
11th, Paul Glasse, 7pm

12th, TBA
13th, Ralph & The South Austin
Allstars, 10pm
14th, Rick Broussard Revue, 10pm
18th, Bradley Kopp, Lorrie Singer
& John Fannin, 7pm
19th, TBA
20th, Charlie Terrell
& The Murdered Johns, 10pm
21st, Matt Smith, 10pm
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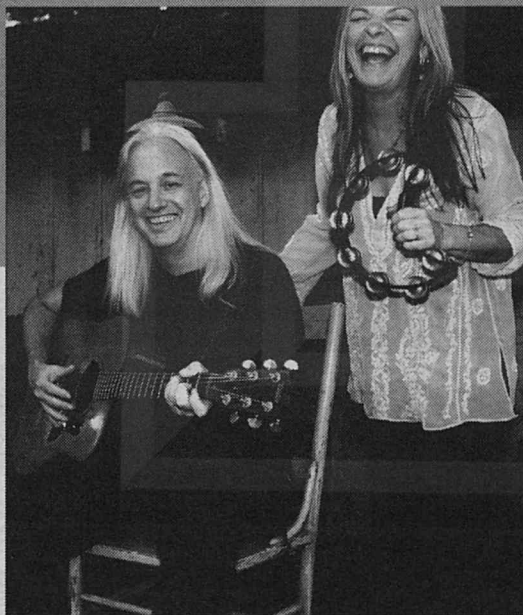


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Happy 40th Birthday, Armadillo!!



...marks not only the rebirth of Armadillo Records and its sibling publishing company, Armadillo Music, but the debut recording of a daughter-father duo whose dedication and determination to make music on their own terms - music for music's sake - shines through.

JOE NICK PATOSKI, November 15, 2009



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AUGUST ARRIVALS & DEPARTURES

- 1st Piano Red † 1985
- 2nd Hank Cochran • 1935 Isola, MS
Betty Jack Davis † 1953
Redd Stewart † 2003
- 3rd Shelton Dunaway • 1934 Monroe, LA
- 4th Lee Martin • 1929 Golden Meadow, LA
Frankie Ford • 1939 Gretna, LA
Mark O'Connor • 1962 Seattle, WA
- 5th Tuts Washington † 1984
- 6th TK Hulin • 1943 St Martinville, LA
Memphis Minnie † 1973
- 7th Felice Bryant • 1925 Milwaukee, MN
Rodney Crowell • 1950 Houston, TX
- 8th Webb Pierce • 1926 West Monroe, LA
Mel Tillis • 1932 Pahokee, FL
- 9th Merle Kilgore • 1934 Chickasha, OK
Jesse Ashlock † 1976
- 10th Leo Fender • 1907 Buena Park, CA
Wanna Coffman • 1911 Roanoke, TX
Lucille Bogan † 1948
- 11th Clint West • 1938 Vidrine, LA
Ronnie Dawson • 1939 Dallas, TX
Brennen Leigh • 1983 Fargo, ND
Don Helms † 2008
- 12th Rex Griffin • 1912 Gasden, AL
Porter Wagoner • 1927 West Plains, MO
Buck Owens • 1929 Sherman, TX
Rod Bernard • 1940 Opelousas, LA
- 13th Chris Gage • 1954 Pierre, SD
King Curtis † 1971
- 14th Connie Smith • 1941 Elkhart, IN
Johnny Burnette † 1964
Sarah Borges • 1978 Taunton, MA
Roy Buchanan † 1988
- 15th Rose Maddox • 1926 Boaz, AL
Bobby Helms • 1935 Bloomington, IN
Don Rich • 1941 Olympia, WA
- 16th Huey Thierry • 1936 Jennings, LA
Billy Joe Shaver • 1939 Corsicana, TX
Champ Hood • 1952 Spartanburg, SC
Robert Johnson † 1938
Norman Petty † 1984
- 17th Wayne Raney • 1921 Wolf Bayou, AR
Jimmy Donley • 1929 Gulfport, MS
Guitar Gable • 1937 Bellevue, LA
Kevin Welch • 1955 Long Beach, CA
Maria McKee • 1964 Los Angeles, CA
Dorsey Burnette † 1979
- 18th Hank Penny • 1918 Birmingham, AL
Huelyn Duvall • 1939 Garner, TX
Johnny Preston • 1939 Port Arthur, TX
Mark Rubin • 1966 Stillwater, OK
- 20th Jim Reeves • 1924 Carthage, TX
Don Leady • 1949 Alton, IL
Leon McAuliffe † 1988
Danny Roy Young † 2008
- 21st James Burton • 1939 Shreveport, LA
Jackie DeShannon • 1944 Hazel, KY
- 22nd John Lee Hooker • 1917 Clarksdale, MS
Dale Hawkins • 1938 Goldmine, LA

- Marvin Denton • 1956 Racine, WI
Floyd Tillman † 2003
Tex Williams • 1917 Ramsey, IL
- 23rd Hoyle Nix † 1985
- 24th Big Boy Arthur Crudup • 1905 Forest, MS
Wynonie Harris • 1915 Omaha, NB
Carl Mann • 1942 Huntingdon, TN
Nat Stuckey † 1988
- 25th Chelo Silva • 1922 Brownsville, TX
Mitch Jacobs • 1958 Houston, TX
Rich Brotherton • 1959 Augusta, GA
Erin Harpe • 19?? Baltimore, MD
Cliff Bruner † 2000
- 27th Carter Stanley • 1925 McClure, VA
Elroy Dietzel • 1927 Seguin, TX
Charlene Hancock • 1938 Morton, TX
- 28th Dayna Kurtz • 1965 Matawan, NJ
- 29th Mingo Saldivar • 1936 Marion, TX
Jimmy Reed † 1976
- 30th Kitty Wells • 1919 Nashville, TN
- 31st Jerry Allison • 1939 Hillsboro, TX
Dave Insley • 1961 Junction City, KS

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14th, White Ghost Shivers

15th, Brennen Leigh, 11am

20th Bill Carter & The Blame + LeRoi Brothers

21st, Joe Ely

22nd, Bells Of Joy, 11am

34th, Derailers + Two Tons Of Steel

26th, Willis Alan Ramsey

27th, Nick Travis Memorial Show

28th, Blue Hits

29th, Jon Emery, 11am

31st, Ben Kweller

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5th, Hank & Shaidri Alrich

8th, Rod Moag & Texas Grass

11th, McKay Brothers w/Arty Hill

18th, McKay Brothers

22nd, Danny Santos y Los Bluegrass Vatos

25th, Rankin Twins

29th, Precious Blood w/Ralph White

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