

# 3<sup>rd</sup> COAST MUSIC



**LES SAMPOU**

**#170/259 MARCH 2011**

## REVIEWS

✿ ✿ ✿ ✿ ✿  
(or not)

HAYES CARLL

EVA CASSIDY

BIANCA DeLEON

DAYNA KURTZ

GURF MORLIX

ZOE MUTH  
& THE LOST HIGH  
ROLLERS

JIM PATTON  
& SHERRY BROKUS

GRANT PEEPLES

AMY SPEACE

'NONE OF THE HITS,  
ALL OF THE TIME'



## NotSXSW 2011

THE ANNUAL UNOFFICIAL &  
INCOMPLETE GUIDE

THE BEST GIG I EVER PLAYED  
THE WORST GIG I EVER PLAYED  
SEVEN DEADLY SINS

(& Forbidden Words)

TURNED 21 IN PRISON: Johnny & Merle

JOHN THE REVEALATOR

FREEFORM AMERICAN ROOTS #139

To Name A Few...	SLAID CLEAVES	JONATHAN BYRD	RAY WYLIE HUBBARD	MARTYN JOSEPH	ASLEEP AT THE WHEEL
JUDY COLLINS	ERIC TAYLOR	TERRI HENDRIX	GIRLYMAN	BOBBY BRIDGER	RANDY ROGERS & WADE BOWEN
KENNY WHITE	CHRISTINE LAVIN	JIMMY LAFAVE	ZOE LEWIS	DAVID AMRAM	TROUT FISHING IN AMERICA
CHERYL WHEELER	VANCE GILBERT	DAVID WILCOX	BILL HEARNE TRIO	MICHAEL SMITH	CATHY FINK & MARCY MARXER
ELIZA GILKYSON	KEVIN WELCH	STEEL WHEELS	MICHAEL HEARNE	WILL TAYLOR	AUSTIN LOUNGE LIZARDS

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## FREEFORM AMERICAN ROOTS #139

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- #1 GURF MORLIX: BLAZE FOLEY'S 113TH WET DREAM  
(Rootball) \*BP/\*DG/\*DJ/\*DT/\*EE/\*JP/\*MM/\*RA/\*TG
- 2 Grant Peeples: Okra And Ecclesiastes (Gatorbone)  
\*BB/\*DA/\*DB/\*EW/\*HT/\*LH/\*MP/\*TPR
- 3 The Great Recession Orchestra: Have You Ever Even Heard  
Of Milton Brown? (New Tex Swing) \*BL/\*RJT/\*TR
- 4 Buddy Miller: The Majestic Silver Strings (New West)  
\*AH/\*BR/\*JB/\*LB/\*LMG/\*MT/\*RF
- 5 Johnny Cash: From Memphis To Hollywood (Columbia/Legacy)  
\*KW/\*NA/\*R78/\*RM
- 6 Carrie Rodriguez & Ben Kyle: We Still Love Our Country  
(Ninth Street Opus) \*DS
- 7 Hayes Carll: KMAG YOYO [& Other American Stories]  
(Lost Highway) \*BS/\*GM/\*JM
- 8 Martí Brom: Not For Nothin' (Goofin'/Ripsaw) \*RT/\*SH
- 9= JD McPherson: Signs And Signifiers (Hi Style) \*JZ/\*OO/\*PP
- Lucinda Williams: Blessed (Lost Highway) \*AA/\*AB/\*MB
- 10 Malcolm Holcombe: To Drink The Rain (Music Road)
- 11 The Flyin' A's: 'Til They Shut It Down (self) \*MN/\*XE
- 12= Hot Club Of Cowtown: What Makes Bob Holler  
(Proper) \*DWB
- Danny Schmidt: Man Of Many Moons (Red House) \*CF/\*GN
- 13= Drive-By Truckers: Go-Go Boots (ATO) \*RC/\*RV
- Carrie Elkin: Call It My Garden (Red House) \*ES
- Greg Trooper: Upside-Down Town (52 Shakes) \*BF/\*KM
- 14 Eddie Spaghetti: Sundowner (Bloodshot) \*CP
- 15= Bobby Long: A Winter Tale (Ato) \*HA/\*JR
- Lori McKenna: Lorraine (self) \*KC/\*N&T
- 16= Jude Johnston: Quiet Girl (BoJak) \*FH/\*MF
- Todd Snider: Live: The Storyteller (Aimless) \*KR
- 17 Rachel Harrington: Celilo Falls (Skinny Dennis)
- 18 DB Rielly: Love Potions And Snake Oil (Shut Up & Play!) \*KF
- 19= Amos Lee: Mission Bell (Blue Note) \*JMB
- Jeff Talmadge: Kind Of Everything (Berkalin)
- 20= Boris McCutcheon & The Saltlicks: Wheel Of Life  
(Frogville) \*TF
- Tex Smith: To A Bird Singing Woe (self) \*JH
- VA: Louisiana Swamp Stomp (Honeybee) \*JF
- 21 Dale Watson: Carryin' On (E1) \*ATC
- 22= Jonathan Byrd: Cackalack (Waterbug) \*GC
- The Coal Porters: Durango (Prima)
- Robbie Robertson: How to Become Clairvoyant  
(Bella Coola) \*MDT
- 23 Carolina Chocolate Drops & Luminescent Orchestrii  
(Nonesuch) \*TA
- 24= Jesse Dayton: One For The Dance Hall (Stag)
- Wanda Jackson: The Party Ain't Over (Nonesuch) \*TM
- Los Fabulocos featuring Kid Ramos: Dos (Delta Groove)
- Abilgail Washburn: City Of Refuge (Rounder) \*SB
- 25= Patrick Sweany: That Old Southern Drag (Nine Mile) \*DF
- The Wailin' Jennys: Bright Morning Stars (Red House)



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## TURNED 21 IN PRISON JOHNNY CASH, MERLE HAGGARD & SAN QUENTIN

**D**id you watch PBS *American Masters'* Merle Haggard: *Learning to Live with Myself*? Solid all 'round with some especially poignant moments from Miss Bonnie Owens (obviously recorded several years ago prior to Alzheimer's taking her in 2006). The producers opted for a chronological approach, interspersed with recent concert footage. And Merle is still brimming with populist spunk and country soul.

The segment on incarceration in San Quentin offered Mr. Haggard yet another opportunity to reflect on the transformational impact of seeing Johnny Cash perform live and in person: "I saw [Cash] at San Quentin, January 1, 1958. He was able to command a bandstand and command the show with about 4,000 inmates. Magic. I started to think about that, rather than how to do something wrong." Haggard has mentioned this cathartic moment in both his autobiographies, *Sing Me Back Home: My Story* (Times Books, 1981) and Merle Haggard's *My House of Memories: For the Record* (Cliff Street Books, 1999), although he provided no specific date in either.

OK... over the years, I've accumulated a Hag/Cash San Quentin file focusing on January 1, 1958. Hold on tight...

January 1, 1958, turns up in Michael McCall's *Johnny Cash: An American Legend* (AMI Books, 2003), Stephen Miller's *Johnny Cash: The Life Of An American Icon* (Omnibus Press, 2003), Michael Streissguth's *Johnny Cash At Folsom Prison: The Making Of A Masterpiece* (Da Capo Press, 2004), Marty Stuart's notes for the Columbia/Legacy reissue of *Johnny Cash At San Quentin* (CK 66017, 2000), and numerous magazine articles and internet references.

Only one problem: Haggard was not yet a San Quentin inmate on January 1, 1958. In fact, one of the chapters in *Sing Me Back Home* is titled 'Christmas Eve in Bakersfield Jail.' Christmas Eve as in December 24, 1957. From Merle Haggard's *My House of Memories*: "It was a gloomy day in March 1958 as I rode handcuffed to another guy [on the way to San Quentin]." Yet, Merle has continued to cite 1958 as the date he saw Cash perform at San Quentin.

Mr. Cash hasn't helped matters. In *Man In Black* (Zondervan Publishing House, 1975), Johnny offers, "Merle Haggard was an inmate in San Quentin Prison the first time we appeared there on January 1, 1958." And in *Cash: The Autobiography* (HarperCollins, 1997): "... I got a letter from San Quentin, asking me to perform at their annual New Year's show on January 1, 1958... and did it for several years in a row ... I didn't know until years later, when he told me so that Merle Haggard had been in the front row for three of those concerts."

Only one problem: According to his tour schedule, Cash's first time to perform at San Quentin was January 1, 1959, not 1958. He returned again for the New Year's Day concert in 1960 and 1963. So apparently neither Haggard nor Cash was at San Quentin on January 1, 1958. As for Merle sitting through multiple shows in 1959 and 1960 as Johnny indicates ...? Cash did get one thing correct. In his introduction to the live at San Quentin album, recorded February 24th, 1969, he tells the inmates, "I think I've been here three times before."

Christopher S. Wren's *Winners Got Scars Too: The Life And Legends Of Johnny Cash* (Dial Press, 1971) suggests that Cash's first free concert at San Quentin was New Year's Day 1960. Peter Lewry's *I've Been Everywhere: A Johnny Cash Chronicle* (Helter Skelter, 2001) concurs: "[January 1, 1960] Cash plays his first free concert for the inmates of the notorious San Quentin Prison in California." And Lewry adds, "Future country music star Merle Haggard is in the audience."

Surely someone has gotten it right? To date, your humble reporter has only run across one secondary source (possibly two; see below)—Steve Turner's *The Man Called Cash: The Life, Love And Faith Of An American Legend* (W Publishing Group, 2004): "As with Folsom, Cash was comfortable with [San Quentin] as a venue because he's played there before, back on New Year's Day in 1959, when future country star Merle Haggard was one of the prisoners."

I thought Mr. Haggard had finally caught on when he talked to Jason Fine, a reporter for *Rolling Stone*, in 2009 (see 'The Fighter: The Life And Times Of Merle Haggard,' *Rolling Stone*, October 1, 2009). Fine supplies the date "1959," and Hag doesn't disagree. The reporter writes, "In 1959, he got a glimpse of what that new area might be when Johnny Cash came to perform at San Quentin on New Year's Day. 'I didn't care for his music before that — I thought it was corny,' Haggard says. 'He couldn't sing a lick that day, but he had the crowd right in the palm of his hand. I became a Johnny Cash fan that day.'" But witness the PBS documentary, 1958 has crept back into the story.

So... have you had enough, dear reader? I agree. Time to stop. **JOE SPECHT**



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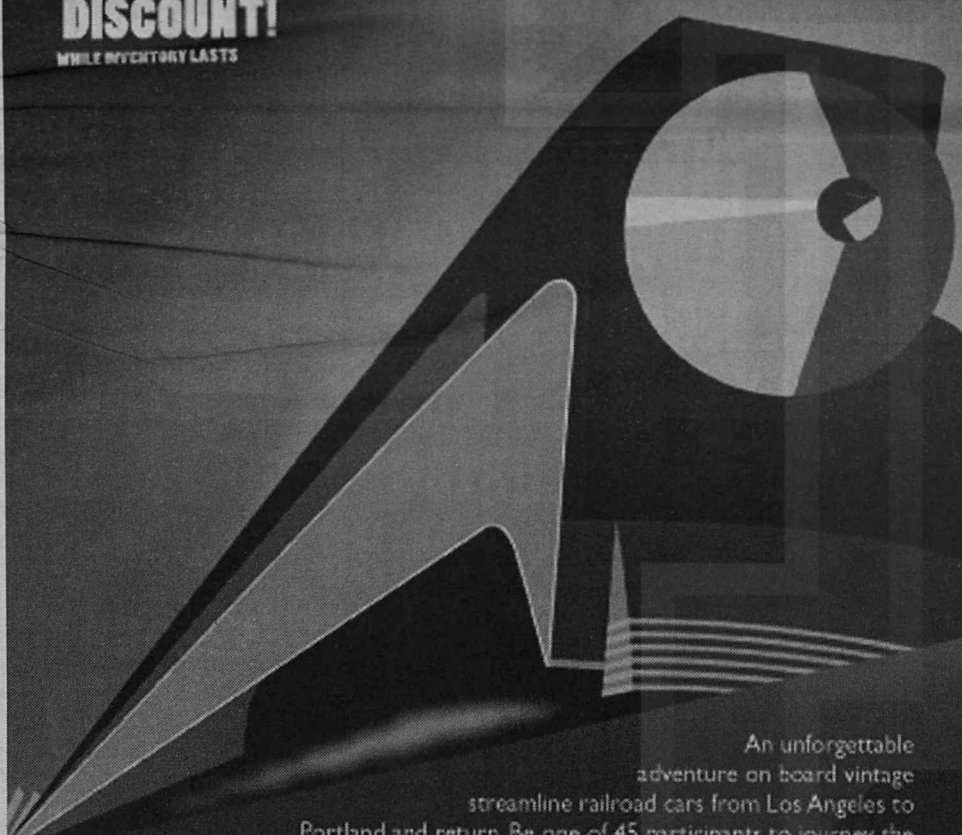
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- 10th • Danny Schmidt
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- 17th • The Fleshtones
- 18th • Kevin Welch & Dustin Welch
- Erik Moll (cafe)
- 22nd • Ruben V
- 23rd • Joan Riviera Comedy Case
- 24th • Roberta Morales
- 25th • Ruben V + Chris Taylor
- 26th • Coles Whalen
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- 31st • Brother Dave's Open Mic

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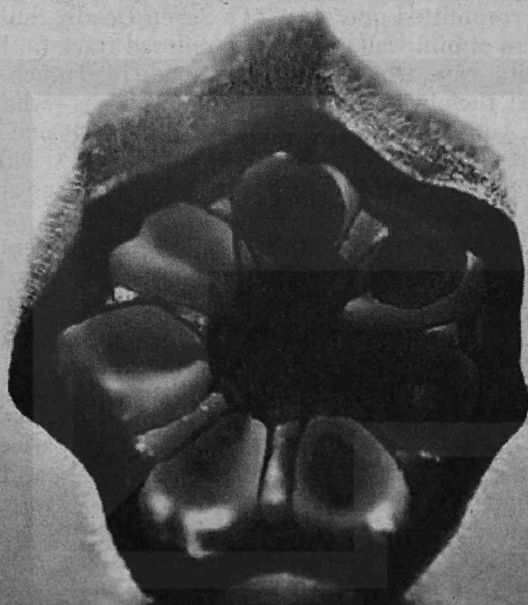


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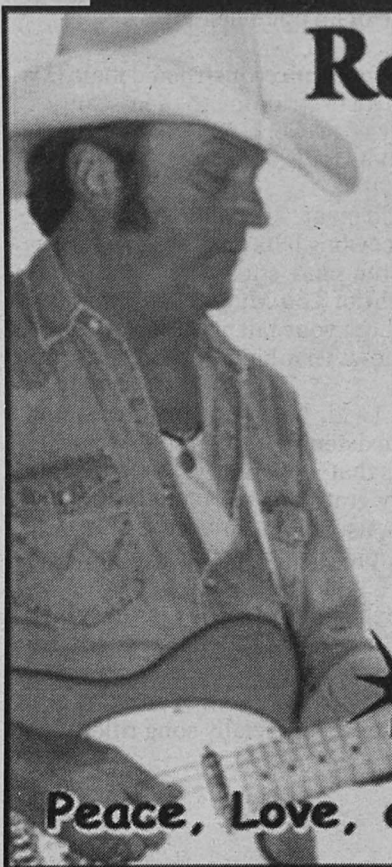
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## EVA CASSIDY

### SIMPLY EVA

(Blix Street \*\*\*\*.5)

Honest John's *Fauxcabulary*; *How To Decode Music Reviews* defines 'interpretation' as 'cover' and 'eclectic' as 'unfocussed,' which, as general rules, are pretty reliable, but, like any rules, there are always exceptions, and one person who shatters both of these at once is Eva Cassidy, a stunning interpreter of standards from an amazingly eclectic range of genres. As far as I know, she never wrote a song in her all-too short life (1963-1996) and could never land a record deal during her lifetime because her demos covered so much musical ground that labels couldn't figure out how to market her. It wasn't just that Cassidy had a wonderful voice, though she did, as that her technical skills were coupled with a quite uncanny ability to go straight to the emotional heart of whatever material she chose to sing. As the title implies, this is Cassidy solo, either performing live, four tracks at a now defunct Anapolis supper club (Sandy Denny's *Who Knows Where The Time Goes*, Paul Simon's *Kathy's Song*, Jesse Fuller's *San Francisco Bay Blues* and the trad *Wade In The Water*), two at Washington, DC, jazz club Blues Alley (Judy Garland's *Over The Rainbow* and Cyndi Lauper's *Time After Time*) or 'live,' cutting demos in Chris Biondo's studio (Christine McVie's *Songbird*, *Wayfaring Stranger*, Curtis Mayfield's *People Get Ready*, Cyndi Lauper's *True Colors* and Johnny Mercer's *Autumn Leaves* plus an a capella version of Diane Scanlon & Eve Nelson's *I Know You By Heart*). All these songs have appeared on other albums, but, apart from showcasing Cassidy's abilities as an acoustic guitarist and her intuitive feel for rhythm, these stripped down, intimate versions are even more compelling than the 'finished' studio recordings—as the label says, "It's like hearing Eva Cassidy for the first time, again." **JC**

## BIANCA DELEON

### LOVE, GUNS & MONEY

(Lonesome Highway \*\*\*\*)

Her fourth album features a photo of her standing in front of a Dutch club's chalkboard that reads 'de Texaanse Troubadour Bianca DeLeon.' If her name isn't high on your list of Texas singer-songwriters, or doesn't even appear on it, this is most likely because, until a recent life-altering health scare softened her stance, she long disdained playing for Austin's pitiful rates and went where people valued her art, which means she's much better known in Europe than in Texas. Like David Rodriguez, DeLeon is rooted in and lives in two different worlds, the Texas-Mexico borderlands in which she was born and raised, and which, in my experience, few Anglos seem to be able to write about convincingly, and the national and international singer-songwriter venue circuit, so, again like Rodriguez, she's a bit different from your average troubadour. How many of them could write **I Sang Patsy Cline** ("the night Noriega fell")? As always, DeLeon travels first class, with backing by guitar great John Inmon, Radoslav Lorkovic on piano, B3 and accordion, The East Side Flash resophonic guitar, David Carroll bass and Paul Percy drums, on a set that includes a song in Spanish, *Buscando Por Ti*, a honky tonker, *The Bottle's On The Table*, striking observations on love and loss, *Independence Day*, *This Time* and *Silence Speaks Louder Than Words* and ends with a medley of Townes Van Zandt's *Nothin'* and Hank Williams' *Ramblin' Man*. **JC**

## JIM PATTON & SHERRY BROKUS

### RAY OF HOPE

(Berkalin \*\*\*\*)

Having finally abandoned the Edge City name they brought with them from Baltimore, the husband and wife team, who have been performing together for 25 years, their first meeting and courtship celebrated on (*Ballad Of The*) *Oxbow Inn*, have symbolically shed the last vestige of their youthful dreams. Learning to play the hard life dealt you can be hard, and Patton & Brokus have known people who folded, but as Patton proclaims on his anthemic opener, *I Never Give Up*. Maybe it's easier in a town where you can tell someone you're a songwriter and chances are pretty good they'll say 'Me too,' and in fact, while persevering at their own music, Patton & Brokus have carved out a niche for themselves showcasing their songwriter friends. And maybe it's easier when you can make records with people like Ron Flynt, who produced, recorded and mixed the album, also playing bass, keyboards and acoustic guitar, Rich Brotherton (acoustic guitar, mandolin and cittern), Scrappy Jud Newcomb (acoustic guitar and resonator) and Warren Hood (fiddle). In his eleven acoustic folk rock songs, Patton's theme is characters trying, often failing, to draw the card that will make everything all right, but, per the album title, there's always a ray of hope, and, as the Jon Dee Graham quote on the jacket says, "false hope is still hope." Though song titles like *End Of A Dream*, *She's So Disappointed*, *Finally Let You Go*, *Wrong End Of Love*, *Permanently Blue* and *Hole In His Heart* may sound like Patton is a bit of a pessimist, he reveals his ace in the hole with the closing *I Turn To You*, on which Brokus affirms that at the end of the day, they'll always have each other. **JC**

## SEVEN DEADLY SINS

### (WITH A SIDE ORDER OF FORBIDDEN WORDS)

Some months ago, I excluded a singer-songwriter from serious consideration because he had committed one of 3CM's Seven Deadly Sins—the artwork included a picture of him walking down a railroad track (at least he wasn't carrying a guitar or guitar case, which would have made it so much deadlier). As I should have anticipated, the obvious question I got asked was—what are the other six? Ah, well, offhand, you got me there, hadn't thought that one through. So, I started to work on it and, as is my policy in such matters, consulted with the Freeform American Roots reporters, who tend to have very marked opinions on everything to do with music and its packaging.

However, it quickly emerged that there are two very different categories of Deadly Sins, those against all of us and those specifically against DJs. Let's start with the latter, because, while all the FARsters who responded had their own pet peeves (tortured animals, bare feet, Harley Davidsons, "your fucking cat," etc, etc), there were a few things that infuriated just about all of them.

Romping in at #1, at least among the American DJs, was No FCC Warning or Advisory. Tightly bunched were No Track Numbering, No Track Lengths, Tiny Fonts, Unreadable Fonts and Shitty Color Contrasts. It is, of course, perfectly possible to commit all five of these sins—and #1—simultaneously. Last up, and, to be honest, something that really chaps my hide more than somewhat, is No Website, aggravated by having a fucking useless MySpace page instead.

Turning to more general Deadly Sins, the problem is to separate the merely venal bêtes noir from the actual cardinal transgressions—cardinal meaning things that, on sight alone, would exclude an album from ever making it to the turntable. It doesn't get much deadlier than that for people who send out promos to radio or any other media. While I was given dozens of specific, stomach turning examples, I have to thank Carolyn Delzoppo (*The Cowboy's Sweetheart*, BayFM, Byron Bay, NSW, Australia) for helping to codify them by coming up with some very useful umbrella categories under which most all of them could be filed:

**THE SIN OF CLICHE:** This was easily the most popular Sin, or at any rate the one that drew the most wrath. Apart from leaning on rustic fences etc, it would include, among countless other examples, the above mentioned walking down a railroad track and "a female singer/songwriter wearing a cotton print dress and clutching an acoustic guitar" (Jim Beal Jr, *Third Coast Music Network*, KSYM, San Antonio, TX), to which I'd add "while standing in a field of flowers." Dave Stratton (*Cutting Edge Countdown*, WQBR, Williamsport/State College, PA) contributed, "arty shots of one's guitar/banjo/mandolin against a wall (bonus points: a sunbeam shining on the glittering instrument...)." I could go on at length, but you probably get the idea.

**THE SIN OF DORK:** Includes a wide range of sub-sins, including head and shoulders shots of the smiling artist, ugly shirts, wind blown locks, etc. Dork can be manifested in many ways, for instance, "Having your children sing along on a track. Cute for the family, excruciating for everyone else" (Carolyn Delzoppo).

**THE SIN OF THE IMPROBABLE:** Includes sins such as pics of the band 'playing' their instruments in unlikely places, like the middle of an open field.

The ones I came up with myself were:

**THE SIN OF TOO MUCH SKIN:** While there are some unreconstructed male DJs who would have no problem with the cuter female artists stripping to their scanties, most FARsters, male and female, detest hypersexualized artwork. "Rhonda Vincent is a great player but her album covers often look like shots for *Glamour*" (Bill Wagman, *Saturday Morning Folk Show*, KDVS, Davis, CA).

**THE SIN OF MACHO:** Wearing a wifebeater would mean automatic consignment to most all FAR trashcans, but any combination of cowboy hats and/or dark glasses and/or tank tops and/or tattoos would have much the same effect.

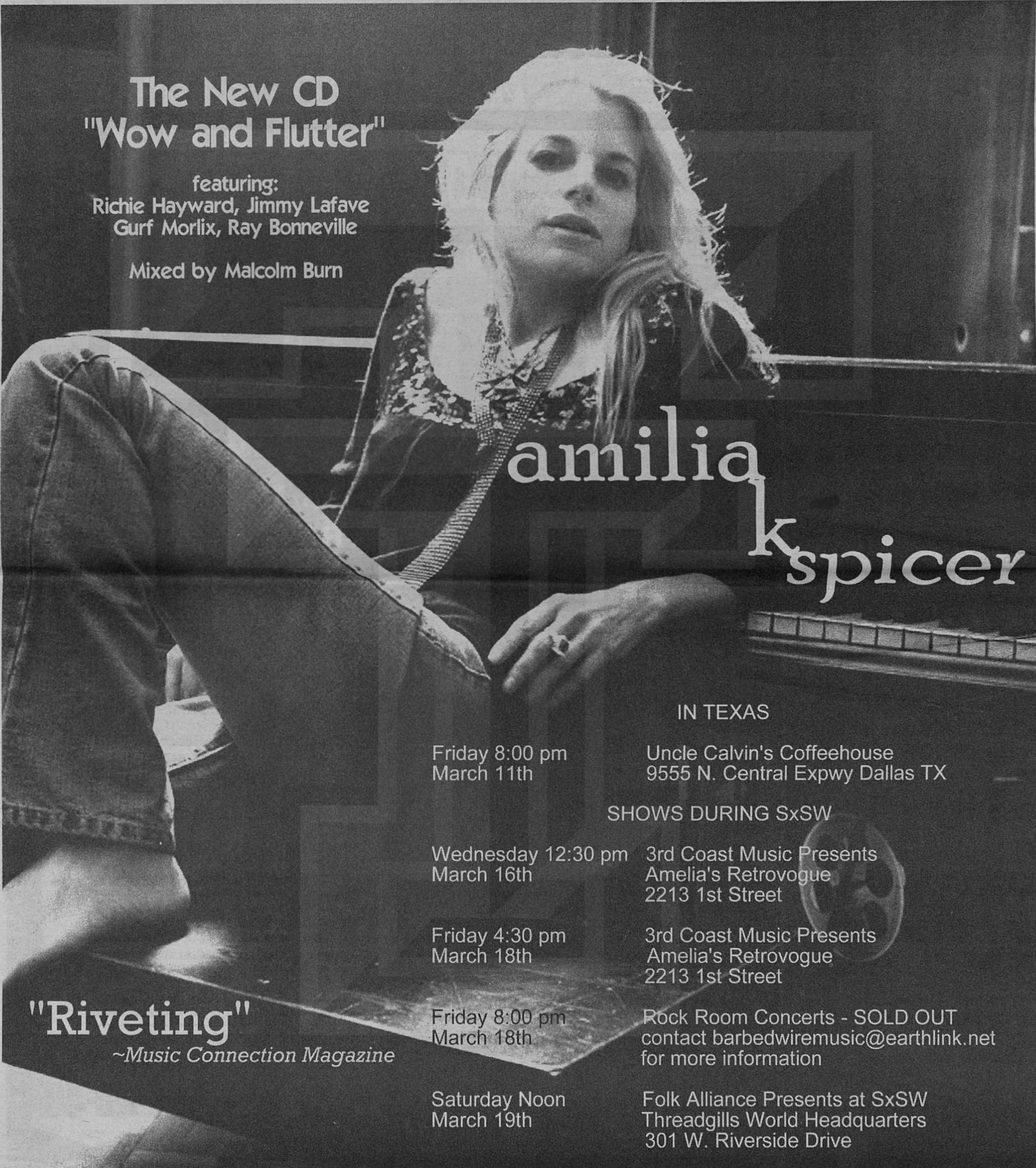
**THE SIN OF BIBLE THUMPING:** AKA The Sin of Too Much Information or The Sin of Spreading the Blame. We don't know where your talent, or lack thereof, comes from, more to the point, we don't want to know. Thanking God or Jesus just makes us think 'uh-oh, Christian Music.'

**THE SIN OF PROMISCUOUS GRATITUDE** (with help from reader Simon Dix): While many self-released CDs owe their very existence, for better or worse, to the generosity of an artist's fanbase, the downside is that, apparently, all the donors have to be thanked individually, which may be very gratifying for them but means the rest of us are treated to seemingly endless lists, usually in tiny print, of utterly meaningless names. OK, we'll give you the strings, picks and other gear, they may be contractual obligations,

Once again, it is easily possible to commit more than one of these Sins at a time, for instance, I have right here on my desk a combo Sin of Dork and Sin Of Too Much Skin—put those clothes back on, please!

**SEVEN FORBIDDEN WORDS:** Riffing on George Carlin's Seven Words, we also kicked around words that should never be used in songs, especially song titles.

- |               |                                  |
|---------------|----------------------------------|
| 1 Dreams      | 5 Gypsy/Gypsies                  |
| 2 Butterflies | 6 Him                            |
| 3 Rainbows    | 7 Any SMS usage.                 |
| 4 Unicorns    | 8 Feel free to fill in the blank |



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Wednesday 12:30 pm  
March 16th

3rd Coast Music Presents  
Amelia's Retrovogue  
2213 1st Street

Friday 4:30 pm  
March 18th

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Amelia's Retrovogue  
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Friday 8:00 pm  
March 18th

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> Wed., March 16 – 11:30 AM -  
WATERLOO ICE HOUSE  
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> Wed., March 16 – 10:30 pm -  
G&S LOUNGE - 2420 South 1st St.

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> Wed., March 16 – 9:30 pm -  
G&S LOUNGE - 2420 South 1st St.  
> Thurs., March 17 – 5:30 pm -  
AMELIA'S - 2213 South 1st St.  
> Thurs., March 17 – 9:00 pm -  
G&S LOUNGE - 2420 South 1st St.

Photo by Stacie Hackett

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# Jim Stringer & The AM Band March 2011

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Mar 3 & Mar 31 7pm-10pm

**Jim's Country Jam**  
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MON	MAR 14	8:30-10:00 PM	WHIP IN - 1950 W. IH-35 WITH JESS KLEIN
WED	MAR 16	1:30 - 2:30 PM	AMELIA'S RETROVogue - 2213 S. 1ST STREET
THU	MAR 17	3:30 - 4:00 PM	G&S LOUNGE - 2420 S. 1ST STREET
THU	MAR 17	10 - 11:00 PM	G&S LOUNGE - 2420 S. 1ST STREET
FRI	MAR 18	4:30 - 5:00 PM	NEWORLDEL - 4101 GUADALUPE
FRI	MAR 18	6:30 - 7:30 PM	G&S LOUNGE - 2420 S. 1ST STREET
SAT	MAR 19	12:30-1:30 PM	G&S LOUNGE - 2420 S. 1ST STREET
SAT	MAR 19	3:30 - 4:30 PM	AUSTIN CITY HALL - 2ND & LAVACA (NORTH SIDE)
SUN	MAR 20	3:30 - 4:30 PM	AMELIA'S RETROVogue - 2213 S. 1ST STREET



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## DAYNA KURTZ • AMERICAN STANDARD

(Kismet ❀❀❀❀)

Mary Chapin Carpenter famously sang *You Don't Know Me (I'm The Opening Act)*, but while I recall absolutely nothing about the headliner one night at Chances, a long gone bar on Red River, the opening act is a vivid memory, my first exposure to a singer-songwriter who, if push came to shove, I would say have to say is the single most compelling solo artist I've ever heard. That was, of course, Dayna Kurtz, whose **Postcards From Amsterdam; Live In Concert** (at the Paradiso), is, apart from **Johnny Cash Live At San Quentin**, the only music DVD I've played multiple times. My only problem with an album, anything but 'standard,' that showcases her folk, blues, torch, jazz, R&B and rock & roll range, is that I'm happier with the minimalist tracks, including Paul Westerburg's Replacements standard *Here Comes A Regular* and the acappella *You Fine Girl* than even the quartet numbers, including, Slim Willet's *Lou Lou Knows* (memorably recorded by Fonda Wallace in 1957) and Elliott Smith's *Don't Go Down*, or the six piece *Are You Dancing With Her Tonight?* and Sonny Burgess' *Hanging Around My Boy*, both of which feature Burgess & The Legendary Pacers, let alone *Election Day*, recorded with a brass band, The New Orleans Nightcrawlers. In other words, I prefer as little as possible to come between me and Kurtz's sensational voice, riveting guitar work and exceptional songwriting. That said, Kurtz is competing with herself here, because she blows the doors off—well, I was going to say similar artists, but there's really nobody like her. You could fill a good-sized room with writers who've raved about her four previous albums, all of which, incidentally, are strongly recommended, especially **Postcards From Downtown**, most of them singing variations on James Reed's comment in *The Boston Globe*, "There's no logical reason why singer-songwriter Dayna Kurtz is not a full-blown star" (I'm quoting him to show it's not just me), but it's Europe, where this album was released by Munich, that gets it. **JC**

## ZOE MUTH & THE LOST HIGH ROLLERS • STARLIGHT HOTEL

(Signature Sounds ❀❀❀❀)

Kinda embarrassed that I didn't make the connection myself, but I actually learned something from a one-sheet—that Muth got her band's name from Townes Van Zandt's *No Lonesome Tune* ("Your lost high roller's rollin' home today"). However, for some reason the one-sheet seems confused about her musical identity, labeling her as 'Americana' when the sub-text clearly, and correctly, says she's country, though not, of course, in any sense that would put her in the same bracket as, say, Taylor Swift. Seattle-based Muth made a big impression, both as a singer and songwriter, with her eponymous self-released debut, enough to land her a deal, and the follow-up is in much the same vein, understated vocals, which will, inevitably, invite comparison with Iris DeMent, unpretentious but striking lyrics and a crackerjack band featuring Dave Harmonson on electric guitar, pedal steel and Dobro, joined on this album by a trumpet player for the opening *I've Been Gone* and The Starlings on backing vocals. While all ten tracks cement Muth's reputation, the centerpiece is *If I Can't Trust You With A Quarter (How Can I Trust You With My Heart?)*, about meeting a guy who borrows change to play a song she detests—"When I heard that jukebox start, I knew Cupid's dart had missed its mark... Before we begun we were already through." Think we've all been there. Overall, the album's a tad monolithic tempo-wise, leaning heavily towards slow, sad songs, and it continues what one hopes won't be a career theme of crappy cover artwork, but these are minor issues in relation to the strengths Muth brings to the table. **JC**

## AMY SPEACE • LAND LIKE A BIRD

(Thirty Tigers ❀❀❀❀)

She's currently living in Nashville, but who knows where Amy Speace will be by the time her next album comes out? Transitions, loss and farewells seem to be a major source of inspiration, indeed the title of her fourth album would seem to imply that she's only pausing between one flight and another. Her first album, **Fable** (Twangirl, 2002) came out of a segue from her career as a Broadway actress, her third, **The Killer In Me** (Wildflower, 2009), which she straightforwardly acknowledged as "my breakup album," incidentally a classic of its kind, was written in a rented cabin in the Catskills, whence she'd retreated following her separation. The songs on this one were begun while in the process of giving up her New Jersey apartment, overlooking the Statue of Liberty and lower Manhattan, moving to a new label (which I know will do a better job of promoting her than Wildflower, if only because it couldn't possibly do any worse) and heading South. In Nashville, she reunited with singer-songwriter/musician/producer Neilson Hubbard, who helped her finish five of the ten originals (another was cowritten with Jonathan Byrd and there are covers of Ron Sexsmith's *Galbraith Street* and Chuck E Costa's *Battered Hatches*) and put together a session unit featuring Eamon McLoughlin (strings) and Kim Richey (vocals). Having been bowled over by Speace playing just with Radoslav Lorkovic on accordion at Amelia's last year, I find the production occasionally a little too busy, but Speace's songs are exceptional, especially *Ghosts*, and her delivery is little short of enchanting. Amy Speace puts the good in goodbye. **JC**

## GURF MORLIX BLAZE FOLEY'S 113TH WET DREAM

(Rootball ❀❀❀❀)

Before he was shot to death 22 years ago, Michael Fuller, aka Blaze Foley, had written 65 songs. Some of them, which remerged last year on CD releases of long lost and long forgotten tape recordings, he never performed or officially recorded during his heyday in Houston and Austin clubs, for good reason if you ask me, but even if there was some dross, Morlix had the unenviable task of choosing just 15 of them. Inevitably, those familiar with Foley's canon will wonder why personal favorites such as, in my case, *Faded Loves And Memories*, didn't make the cut, but then we don't have Morlix's history with Foley and his songs. Uniquely qualified to pay tribute to the legendary songwriter, with whom for better or worse—Morlix seems to have a penchant for working with difficult personalities—he played and hung out from 1976 until his death, we can only respect his choices, which include such Must Haves as *Clay Pigeons*, *If I Could Only Fly*, *Picture Cards*, *I Should Have Been Home With You* and *Cold Cold World*, along with some perhaps less well known numbers (a relative concept in the Foley context). I'm very dubious about 'gateway' covers which supposedly point people towards the original artists, but this, made as a companion to Kevin Triplett's documentary **Blaze Foley: Duct Tape Messiah**, which Morlix will be accompanying on tour as a proxy for Foley's silenced voice, could well be the exception, actually turning people who know of Morlix on to Foley. **JC**

## GRANT PEEPLES OKRA AND ECCLESIASTES

(Gatorbone ❀❀❀❀)

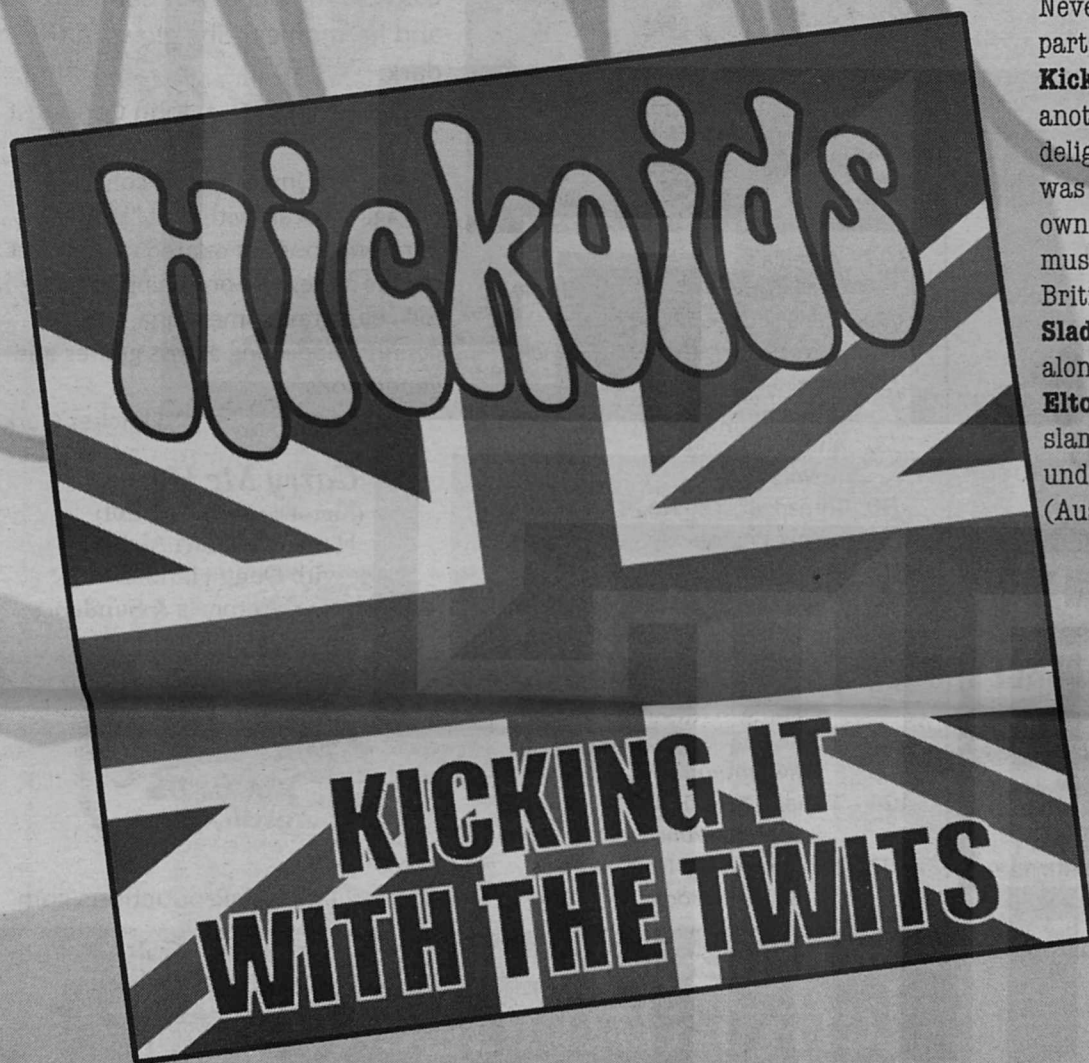
Not many people would try to sing, let alone rhyme, 'Ecclesiastes,' but it's an illustration of how far out there Peeples is compared to run of the mill songwriters. In his **A Time to Tear Down And A Time to Build Up; A Rereading Of Ecclesiastes**, Rabbi Michael V Fox remarks, "The boldest, most radical notion in the book is... the belief that the individual can and should proceed toward truth by means of his own powers of perception and reasoning; and that he can in this way discover truths previously unknown... He does not look to revelation or tradition for guidance." This is an excellent summary of Peeples' approach, and I imagine explains why Gurf Morlix, notoriously selective about his projects, chose to produce his fourth album. Living in the Florida Panhandle, Peeples' writes, without nostalgia, sentiment or empathy, about the Southeastern underbelly, "white bread and kerosene, catfish and flatbeds, sweat stains and retreads, okra and Ecclesiastes" (*My People Come From The Dirt*), "Well it's Flannery O'Connor, minus humor and redemption... It's kinda Kafkaesque, but with that crystal meth" (*Down Here In The County*), "High fructose corn syrup, reality TeeVee, Taylor Swift and Burger King, Jesus and cheap gasoline" (*High Fructose Corn Syrup*, now there's a song title you don't see every day). The woman with a cart full of kids and Wal-Mart crap bought with money she doesn't have (*Down Here In the County*) gets no pity from Peeples. Don't think I've ever described a songwriter as being ruthless, but it's the best word for Peeples' bleak observations of what Morlix calls 'the New American Landscape' as seen at grassroots level. **JC**

## HAYES CARLL • KMAG YOYO (AND OTHER AMERICAN STORIES)

(Lost Highway ❀❀❀❀)

Fun factoid: Carll's manager tells me that during the making of **Country Strong**, there were photos of him pinned up in Garrett Hedlund's dressing room as guidance for the makeup and wardrobe artists. Throwing you in the deep end, this opens with *Stomp And Holler*, which is as rocking and raucous as the title suggests, and personally I'd have picked *Chances Are* or *The Letter*, which firmly place Carll as a force to be reckoned with in the Texas singer-songwriter tradition, but then he's also a honky tonker and country-rocker (though any references you see elsewhere to 'Red Dirt' or 'Texas Music' are bogus). The core of the album is, of course, the title track, a military acronym for "Kiss My Ass Guys, You're On Your Own," about a teenage soldier in Afghanistan who ends up involuntarily testing drugs for a covert unit, set to the tune of Dylan's *Subterranean Homesick Blues*, but *Bottle In My Hand*, which, for no obvious reason, features guest vocals by Todd Snider and Corb Lund, more accurately captures the mood of an album in which 'stoned,' 'drunk,' 'barroom,' 'another round' and 'make a toast' are a recurring theme. However, the sequencing is perfect when it comes to the closing meditation, *Hide Me*, which not only resolves the references to hard living, "I can't do these things no more, not the way I done before," but suggests that Carll, who, at 34, is about half the age of the Great Generation of Texas singer-songwriters (Townes Van Zandt would have turned 67 this month), will breathe new life into a fading sub-genre. If The Woodlands, a master planned community outside Houston, seems an unlikely source for such an acerbic and iconoclastic songwriter, Van Zandt's oil baron family was so rich and powerful that it had a county named after it. Maybe there's a moral in this somewhere, but at least his fourth album should finally put an end to the Americana Music Association's fixation on Carll, who put out his first album in 2002, as 'New & Emerging.' **JC**

# GOD SAVE THE QUEENS



Never mind the corn, here's the **British** bollocks that are as much a part of the sounds made by The **Hickoids** as U.S. country music. On **Kicking It With The Twits**, the pioneering cowpunk band show another side that's just as important to their style as the C&W they delightfully twist and debauch. And one key factor in that approach was how U.K. acts took American born rock'n'roll and added their own elements of rebellion, glamour, sleaze, sexuality, perversity and musical potency. This eight-song mini-album takes songs by original British invaders **The Rolling Stones** and **The Who**, glam era stars like **Slade**, **Eno** and **Mott The Hoople** as well as cult heroes **The Move** along with punk originators **The Damned** and the inimitable **Dame Elton** and dress them up in Hickoids drag to create a simmering, slamming and, yeah, kicking slab of transatlantic rocking. The disc underscores how "The Hickoids sound as big and badass as ever" (Austin Chronicle)



## APPEARING LIVE:

FRIDAY 3/11 SAN ANTONIO - THE MIX w/SNOWBYRD, EL PATHOS

SATURDAY 3/12 AUSTIN - HOLE IN THE WALL w/ TEXAS TERRI BOMB!, THE HOT THINGS,  
EL PATHOS

THURSDAY 3/17 AUSTIN - THREADGILL'S WORLD HQ @ THE ROKY ERICKSON  
PSYCHEDELIC ICE CREAM SOCIAL

FRIDAY 3/18 AUSTIN - DOG & DUCK PUB w/ MEAT PUPPETS, THE SERVICE INDUSTRY,  
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SATURDAY 3/19 AUSTIN - TROPHY'S @ WHOOPSY! MAGAZINE PARTY

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2:50-3:30 Michael Fracasso  
3:40-4:20 Matt The Electrician  
4:30-5:10 Moonlight Towers  
5:20-6:00 Eric Hisaw  
6:10-6:50 Monahans  
7:00-7:40 AJ Roach  
7:50-8:30 Elliott, Rose & da Costa

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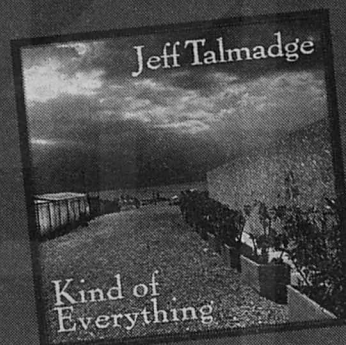
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**LI'L MO**  
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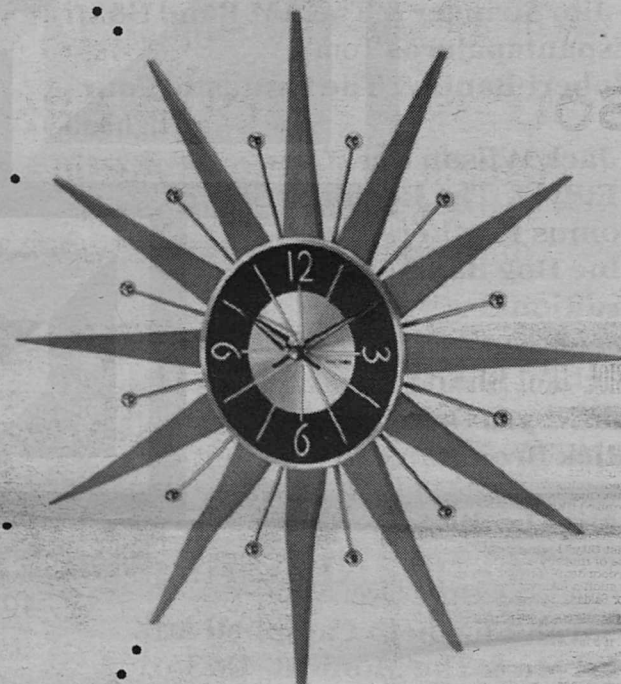
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 6pm Stone River Boys G&S/o  
   Baskery Threadgill's WHQ  
   Mary Battiatia San Antone  
   Suzette Lawrence & The Neon Angels  
     Giddy Ups  
   Bluebonnets Antone's RS  
   Los Mescaleros Opal Divine's PF  
   Selena Garcia Once Over  
   Adam Carroll Patsy's  
 6.20 Dannny Malone Once Over  
   Frank Meyer ArtZ  
 6.30 Jim Stringer & The AM Band G&S/i  
   Espantapajaros Tom's  
   Robert Banta & The Fantastic Four  
     Highball  
 6.40 Jack Wilson Once Over  
 7pm Ethyl & The Regulars G&S/o  
   Pomus Brothers Romeo's  
   Blue Dog Band Freddy's  
   Fruition Once Over  
   Freebo ArtZ  
   Michael Shane Borden Giddy Ups  
   Snowbyrd Opal Divine's PF  
 7.15 Rick Broussard's Two Hoots  
   & A Holler Highball  
 7.30 Miss Leslie & Her Juke Jointers  
     G&S/i  
   Dovekins Once Over  
 7.40 Sarah Elizabeth Campbell ArtZ  
 8pm Lil Mo & The Monicats G&S/o  
   George Ensle Giddy Ups  
   De Los Muertos Opal Divine's PF  
   Brennen Leigh WIH  
 8.15 Horse Opera Highball  
 8.20 Sally Spring ArtZ  
 8.30 Mike Stinson G&S/i  
 9pm Teri Joyce & The Tagalongs G&S/o  
   Dayna Kurtz San Antone  
   Texreys Giddy Ups  
   Linda McRae ArtZ  
   Los #3 Dinners Opal Divine's PF  
 9.15 Roger Wallace Highball  
 9.30 Heather Myles G&S/i  
 9.40 Albert & Gage ArtZ  
 10pm Mitch Jacobs Band Giddy Ups  
 10.15 Brennen Leigh Highball  
 10.30 Libbi Bosworth G&S/i  
 11pm Lost In Texas Band Giddy Ups  
 11.15 Jeff Hughes & Chaparral Highball  
 11.30 Hello Strangers G&S/i  
 midnight Flounders Without Eyes  
     Giddy Ups  
 12.30 Tokyo Rosenthal G&S/i

11.30 Nancy K Dillon Amelia's  
 noon SteadyBoy Acoustic In The Round  
     G&S/o  
   Dr Vodka & OJ Giddy Ups  
 12.30 Erin Harpe G&S/i  
   Teri Joyce & Roger Wallace Amelia's  
 1pm Tom Mason G&S/o  
   Jackie Broz Farmer Giddy Ups  
   Jason Weems Freddie's  
 1.30 Border Blasters G&S/i  
   Matt Harlan Amelia's  
 2pm Eve & The Exiles G&S/o  
   Lil Mo & The Monicats/Teri Joyce  
     & The Tagalongs Cheapo  
   Dewey Lyon & The South Austin  
     Parlor Pickers Giddy Ups  
   Jon Emery Antone's RS  
   Erik Moll Leeann's Barn  
 2.30 Tokyo Rosenthal G&S/1  
   Hank & Shaidri Alrich Amelia's  
 2.45 Marit Larsen Leeann's Barn  
 3pm Chase Hamblin G&S/o  
   Michael Fracasso Jo's  
   Little e & da' Catfish Giddy Ups  
   Flyin' A's Antone's RS  
 3.30 Roy Heinrich & The Pickups G&S/i  
   BettySoo Amelia's  
   Leeann Atherton Leeann's Barn  
 4pm Al Staehely & 10k Hrs G&S/o  
   Christy Hays Freddie's  
   Russ Garvey Giddy Ups  
   Tim Curry Antone's RS  
 4.15 Drakes Leeann's Barn  
   Andreas Parodi Antone's RS  
 4.30 Arty Hill & The Pearl Dusters G&S/i  
   Jon Byrd Amelia's  
 5pm Mitch Jacobs Band G&S/o  
   Erin Harpe Leeann's Barn  
   Maria Moss & Jon Hogan Giddy Ups  
   Bianca DeLeon Antone's RS  
 5.30 Teri Joyce & The Tagalongs G&S/i  
   Mitch Webb & Joe Reyes Amelia's  
 5.45 Ray Bonneville Leeann's Barn  
 6pm Phil Lee G&S/o  
   Will T Massey Giddy Ups  
 6.30 Ethyl & The Regulars G&S/i  
   porterDavis Leeann's Barn  
 7pm Freddie Steady 5 G&S/o  
   Jim Stringer's Country Jam WIH  
   Biscuit Grabbers Giddy Ups  
 7.30 Zoe Muth & The Lost High Rollers  
     G&S/i  
   Polksbjorn & Kleine Heine  
     Leeann's Barn

8pm Larry Lange & His Lonely Knights  
     G&S/o

Lost John Casner Giddy Ups  
 Linda McRae Flipnotics  
 8.30 Sisters Morales G&S/i  
   Soul Track Mind Leeann's Barn  
 9pm Rick Broussard's Two Hoots  
   & A Holler G&S/o  
   Redneck Boys Giddy Ups  
 9.30 Mitch Webb & The Swindles G&S/i  
 10pm Texas Mavericks Evangeline  
   Roadhouse Rockers Giddy Ups  
 10.30 Hobart Brothers  
   & Lil' Sis Hobart G&S/i  
 11.30 Mandy Mercier G&S/i

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   [freddiesplaceaustin.com](http://freddiesplaceaustin.com)  
 G&S Lounge 2420 S 1st  
   (parking lot & music room)  
 Giddy Ups 12010 Manchaca [giddyups.com](http://giddyups.com)  
 Gingerman 301 Lavaca  
 Guero's Taco Bar 1412 S Congress  
   [comboplatebooking.com/sxsf/sxsf-gueros](http://comboplatebooking.com/sxsf/sxsf-gueros)  
 Highball 1142 S Lamar  
 Jax Neighborhood Cafe 2828 Rio Grande  
 KOOP 91.7 FM [koop.org](http://koop.org)  
 Leeann's Barn 3600 S 2nd  
   [fullmoonbarndance.com](http://fullmoonbarndance.com)  
 NeWorldDeli 4101 Guadalupe  
 Once Over Coffee Bar 2009 S 1st  
   [onceovercoffeebar.com/showcases11.htm](http://onceovercoffeebar.com/showcases11.htm)  
 Opal Divine's Free House 700 W 6th  
   [opaldivines.com](http://opaldivines.com)  
 Opal Divine's Penn Field  
   3601 S Congress [opaldivines.com](http://opaldivines.com)  
 San Antone Cafe 1150 S Alamo,  
   San Antonio [casbeers.com](http://casbeers.com)  
 Threadgill's Old #1 6416 N Lamar  
   [threadgills.com](http://threadgills.com)  
 Threadgill's World HQ 301 Riverside  
   (beer garden & salon) [threadgills.com](http://threadgills.com)  
 Tom's Tabooley 2928 Guadalupe #102  
 Waterloo Ice House 35th & N Lamar  
 Yard Dog 1510 S Congress



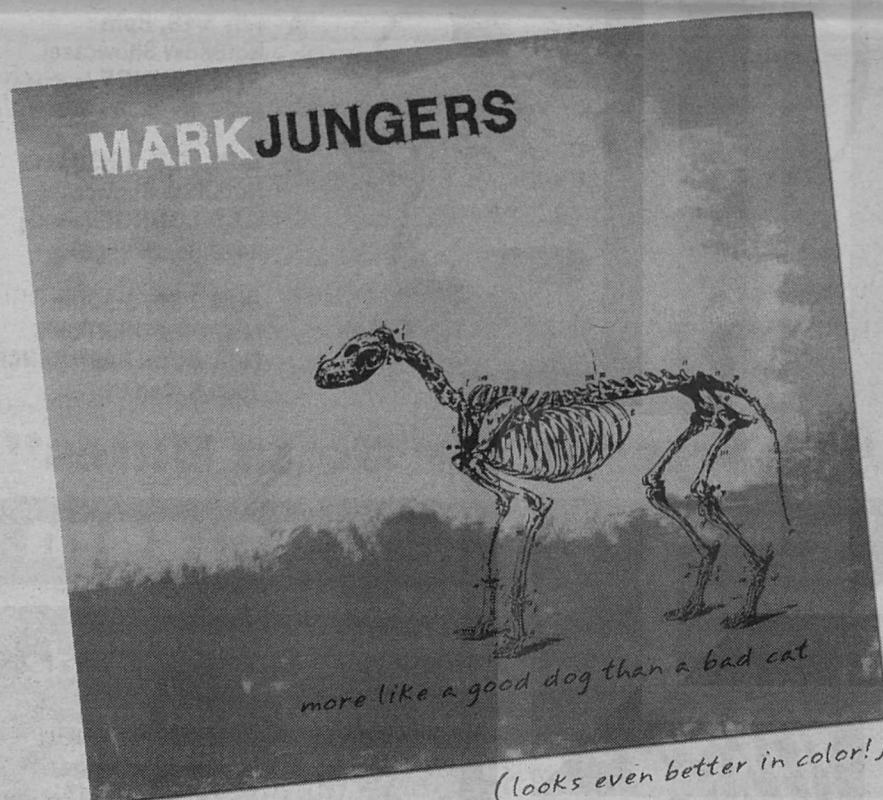
## MARCH MUSIC

Mondays, Austin Cajun Aces, 6.30pm  
 Tuesdays, Brennen Leigh, 6pm  
 Kevin Gallagher, 8pm  
 9th Evolution-Phil Auldridge, 7pm  
 The Peacemakers, 10pm  
 10th, Liz Morphis, 7pm  
 11th, Redd Volkaert, 10pm  
 12th, Roy Heinrich, 10pm  
 15th, Erin Harpe, 8.30pm  
 16th, Floyd Domino & Redd Volkaert,  
 7pm; The Peacemakers, 10pm

17th, Twilight Trio, 7pm  
 Chickasaw Mudd Puppies, 10pm  
 18th Bill Kirchem 10pm,  
 Yvette Landry, 11pm  
 19th, Texas Mavericks, 10pm  
 23rd, Amanda Percy, 7pm  
 24th, Danny Britt, 7pm  
 25th, Charlie Terrell & The Murdered  
 Johns, 10pm  
 26th, Omar & The Howlers, 10pm  
 30th, Cleve & Sweet Mary, 7pm  
 The Peacemakers, 10pm  
 31st, Matt Smith, 7pm

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**PoBoys. Gumbo.**

# Karen Collins & The Backroads Band

**Friday, April 15 • Patsy's Cowgirl Café • 7-9 PM**  
 5001 East Ben White Boulevard, Austin

**Saturday, April 16 • Giddy Up's • 8-12 PM**  
 12010 Manchaca Road, Austin

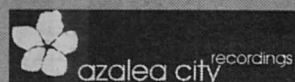
**Tuesday, April 19 • Waterloo Ice House • 8-10 PM**  
**HONKY TONK TUESDAY!** 1106 West 38th St., Austin



**"Tail Light Blues,"**  
*an album that doesn't*  
*strive for rootsy charm*  
*so much as radiate it.*

— THE WASHINGTON POST

[www.karencollins.net](http://www.karencollins.net)



[www.azaleacityrecordings.com](http://www.azaleacityrecordings.com)

## NANCY K. DILLON

**SXSW 3CM Showcases:**

Wed Mar 16 ~ 3:30pm  
 G&S Lounge

Fri Mar 18 ~ 4:30pm  
 Amelia's

Sun Mar 20 ~ 11:30am  
 Amelia's

*"Roses Guide To Time Travel"*

is well-written &  
 beautifully paced...  
 Americana UK ~ 7 Stars

#15 Roots Music Report  
 #20 Folk Radio Chart  
 #22 FAR Chart

2010 Top Albums ~ FolkRadio.org  
 2010 Top Songwriter ~ Third Coast Music  
 2009 Billboard Song Constat  
 Honorable Mention for 3 songs

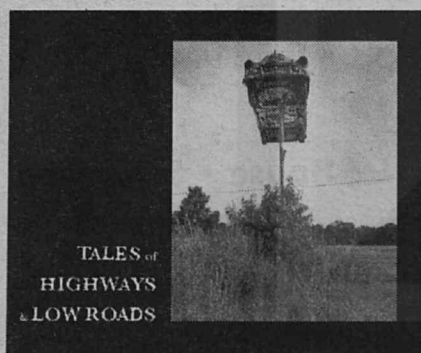


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BAAMO Records' Latest CD

**Wednesday  
March 16**

**NOON til 6:30 p.m.  
YARD DOG**

1510 South Congress, Austin

12:15 ..... *Special Guests* Hoots & Hellmouth  
12:45 ..... Ronny Elliott  
1:25 ..... Rebekah Pulley &  
The Reluctant Prophets  
2:05 ..... The Human Condition  
2:45 ..... Special Guest (TBA)  
3:15 ..... Poetry 'n Lotion  
3:55 ..... Have Gun, Will Travel  
4:35 ..... Sleepy Vikings  
5:15 ..... The Beauvilles  
5:55 ..... *Special Guest* Exene Cervenka



# ERIN HARPE & the DELTA SWINGERS



- ★ TUES. 3/15, 8pm  
EVANGELINE CAFE  
106 Brodie Lane
- ★ WED. 3/16, noon  
NotSXSW Showcase!  
G&S LOUNGE (outside)  
2420 South 1st St.
- ★ WED 3/16, 4pm  
MARIA's TACO XPRESS  
2529 S. Lamar Blvd.
- ★ THU 3/17, 12:30pm  
AMELIA'S RETRO VOGUE  
2213 South 1st St.
- ★ FRI 3/18, 8pm  
NotSXSW Showcase!  
G&S LOUNGE (outside)  
2420 South 1st St.
- ★ SUN 3/20, 12:30pm  
NotSXSW Showcase!  
G&S LOUNGE (inside)  
2420 South 1st St.
- ★ SUN 3/20, 3:30pm  
LEEANN ATHERTON'S  
FULL MOON BARN DANCE  
3600 S. 2nd St.

**"Charles River Delta Blues"**

**www.erinharpe.com**



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**BARKER HOUSE CONCERTS  
PRESENTS:  
Artz Ribhouse Singer/Songwriter  
Showcase 2011**

**Tuesday, March 15th:**

- 6:20 – Tom Prasada Rao & Cary Cooper, Dallas, TX  
7:00 – Michael McGarrah, Phoenix, AZ  
7:40 – M.J. Bishop, Nashville, TN  
8:20 – The Studebakers, Austin, TX  
9:00 – Granville Automatic, Nashville, TN  
9:40 – Little e & The Catfish, Austin, TX

**Wednesday, March 16th:**

- 6:20 – Susan Herndon, Tulsa, OK  
7:00 – Tori Sparks, Nashville, TN  
7:40 – Eric Hanke, Austin, TX  
8:20 – 3 Penny Acre, Fayetteville, AR  
9:00 – Bob Cheevers, Austin, TX  
9:40 – The Sisters Morales, San Antonio, TX

**Thursday, March 17th:**

(Hawaiian Shirt Contest Night)

- 6:20 – Melissa Greener, Nashville, TN  
7:00 – Lori Doswell, Los Angeles, CA  
7:40 – Amy Speace, Nashville, TN  
8:20 – Danny Britt & Marvin Dykhuis, Austin, TX  
9:00 – Hawaiian Shirt Contest Awards  
9:05 – Ange Boxall, Tasmania, AUS  
9:45 – Baskery, Oslo, SWE

**Friday, March 18th:**

(Red Hawaiian Shirt Night)

- 6:20 – Jenny Reynolds, Austin, TX  
7:00 – Lisa Morales, San Antonio, TX  
7:40 – Elizabeth Wills, Austin, TX  
8:20 – George Ensle, Austin, TX  
9:00 – Andy Friedman, New York, NY  
9:40 – The Flyin' A's, Austin, TX

**Saturday, March 19th:**

- 6:20 – Frank Meyer, Austin, TX  
7:00 – Freebo, Los Angeles, CA  
7:40 – Sarah E. Campbell, Austin, TX  
8:20 – Sally Spring, Winston-Salem, NC  
9:00 – Linda McRae, Kingston Springs, TN  
9:40 – Albert & Gage, Austin, TX

**www.BarkerHouseConcerts.com**



**2213 South 1st**

**WEDNESDAY 16th**

- 11.30 Grant Peeples  
12.30 Amilia K Spicer  
1.30 BettySoo  
2.30 Jim Patton & Sherry Brokus  
3.30 Arty Hill  
4.30 Tom Mason  
5.30 Phil Lee

**THURSDAY 17th**

- 11.30 Matt Harlan  
12.30 Erin Harpe  
1.30 Border Blasters  
2.30 Ronny Elliott  
3.30 Hank & Shaidri Alrich  
4.30 John Fullbright  
5.30 David Olney & Sergio Webb

**FRIDAY 18th**

- 11.30 Amanda Percy  
12.30 Brennen Leigh  
1.30 Amilia K Spicer  
2.30 Chrissy Flatt  
3.30 Les Sampou  
4.30 Nancy K Dillon  
5.30 Amy Speace

**SATURDAY 19th**

- 11.30 Kim Beggs  
12.30 Eric Hisaw  
1.30 Rod Picott  
2.30 Amanda Shires  
3.30 Rebekah Pulley  
4.30 Dayna Kurtz  
5.30 Ray Bonneville

**SUNDAY 20th**

- 11.30 Nancy K Dillon  
12.30 Teri Joyce & Roger Wallace  
1.30 Matt Hanson  
2.30 Hank & Shaidri Alrich  
3.30 BettySoo  
4.30 Jon Byrd  
5.30 Mitch Webb & Joe Reyes

**3<sup>rd</sup> COAST MUSIC**



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W/ MUSIC ROAD RECORDS, 3RD COAST SONGWRITERS SHOWCASE, COW ISLAND RECORDS & STEADYBOY RECORDS

PRESENT

**NOT SXSW 2011**

SHOWCASES

**WEDNESDAY 3/16 THRU SUNDAY 3/20**

**AMELIA'S AND G&S LOUNGE**

2213 SOUTH 1ST ST.

AND

2420 SOUTH 1ST ST.

**FULL SCHEDULE ONLINE AT: [BIT.LY/NOTSXSW2011](http://bit.ly/notsxsw2011)**

**LIVE ROOTS MUSIC:  
NO BADGE REQUIRED**

## WEDNESDAY 16th

### OUTSIDE

noon Erin Harpe (Jamaica Plain, MA)  
 1pm Jon Byrd (Nashville, TN)  
 2pm Amanda Shires (Lubbock, TX)  
 3pm Rod Picott (Nashville, TN)  
 4pm Terri Hendrix (San Marcos, TX)  
 5pm Jimmy LaFave (Austin, TX)  
 6pm Kevin Welch (Wimberly, TX)  
 7pm Stonehoney (Austin, TX)  
 8pm Sam Baker (Austin, TX)  
 9pm Slaid Cleaves (Austin, TX)

### INSIDE

12.30 Linda McRae (Kingston Springs, TN)  
 1.30 Melissa Greener (Nashville, TN)  
 2.30 Troy Campbell (Austin, TX)  
 3.30 Nancy K Dillon (Seattle, WA)  
 4.30 Michael Fracasso (Austin, TX)  
 5.30 Dayna Kurtz (Brooklyn, NY)  
 6.30-9pm 3CM/G&S/Amelia's/KOOP/Music Road  
 Records/Third Coast Songwriters/Cow Island  
 Records/SteadyBoy Records Meet & Greet Super  
 Open Mike: Arty Hill, Freddie Krc, Jim Patton &  
 Sherry Brokus, Mary Battiatia, Grant Peeples,  
 The Border Blasters, Hank & Shaidri Alrich, Lisa  
 Morales, Rebekah Pulley, Sally Spring, Will T  
 Massey, Bianca DeLeon, Ray Bonneville & more  
 9pm Kevin Triplett: The Making of Blaze Foley:  
 Duet Tape Messiah (Austin, TX)  
 9.30 David Olney & Sergio Webb (Nashville, TN)  
 10.30 Tommy Womack (Nashville, TN)  
 11.30 Massy Ferguson (Seattle, WA)  
 12.30 Eric Hisaw (Austin, TX)

## THURSDAY 17th

### OUTSIDE

11.30 Chip Taylor's 'Rock & Roll Joe' featuring  
 John Platania & Kendel Carson (New York, NY)  
 1pm Barbara K (Austin, TX)  
 2pm Will T Massey (Austin, TX)  
 3pm Lisa Morales (San Antonio, TX)  
 4pm Les Sampou (Boston, MA)  
 5pm Ray Bonneville (Austin, TX)  
 6pm Sally Spring (Kernersville, NC)  
 7pm Gurf Morlix (Austin, TX)  
 8pm Grant Peeples (Crawfordville, FL)  
 9pm David Olney & Sergio Webb (Nashville, TN)

### INSIDE

12.30 Amy Speace (Nashville, TN)  
 1.30 Grant Peeples (Crawfordville, FL)  
 2pm David Halley (Austin, TX)  
 2.30 Matt Harlan (Houston, TX)  
 3pm Mary Battiatia (Arlington, VA)  
 3.30 BettySoo (Austin, TX)  
 4pm Jim Patton & Sherry Brokus (Austin, TX)

4.30 Ron Flynt (Austin, TX)  
 5pm Walt Wilkins (Austin, TX)  
 5.30 Will T Massey (Austin, TX)  
 6pm John Fulbright (Oklahoma City, OK)  
 6.30 John Lilly (Charleston, WV)  
 7pm Brian Kalinec (Houston, TX)  
 7.30 Jeff Talmadge (Atlanta, GA)  
 8pm Melissa Greener (Nashville, TN)  
 8.30 Craig Marshall (Austin, TX)  
 9pm Michael Fracasso (Austin, TX)  
 10pm BettySoo (Austin, TX)  
 11pm Massy Ferguson (Seattle, WA)  
 midnight Ruby Dee & The Snakehandlers  
 (Austin, TX)

## FRIDAY 18th

### Nutcracker March

### All Women, All Day

### OUTSIDE

noon Zoe Muth & The Lost High Rollers  
 (Seattle, WA)  
 1pm Eilen Jewell (Boston, MA)  
 2pm Mary Battiatia (Arlington, VA)  
 3pm Li'l Mo & The Monicats (New York, NY)  
 4pm Teri Joyce & The Tagalongs (Austin, TX)  
 5pm New Mystery Girl (Austin, TX)  
 6pm Dayna Kurtz (Brooklyn, NY)  
 7pm Rebekah Pulley & The Reluctant Prophets  
 (St Petersburg, FL)  
 8pm Erin Harpe & The Delta Swingers  
 (Jamaica Plain, MA)  
 9pm Yvette Landry (Breaux Bridge, LA)

### INSIDE

12.30 Leeann Atherton (Austin, TX)  
 1.30 Bianca DeLeon (Austin, TX)  
 2.30 Janine Wilson (Washington, DC)  
 3.30 Kim Beggs  
 (Whitehorse, Yukon Territory, Canada)  
 4.30 Linda McRae (Kingston Springs, TN)  
 5.30 Miss Tess & Bon Ton Parade (Brooklyn, NY)  
 6.30 BettySoo (Austin, TX)  
 7.30 Sally Spring (Kernersville, NC)  
 8.30 Baskery (Stockholm, Sweden)  
 9.30 Amanda Pearcey (Austin, TX)  
 10.30 Susan Cowsill (New Orleans, LA)  
 11.30 Barbara K (Austin, TX)  
 12.30 Jack Grace (New York, NY)

## SATURDAY 19th

### OUTSIDE

noon Ronny Elliott (Tampa, FL)  
 1pm Yvette Landry & Special Guest  
 (Breaux Bridge, LA)  
 2pm John Lilly & Special Guest (Charleston, WV)

3pm Hank & Shaidri Alrich  
 (Greenville, CA/Austin, TX)  
 4pm The Fabulous Ginn Sisters (Schulenburg, TX)  
 5pm Dave Insley & The Careless Smokers  
 (Austin, TX)  
 6pm Stone River Boys (Austin, TX)  
 7pm Ethyl & The Regulars (Denver, CO)  
 8pm Lil Mo & The Monicats (New York, NY)  
 9pm Teri Joyce & The Tagalongs (Austin, TX)

### INSIDE

12.30 BettySoo (Austin, TX)  
 1.30 Nathan Moore (Swoope, VA)  
 2.30 Freedy Johnston (New York, NY)  
 3.30 Baskery (Stockholm, Sweden)  
 4.30 Freebo (Los Angeles, CA)  
 5.30 Leeann Atherton Band (Austin, TX)  
 6.30 Jim Stringer & The AM Band (Austin, TX)  
 7.30 Miss Leslie & Her Juke Jointers (Houston, TX)  
 8.30 Mike Stinson (Houston, TX)  
 9.30 Heather Myles (Riverside, CA)  
 10.30 Libbi Bosworth (Austin, TX)  
 11.30 Hello Strangers (Mercersburg, PA)  
 12.30 Tokyo Rosenthal (Chapel Hill, NC)

## SUNDAY 20th

### OUTSIDE

noon SteadyBoy Acoustic 'In The Round'  
 1pm Tom Mason (Nashville, TN)  
 2pm Eve & The Exiles (Austin, TX)  
 3pm Chase Hamblin (Houston, TX)  
 4pm Al Staehely & 10k Hrs (Houston, TX)  
 5pm Mitch Jacobs Band (Houston, TX)  
 6pm Phil Lee (Nashville, TN)  
 7pm Freddie Steady 5 (Austin, TX)  
 8pm Larry Lange & His Lonely Knights  
 (Austin, TX)  
 9pm Rick Broussard's Two Hoots & A Holler  
 (San Antonio, TX)

### INSIDE

12.30 Erin Harpe (Jamaica Plain, MA)  
 1.30 Border Blasters (Fort Davis, TX)  
 2.30 Tokyo Rosenthal (Chapel Hill, NC)  
 3.30 Roy Heinrich & the Pickups (Austin, TX)  
 4.30 Arty Hill & The Pearl Dusters  
 (Baltimore, MD)  
 5.30 Teri Joyce & The Tagalongs (Austin, TX)  
 6.30 Ethyl & The Regulars (Denver, CO)  
 7.30 Zoe Muth & The Lost High Rollers  
 (Seattle, WA)  
 8.30 Sisters Morales (San Antonio, TX)  
 9.30 Mitch Webb & The Swindles  
 (San Antonio, TX)  
 10.30 Hobart Brothers featuring Lil' Sis Hobart  
 (Freedy Johnston, New York, NY/Jon Dee Graham,  
 Austin, TX/Susan Cowsill, New Orleans, LA)  
 11.30 Mandy Mercier (Austin, TX)



# THE G&S LOUNGE

2420 S 1st

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THIRD COAST SONGWRITERS SHOWCASE

COW ISLAND RECORDS

STEADYBOY RECORDS

& KOOP Community Radio

Wednesday March 16th-Sunday March 20th



**COW ISLAND  
MUSIC'S  
SPRING ROUNDO UP  
AT THE G & S**

FEATURING THE STARS OF COW ISLAND MUSIC AND FRIENDS

(AUSTIN, TX) THE STONE RIVER BOYS ★ (AUSTIN, TX) Jim Stringer & The AM Band

(DENVER, CO) Ethyl & The Regulars ★ (HOUSTON, TX) MISS LESLIE

(NYC) LI'L MO & THE MONICATS ★ (HOUSTON, TX) Mike Stinson

★ (AUSTIN, TX) Teri Joyce & The Tagalongs ★ (RIVERSIDE, CA) HEATHER MYLES ★

★ (SEGUIN, TX) LIBBI BOSWORTH ★ (MERCERBURG, PA) The Hello Strangers ★

**MARCH 19 ★ SAT. ★ 6PM-1AM ★ G&S LOUNGE**



**2420 S 1ST STREET SOUTH AUSTIN TX**

SPONSORED BY 3RD COAST MUSIC AND KOOP RADIO

FOR EVENT SCHEDULE GO TO [www.cowislandmusic.com](http://www.cowislandmusic.com) COW ISLAND MUSIC P.O. BOX 1, NORTHAMPTON, MASS 01061

DESIGN  
MRS.  
SLUDGE

# FOLK ALLIANCE AT SXSW 2011

## **FOLK ALLIANCE INTERNATIONAL SXSW25 PARTY**

**Saturday, March 19, 2011 • Threadgill's World Headquarters**

*No Badges or Wristbands Required • Donations Appreciated*

**12:00PM – In The Round**

**Matt the Electrician (Austin, TX), Amilia K. Spicer (LA, CA), David Berkeley (SF, CA)**

**12:45PM – In The Round**

**Valerie June (Memphis, TN), Ray Bonneville (Austin, TX), John Fullbright (Oklahoma City, OK)**

**1:30PM - Stonehoney (Austin, TX)**

**2:15PM - Garrett Lebeau w/Jamie Oldaker & Mark Epstein (Austin, TX)**

**3:00PM - Elliott, Rose & da Costa (LA, CA, Austin, TX/NYC)**

**4:00PM - Hoots & Hellmouth (Philadelphia, PA)**

**5:00PM - March Fourth Marching Band (Portland, OR)**

**6:00PM - Baskery (Stockholm, Sweden)**

### **MMM March for Peace**

The Million Musicians March for Peace will take place this day in downtown Austin. The rally for peace began on the south steps of the Texas Capitol and then the procession makes it's way down Congress Avenue with local and out-of-town musicians ending at Threadgill's World Headquarters between 3:50-4:00pm. They will march right through the load-in gate while still playing "Down By The Riverside" filling into whatever space is available, finishing out the song with everyone playing along...

### **Pre-Registration for Pick for the Record**

Also, this show will host the pre-registration for the Voices of a Grateful Nation & Soldiers' Angels - Pickin' for the Record that will be held on June 26th on the steps of the State Capitol of Texas. Help bring the Guinness World Record back to Texas while helping to provide support for our Veterans with PTSD and TBI. Pick up your T-Shirt and Dog Tags Early! For more information and to register on-line: [www.voicesofagratefulnation.org](http://www.voicesofagratefulnation.org).

**Folk Alliance International**

[www.folk.org](http://www.folk.org)

Next International Folk Alliance Conference – February 22-26, 2012 – Memphis, Tennessee

## NO STINKING BADGES/2

Peacemakers Evangeline  
Smokehouse Gamblers Gingerman  
10.30 Tommy Womack G&S/i  
11pm Christy Hays & Her Sunday Best  
Giddy Ups

Cody Gingerman  
11.30 Massy Ferguson G&S/i  
midnight 2-Bit Palomino Giddy Ups  
12.30 Eric Hisaw G&S/i

### THURSDAY 17TH

9am Arty Hill KOOP  
10pm Ruby Dee & The Snakehandlers  
KOOP  
11.30 Chip Taylor's 'Rock & Roll Joe'  
w/John Platania & Kendel Carson  
G&S/o

Matt Harlan Amelia's  
noon Capitol City Highlanders Dog & Duck  
12.30 Erin Harpe Amelia's  
Amy Speace G&S/i  
12.45 Jeana & The Band Of Brothers  
Dog & Duck

1pm Barbara K G&S/o  
L&B Duo Freddy's  
1.15 Black Irish Dog & Duck  
1.30 Border Blasters Amelia's  
Grant Peeples G&S/i  
2pm Will T Massey G&S/o  
David Halley G&S/i  
2.15 Sean Orr & Black Dagger Dog & Duck  
2.30 Ronny Elliott Amelia's  
Matt Harlan G&S/i  
3pm Lisa Morales G&S/o  
Mary Battiatia G&S/i  
3.15 Ed Miller & Rich Brotherton  
Dog & Duck

3.30 Hank & Shaidri Alrich Amelia's  
BettySoo G&S/i  
4pm Les Sampou G&S/o  
Jim Patton & Sherry Brokus G&S/i  
John Lilly Giddy Ups  
Woot Talley Freddie's  
4.30 John Fullbright Amelia's  
Ron Flynt G&S/i  
Capitol City Highlanders Dog & Duck  
5pm Ray Bonneville G&S/o  
Walt Wilkins G&S/i  
Mark Henricks Giddy Ups  
Pete & The Pirates Dog & Duck  
5.30 David Olney & Sergio Webb  
Amelia's

Will T Massey G&S/i  
6pm Sally Spring G&S/o  
John Fulbright G&S/i  
Jim Ray Wyly Giddy Ups  
Pinata Protest Dog & Duck

6.20 Melissa Greener ArtZ  
6.30 John Lilly G&S/i  
7pm Gurf Morlix G&S/o  
Brian Kalinec G&S/i  
Twilight Trio Evangeline  
Ted Roddy & The Hit Kickers  
Giddy Ups

Rosie & The Ramblers Freddie's  
Lori Doswell ArtZ  
Bremen Riot Dog & Duck  
7.30 Jeff Talmadge G&S/i  
7.40 Amy Speace ArtZ  
8pm Grant Peeples G&S/o  
Melissa Greener G&S/i  
Jim Stringer & The AM Band  
Giddy Ups

Minus 5 Dog & Duck  
8.20 Danny Britt & Marvin Dykhuis  
ArtZ  
8.30 Craig Marshall G&S/i  
9pm David Olney & Sergio Webb G&S/o  
Michael Fracasso G&S/i  
Lil Mo & The Monicats Giddy Ups  
Angie Boxall ArtZ  
9.15 Ian McLagan & The Bump Band  
Dog & Duck

9.40 Baskery ArtZ  
10pm BettySoo G&S/i  
Arty Hill & The Pearl Dusters  
Giddy Ups  
Chickasaw Mudd Puppies Evangeline  
11pm Massy Ferguson G&S/i  
Teri Joyce & The Tagalongs  
Giddy Ups  
midnight Ruby Dee & The Snakehandlers  
G&S/i

Roger Wallace Giddy Ups

### FRIDAY 18TH

9.30 Dave Gonzalez & Mike Barfield  
KOOP  
10pm Teri Joyce & L'il Mo KOOP  
10.30 John Lilly KOOP  
11.30 Amanda Percy Amelia's  
noon Zoe Muth & The Lost High Rollers  
G&S/o

Kim Monroe Opal Divine's PF  
Sally Spring Giddy Ups  
Eric Hisaw Opal Divine's FH  
Fledglings Dog & Duck  
12.15 Daylight Titans Dog & Duck  
12.30 Leeann Atherton G&S/i  
Brennen Leigh Amelia's  
12.40 Janine Wilson Opal Divine's PF  
1pm Eilen Jewell G&S/o  
Kim Beggs Giddy Ups  
Rice Moorehead Band Opal Divine's FH

Ephniko Freddie's  
Emily Long Dog & Duck  
1.20 Robin Wiley Opal Divine's PF  
1.30 Amilia K Spicer Amelia's  
Bianca DeLeon G&S/i  
1.40 Sally Crewe & The Sudden Moves  
Dog & Duck

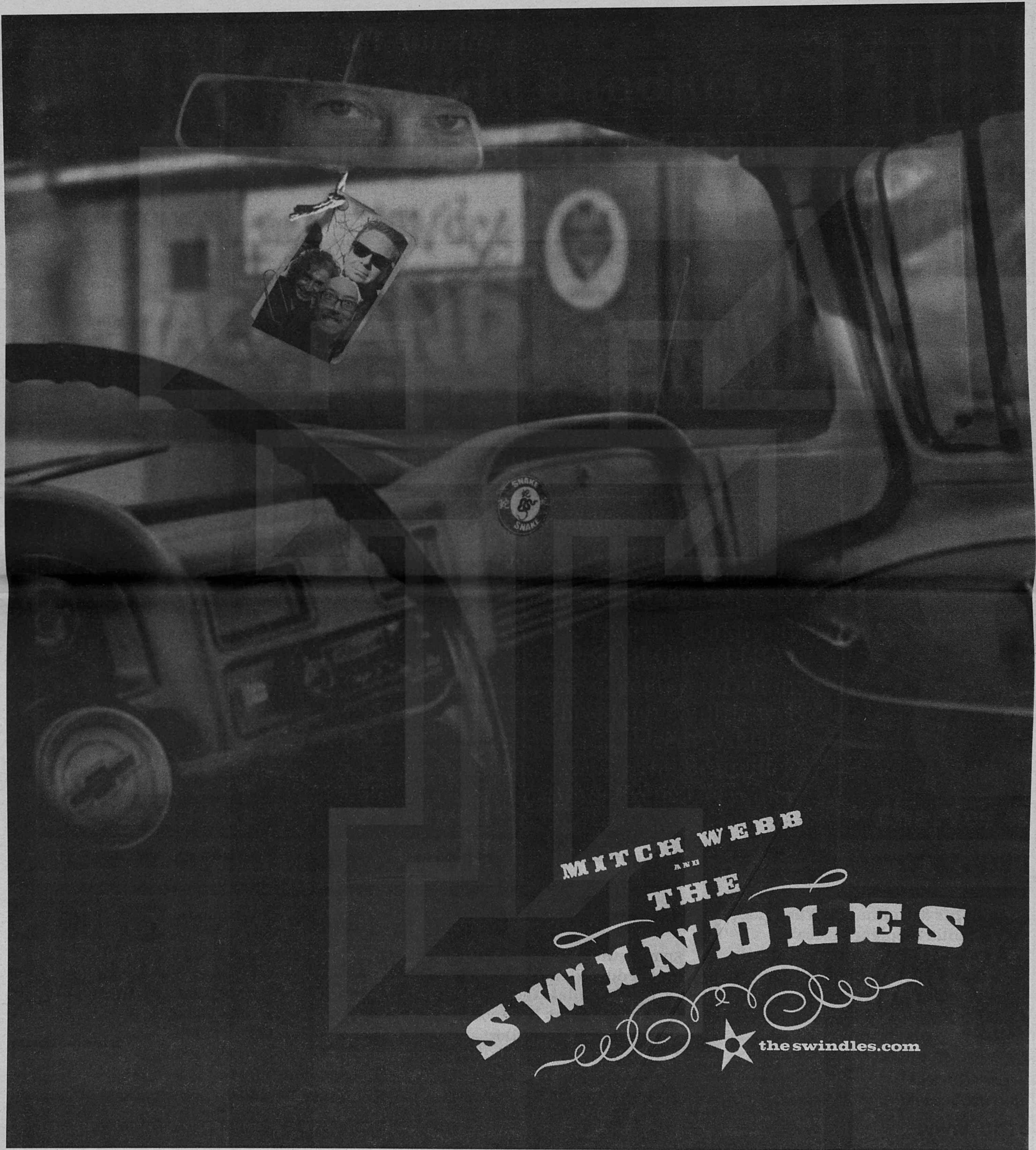
2pm Mary Battiatia G&S/o  
Cory Branan Once Over  
Bonny Holmes Opal Divine's PF  
Cass Brostad Giddy Ups  
Horse Opera Opal Divine's FH  
Danny Britt NeWorlDeli  
2.15 Ethan Azarian Dog & Duck  
2.20 Dayna Kurtz Once Over  
2.30 Chrissy Flatt Amelia's  
Janine Wilson G&S/i  
Mark Viator & Susan Maxey  
NeWorlDeli

2.40 Steve Plotz Once Over  
2.45 Linda McRae Opal Divine's PF  
3pm Li'l Mo & The Monicats G&S/o  
Melissa Greener Giddy Ups  
Both Feet Opal Divine's FH  
Shaw Brothers Once Over  
Fabulous Ginn Sisters NeWorlDeli  
Doug Gillard Dog & Duck  
3.20 Matt The Electrician Once Over  
3.30 Les Sampou Amelia's  
Kim Beggs G&S/i  
Mandy Marie Luke & Brigitte London  
Opal Divine's PF  
Jim Patton & Sherry Brokus  
NeWorlDeli

3.40 Carrie Elkin, Danny Schmidt  
& Sam Baker Once Over  
4pm Teri Joyce & The Tagalongs G&S/o  
Bianca DeLeon Giddy Ups  
Chris Gates & Gatesville  
Opal Divine's FH

Chris Tondre Freddie's  
Flyin' A's NeWorlDeli  
Hickoids Dog & Duck  
4.20 Robert Steel Once Over  
4.30 Nancy K Dillon Amelia's  
Linda McRae G&S/i  
BettySoo NeWorlDeli  
4.40 Storyhill Once Over  
4.45 Mastersons & Temple Ray  
Opal Divine's PF

Moonlight Towers Dog & Duck  
5pm New Mystery Girl G&S/o  
Janine Wilson Giddy Ups  
Datri Bean Once Over  
Rex Foster NeWorlDeli  
Black Whales Opal Divine's FH  
5.20 Vanessa Lively Once Over  
5.30 Amy Speace Amelia's



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# BREAK OUT THE HIGHLIGHTERS, IT'S THE 2011 UNOFFICAL & INCOMPLETE GUIDE TO NotSXSW

Also at

[www.tcmnradio.com/far/](http://www.tcmnradio.com/far/NotSxSW2011.htm)

NotSxSW2011.htm

**TUESDAY 15TH**

9am **Joanna Ramirez** KOOP  
10pm **Eric Hisaw** KOOP  
6pm **Nicole LeAnn Threadgills** WHQ  
**Brennen Leigh** Evangeline  
6.15 **Tracie Lynn Threadgills** WHQ  
6.20 **Tom Prasada Rao & Cary Cooper** ArtZ  
6.30 **Christy & Jimmy Joe** Threadgills WHQ  
6.45 **Rick Busby** Threadgills WHQ  
7pm **Michael McGarrah** ArtZ  
7.10 **Teresa Neal** Threadgills WHQ  
7.15 **Kevin Gallagher** Evangeline  
7.30 **Al Staehely** Threadgills WHQ  
7.40 **MJ Bishop** ArtZ  
8pm **Sonny Throckmorton** Threadgills WHQ  
**Lil Mo & The Monicats** WIH  
8.20 **Studebakers** ArtZ  
8.30 **Erin Harpe** Evangeline  
**Will Sexton** Threadgills WHQ  
8.50 **Lee Duffy, Marvin Dykhuis,** Joe Manuel Threadgills WHQ  
9pm **Teri Joyce & The Tagalongs** WIH  
**Granville Automatic** ArtZ  
9.15 **David Halley** Threadgills WHQ  
9.40 **Little e & Da' Catfish** ArtZ

**WEDNESDAY 16TH**

11am **Bill Kirchen** KOOP  
**Andy Friedman** Dogwood  
11.30 **Grant Peeples** Amelia's  
**Jeff Talmadge** Opal Divine's FH  
**30 Wagons** Dogwood  
noon **Erin Harpe** G&S/o  
**Tommy Womack** WIH  
**Ray Bonneville** Opal Divine's FH  
**Leslie Stevens** Dogwood  
12.15 **Hoots & Hellmouth** Yard Dog  
12.30 **Amilia k Spicer** Amelia's  
**Linda McRae** G&S/i  
**Brandon Jenkins** Opal Divine's FH  
**Willie Nile** Dogwood  
12.45 **Ronny Elliott** Yard Dog  
1pm **Jon Byrd** G&S/o  
**Eve & The Exiles** Gingerman  
**Darryl Lee Rush** Opal Divine's FH  
**Kevin Welch** Dogwood  
**Duquaines** Freddie's  
1.30 **BettySoo** Amelia's

**Melissa Greener** G&S/i  
**Jiminy Crisquet** Guero's  
**Small Ponds** Dogwood  
1.45 **Rebekah Pulley & The Reluctant Prophets** Yard Dog  
**Ramsey Midwood** Opal Divine's FH  
2pm **Amanda Shires** G&S/o  
**Elizabeth McQueen** Guero's  
**Thunderchiefs** Gingerman  
**Hobart Brothers & Lil Sis** Hobart Dogwood  
2.05 **Human Condition** Yard Dog  
2.30 **Troy Campbell** G&S/i  
**Jim Patton & Sherry Brokus** Amelia's  
**Randy Weeks** Opal Divine's FH  
**Steve Poltz** Dogwood  
2.50 **Michael Fracasso** Guero's  
3pm **Rod Picott** G&S/o  
**Al Staehely & 10k Hrs** Gingerman  
**Jon Dee Graham** Dogwood  
**David Olney & Sergio Webb** WIH  
3.15 **Poetry 'n Lotion** Yard Dog  
**Oh No Oh My** Opal Divine's FH  
3.30 **Arty Hill** Amelia's  
**Nancy K Dillon** G&S/i  
**Maxim Ludwig & The Santa Fe 7** Dogwood  
3.40 **Matt The Electrician** Guero's  
3.55 **Have Gun, Will Travel** Yard Dog  
4pm **Terri Hendrix** G&S/o  
**Ugly Beats** Gingerman  
**Danny Fast Fingers** Giddy Ups  
**Delta Saints** Opal Divine's FH  
**Anna Mae Mitchell** Freddie's  
**Syd Straw** Dogwood  
**Small Ponds** WIH  
4.30 **Michael Fracasso** G&S/i  
**Tom Mason** Amelia's  
**Moonlight Towers** Guero's  
**Ian Moore** Dogwood  
4.35 **Sleepy Vikings** Yard Dog  
4.45 **Somebody's Darling** Opal Divine's FH  
5pm **Jimmy LaFave** G&S/o  
**Freddie Steady 5** Gingerman  
**Love Vandals** Giddy Ups  
**Slaid Cleaves** Dogwood  
5.15 **Beauvilles** Yard Dog  
5.20 **Eric Hisaw** Guero's  
5.30 **Dayna Kurtz** G&S/i  
**Phil Lee** Amelia's  
**Walt Wilkins** Opal Divine's FH  
**Shurman** Dogwood

5.55 **Exene Cervenka** Yard Dog  
6pm **Kevin Welch** G&S/o  
**Jessica Shepherd** Giddy Ups  
**Hot Club Of Cowtown** Dogwood  
**Tim Easton** WIH  
6.10 **Monahans** Guero's  
6.15 **Toy Hearts** Gingerman  
6.20 **Susan Herndon** ArtZ  
6.30-9pm **3CM/G&S/Amelia's/KOOP/Music Road Records/Third Coast Songwriters Showcase/Cow Island Records/SteadyBoy Records Meet & Greet Super Open Mike: Arty Hill, Freddie Krc, Mary Battiata, Grant Peeples, Hank & Shaidri Alrich, Lisa Morales, Rebekah Pulley, Sally Spring, Will T Massey, Bianca DeLeon, Ray Bonneville & more** G&S/i  
**Mike & The Moonpies** Opal Divine's FH  
**Silos** Dogwood  
7pm **Stonehoney**/G&S/o  
**Miss Leslie & Her Juke Jointers** Giddy Ups  
**Barbara K Threadgill's Old #1**  
**Floyd Domino & Redd Volkaert** Evangeline  
**Tori Sparks** ArtZ  
**Carlton Pride & Mighty Zion** Freddie's  
**Boxcar Preachers** Gingerman  
**A.J Roach** Guero's  
**Carper Family** WIH  
**Emory Quinn** Dogwood  
7.30 **Michael Des Barres** Dogwood  
7.40 **Eric Hanke** ArtZ  
7.50 **Elliott, Rose & da Costa** Guero's  
8pm **Sam Baker** G&S/o  
**Mike Stinson** Giddy Ups  
**Combo Mahalo** Gingerman  
**Will T Massey** Threadgill's Old #1  
**Randy Weeks** WIH  
8.15 **Chip Robinson** Dogwood  
8.20 **3 Penny Acre** ArtZ  
9pm **Slaid Cleaves** G&S/o  
**Kevin Triplett: The Making of Blaze Foley: Duct Tape Messiah** G&S/i  
**Fond Kiser** Giddy Ups  
**Bob Cheevers** ArtZ  
**Latebirds** Gingerman  
**Thunderosa** Dogwood  
9.30 **David Olney & Sergio Webb** G&S/i  
9.40 **Sisters Morales** ArtZ  
10pm **AJ Downing & Buick 6** Giddy Ups

# STEADYBOY RECORDS • THE COOLEST LABEL IN TEXAS

GARAGE • BLUES/R&B • PSYCH • POP • FOLK • COUNTRY • ROCK & ROLL

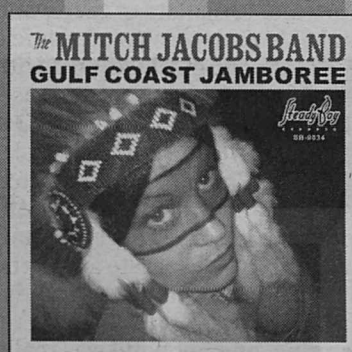
★ ANNOUNCING FOUR GREAT NEW RELEASES ★



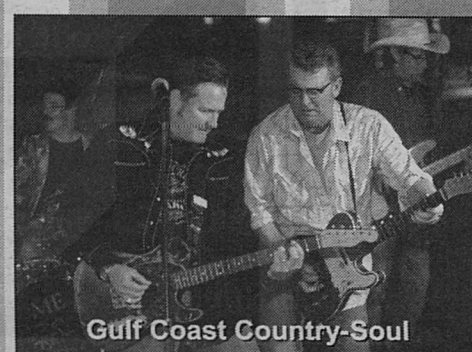
Infamous UK R&B Stalwarts



THE DOWNLINERS SECT • "Dangerous Ground"  
LP & CD • SB-0032 • Release Date: 18 Jan. 2011



THE MITCH JACOBS BAND • "Gulf Coast Jamboree"  
CD EP • SB-0034 • Release Date: 15 Feb. 2011

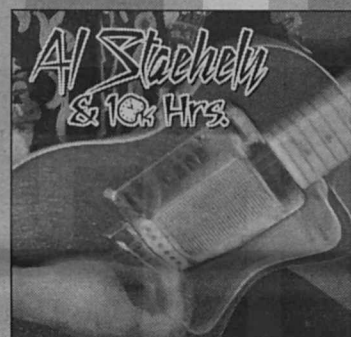


Gulf Coast Country-Soul

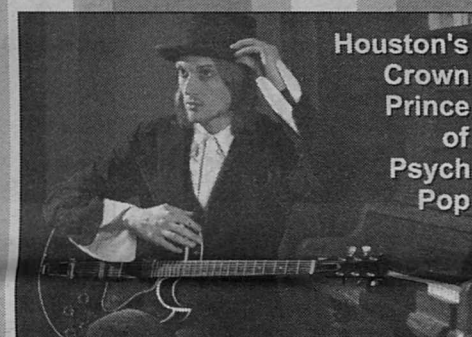


Ex-Spirit  
& Author  
of Keith  
Moon's  
"Crazy  
Like  
A Fox"

AL STAEHELY & 10K Hrs. • CD  
SB-0033 • Release Date: 15 Feb. 2011

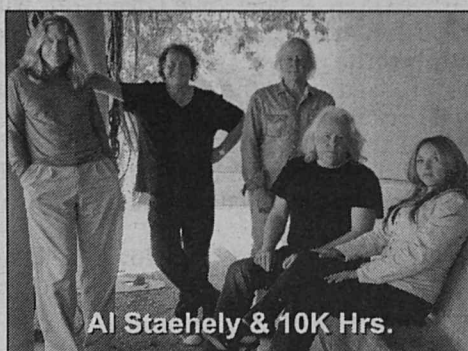


CHASE HAMBLIN • "A Fine Time" • CD EP  
SB-0035 • Release Date: 15 Feb. 2011



Houston's  
Crown  
Prince  
of  
Psych  
Pop

## WHERE TO SEE & HEAR STEADYBOY ACTS DURING SXSW 2011 IN AUSTIN, TEXAS



Al Staehely & 10K Hrs.

★ Wednesday • March 16th, 2011 ★  
GINGER MAN • 301 Lavaca Street

3PM - Al Staehely & 10K Hrs.  
5PM - The Freddie Steady 5

★ Friday • March 18th, 2011 ★  
JAX NEIGHBORHOOD CAFE

2828 Rio Grande  
8PM - The Freddie Steady 5  
10PM - Al Staehely & 10K Hrs.



The Freddie Steady 5

★ Saturday • March 19th, 2011 ★  
ANTONE'S RECORD STORE &  
TOM'S TABOOLEY • 2928 Guadalupe

1:30PM - Al Staehely & 10K Hrs.

2:00PM - Chase Hamblin

2:30PM - Phil Lee

3:30PM - Mitch Jacobs Band

4:30PM - Rick Broussard's

Two Hoots & A Holler

★ 5:30PM - The Freddie Steady 5

★ *Steady Boy* ★  
R E C O R D S

Distributed By Burnside

www.steadyboyrecords.com

★ Sunday • March 20th, 2011 ★  
G&S LOUNGE • 2420 S. 1st Street

12PM - SteadyBoy Artists "In The Round"

3PM - Chase Hamblin

4PM - Al Staehely & 10K Hrs.

5PM - Mitch Jacobs Band • 6PM - Phil Lee

7PM - The Freddie Steady 5

8PM - Larry Lange & His Lonely Knights

9PM - Rick Broussard's

Two Hoots & A Holler ★

# LIFE ON THE ROAD: THE BEST & THE WORST

**D**riving round Nashville with Wes McGee one time, the heavens opened, rain so torrential it didn't just run pedestrians off the street, all the drivers pulled over to wait it out, including us. We were parked at the top of Demonbreun, and the only sign of life was a guy in Western gear standing under a pillbox thingy outside one of the tourist traps, playing a guitar and singing to a completely deserted street. We studied this pitiful sight and one of us said to the other (I thought it was Wes, but he remembers it being me), "So, what was the worst gig you ever played?"

Every March, I try to think up something that will involve the artists performing at **3CM Presents**, or at any rate the more cooperative and articulate of them, and that question came to mind. However, so as not to make this a depressing chronicle of humiliation, bad memories, empty rooms, no pay, hot checks, etc, I paired it with the rather more upbeat 'What was the best gig you ever played?' I got a great response. so much so that this will have to be a series. Let's start with...

**JC**

## BETTYSOO

One of the best gigs was opening for Joan Baez at Big Top Chautauqua. It started rocky—my flight got in late, I was pulled over for speeding, and broke a nail I use to fingerpick throwing my luggage in the car. I forgot my capos. But the car rental staff was fast, the policeman let me off with a warning, and after five desperate attempts, I finally found a nail salon that was open (best manicure I've ever had!). And a kind soul brought me two capos from his house near the venue. It was all up from there. Joan's show was great—beautiful, soaring, funny, inspiring, and her band was really cool. But what made the night amazing was to be playing in a huge tent for a big crowd who were totally on my side and ready to cheer me on, and even more amazing, Joan had listened to my whole set—which I learned when she gave me glowing feedback on it after I exited the stage. She also invited me to have dinner with her band, was interested in learning about me, and left an autographed album with a personal note for me in my dressing room. Awesome! A perfect night!

One of the worst gigs was in London several years ago, Dave and I had walked for miles, carrying all of our merch, instruments, and other heavy equipment across town. The club didn't get the backlined drums for Dave that they and the promoter had promised. Another band on that night said we could use their equipment, only not the special percussion they had with them, saying they had label interest at the club and didn't want us to steal any of their thunder. But they said the drummer lived close by and would get a couple of standard pieces of gear and bring it back. However, just before the show started, they said they went to dinner instead of getting the gear, so we were out of luck. Ouch!

## LES SAMPOU

Best gig: Montreal Jazz Fest: best sound, best audience. They rushed the stage for a solo folk artist and that was a first for me.

Worst gig: the produce section of a Super D supermarket, especially because everyone pretended I didn't exist, so completely humiliating for all involved. Why did I? To promote a festival; I was blackmailed: Pay to Play deal. Upside: No one tried to squeeze my melons.

## JOHN LILLY

Best? Hard call, but probably the ruins of the Grand Hotel in Minagua, Nicaragua, in 1985. I was on a State Department-sponsored six week tour as a member of the Green Grass Cloggers dance team. There were many memorable venues, but this one beat all. It was literally the ruins of a hotel, which was razed by an earthquake nine years earlier. In true Nicaraguan style, they left the ruins alone and carried on around it. They built a stage over the swimming pool, mounted lights and scaffolding on the half tumbled-down walls, seating the audience amid the remaining rubble. It was funky and classy, humbling and uplifting. I fell on my ass on national TV but got back on my feet and kept on dancing. A lot like the folks there in Minagua.

Worst? So many to choose from! I'd have to say a bowling alley in Salinas, CA, in about 1981. I was living in Santa Cruz and had hustled a three-month contract to pick and sing country music three nights a week in a bowling alley bar about 50 miles away. Only problem was the woner forgot to advertise, promote, or even put up any of the posters I gave him. When I offered to make the rounds of the local newspapers and radio stations and slap up a few flyers, he firmly told me no. So it was me and the tables and chairs, the bartender, and the disco ball for three hours a night for about three or four weeks. He finally fired me, threatened to destroy my PA equipment, and hired a disco DJ. I took him to small claims court and eventually got some tiny percentage of the wages I lost. This was about the bottom of the barrel for me.

## FRED KRC

Worst: The US Festival in San Bernadino, CA on Sept 5, 1982. I played with Jerry Jeff Walker, also on the bill were The Grateful Dead, Fleetwood Mac, Jackson Browne and Jimmy Buffett. We played to a faceless crowd of estimated 400,000, the biggest since Woodstock, they said. It was the zenith of total excess. The reality of the danger of sexually transmitted diseases had not yet set in. Casual sex with nameless partners, booze and drugs ran rampant, availability was at every turn and the music seemed to take a backseat to the party.

Best: See above.

## MISS LESLIE

Worst: I show up at a place I'd never played before in Pasadena. At the time I had a 7 piece band. 3 guys were sick, but I was still doing the gig—we still had a steel guitar, fiddle, drums, and bass. The first thing the manager asks me is how many people are in my band. I explain the situation. He asks if I'm planning on singing the entire night myself. Puzzled, I said yes. He explained to me that he did not have female fronted bands in his club without two male singers being in the band. When asked about the money, he stated he'd never paid that much for less than a 5-piece band. Since he didn't want a girl singer the whole night and I wasn't sure I'd get paid at the end of the night, I walked out. The only gig I've ever walked out on.

Best: Any gig where you can tell the audience digs it. It can be 10 people or 2000. It's the same feeling—best one in the world. As much as I bitch and moan about the music 'business,' I am privileged to constantly step onstage where I share music and people respond.

## DAVID OLNEY

Best: Moab Festival in Moab, Utah. Sergio and I had been putting in a lot of miles playing hit and miss gigs. For every gig where we felt we'd made a dent, there seemed to be two where we got dented. I had no expectations heading into Moab. I was in one-foot-in-front-of-the-other mode. The response was overwhelmingly positive and I felt somehow redeemed. I had gotten to where I felt that what I had to offer was appealing to very few people, that I had a skill that was out of step with the times. I felt like a blacksmith at a craft's fair. I had become quaint. Moab made me feel like I had reentered the world.

Worst: I played with Paul K in Holland at a local fair. The stage was set up facing a bumper car track. The audience (both of them) were on the other side of the bumper car area. To play in front of an unresponsive crowd is something that happens now and then, and if you can't handle it, you'd better get another job. But to play in front screaming kids in bumper cars went beyond this by many a mile. I believed that I had been singled out for this abuse by a malignant God who hated me for no reason that I could discern.

## DAYNA KURTZ

Best: my first record (**Postcards From Downtown**) became a fluke hit in The Netherlands, and I sold out Paradiso in Amsterdam, one of the most beautiful rooms in Europe, about a thousand people, the most I'd ever played in front of as a headliner, the line stretched around the block to get in and it was a thrill I've yet to match.

Worst: hard to pick just one. There was the time I drove 15 hours almost straight to get to a gig I'd committed to in Boston after playing an awesome one for Mountain Stage in West Virginia. There were six people there and four of them were talking loudly thru my set. And when I packed up, I found out I'd been towed. In close competition, on one of my first tours before I had the sense to turn down bad offers, I opened up for a Grateful Dead cover band in Denver. It's hard to find a lower quality audience.

## RICK BROUSSARD

I don't know if it was the best but my favorite gig was an early 90s Buddy Holly tribute and Buddy's wife Maria Elena where there. I sang *True Love Ways* with Johnny X Reed playing lead guitar. Afterwards Maria Elena came up to the stage and kissed me closed mouth on the lips—my favorite gig.

My worst gig was around 94/95, I walked out of the Black Cat Lounge and my mint 57 Chevy had been stolen. I got it back in pieces.

## WILL T MASSEY

Worst: my high school talent show. My underaged band tried to play U2's Sunday Bloody Sunday and it was a train wreck. Humiliated in front of all my friends, I was suicidal afterward.

Best: Momo's on New Year's Day of this year. There was a loving full house for my 5 piece band. My brother and his girlfriend were visiting from Connecticut and it was great to have the opportunity to impress them.

## YVETTE LANDRY

Hmmm, best gig? That's a tough one. Don't really think I can pinpoint one of those... however, the worst gig I've ever played was with the Lafayette Rhythm Devils at a now defunct festival in Panama City, FL. We played under a tent that was down wind, not only from the remnants of the boiled crawfish peelings that they were throwing in the trash, but also down wind and a mere 10 feet away from a line of 20 port-a-lets that had been sitting in the sun for several days. The sound guy kept hitting on our accordion player, and his friend, who was completely drunk stood in front of me, staring for about 40 minutes until—and I kid you not—he wet himself. The hotel they put us up in rented rooms by the hour... need I say more? Fortunately, we got paid. Only because we stated in our rider that we were to be paid in cash. None of the other bands got paid. They all got bogus checks!

## BARBARA K

Best gig: my last one.

Worst gig: my first one.

## AMANDA PEARCY

I'm always surprised to get a gig

Now Available from Music Road Records



**Everything You Love Will Be Taken Away**  
Slaid Cleaves' Music Road Records debut



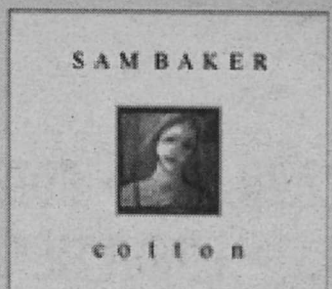
**To Drink The Rain**  
Malcolm Holcombe's Music Road Records debut



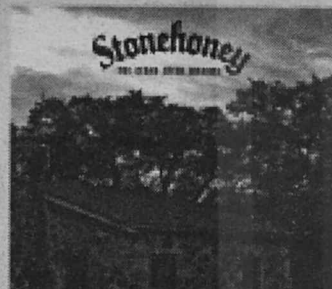
**Favorites 1992-2001**  
A collection of Jimmy LaFave's most requested songs from his Bohemia Beat days



**A Patch of Blue Sky**  
Kevin Welch's critically acclaimed latest release



**cotton**  
Sam Baker's 3rd recording in the trilogy



**The Cedar Creek Sessions**  
Stonehoney's Music Road Records debut



**Ribbon of Highway**  
Endless Skyway  
A Woody Guthrie tribute



**Songs For Heavy Traffic**  
John Inmon  
Eight Instrumental tracks



### Wednesday, March 16

3rd Coast Media Party at G&S Lounge  
2420 South 1st Street Austin, TX 78704

5:00-5:45 Jimmy LaFave  
6:00-6:45 Kevin Welch  
7:00-7:45 Stonehoney  
8:00-8:45 Sam Baker  
9:00-9:45 Slaid Cleaves

Davis McLarty SXSW Showcase at Continental Club  
1315 South Congress Avenue Austin, TX 78704

11:00-11:30 Stonehoney

### Thursday, March 17

Saxon Pub  
1320 South Lamar Boulevard, Austin, TX 78704

8:30-9:15 Jimmy LaFave

### Friday, March 18

Sin City's Cosmic American Roadshow at Maria's Taco Xpress  
2529 South Lamar Boulevard Austin, TX 78704

5:15-5:35 Stonehoney

Threadgill's  
301 West Riverside Drive, Austin, TX 78704

3:20-3:40 Jimmy LaFave, Music Fog Taping

### Saturday, March 19

Folk Alliance Presents at Threadgill's  
301 West Riverside Drive Austin, TX 78704

1:30-2:00 Stonehoney

MUSIC ROAD / RED HOUSE / SIGNATURE SOUNDS at Zax's  
312 Barton Springs Road Austin, TX 78704

12:00-12:20	Jimmy LaFave	3:30-3:50	Ray Bonneville
12:30-12:50	Carrie Elkin	4:00-4:20	Kevin Welch
1:00-1:20	Danny Schmidt	4:30-4:50	Storyhill
1:30-1:50	Slaid Cleaves	5:00-5:20	Zoe Muth and the
2:00-2:20	Eliza Gilkyson		Lost High Rollers
2:30-2:50	Sam Baker	5:30-6:00	Ellen Jewell
3:00-3:20	Stonehoney		

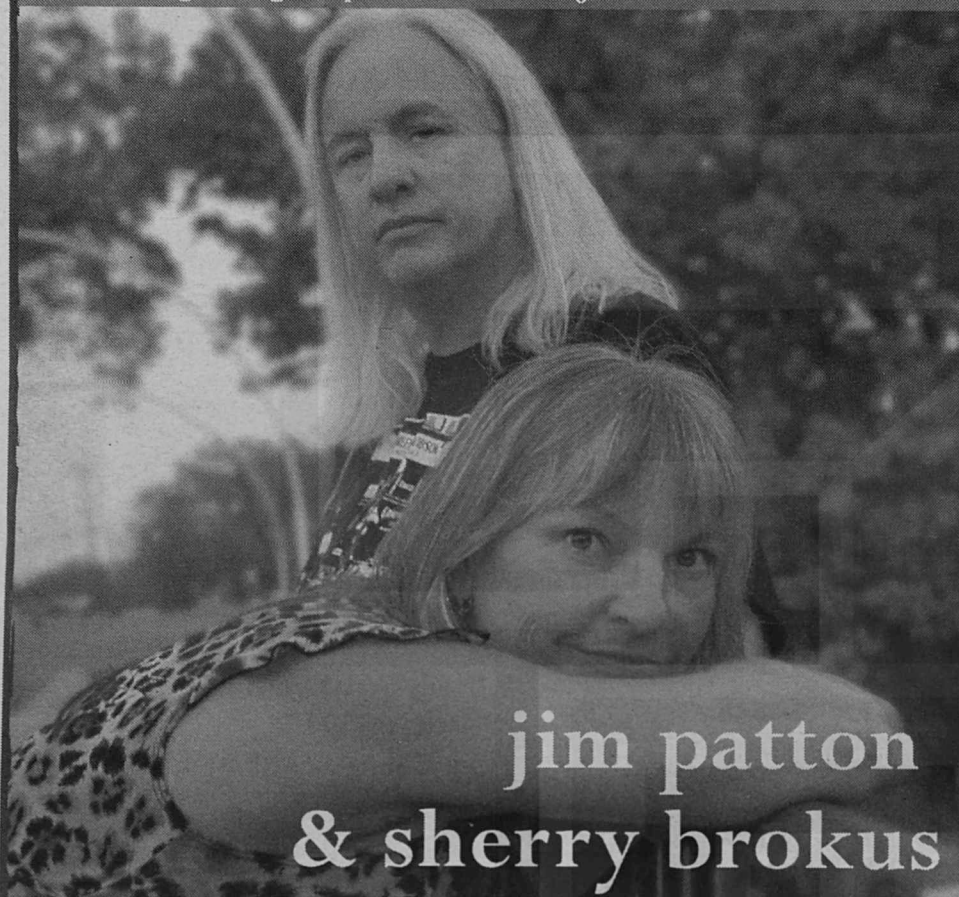
Davis McLarty Party at Dog & Duck Pub  
406 West 17th Street Austin, TX 78701

6:00-6:30 Stonehoney

Please make sure to check with venues for any schedule changes.

For information and inquiries about Music Road Records:  
[www.musicroadrecords.com](http://www.musicroadrecords.com), Austin, Texas

"Polishing the various guises of coupling most honestly and authentically ... Ray of Hope doesn't sugarcoat and doesn't wander, qualities often under-rated in songwriting and performance." *Margaret Moser, The Austin Chronicle*



## jim patton & sherry brokus

### ... SHOWCASES ...

- **Sunday March 13 "Pre-Million Musicians March for Peace Party!"**  
Jovita's | 1619 S. 1st Street (512-447-7825) | 5 PM
- **Wednesday March 16** | Amelia's | 2213 S. 1st Street | 2:30-3:30 PM
- **Wednesday March 16** | G&S Lounge Inside | 2420 S. 1st St. | 6:30-9:30 PM  
3CM/G&S/Amelia's/KOOP/Music Road Records/Third Coast Songwriters/Cow Island Records/SteadyBoy Records Meet & Greet Super Open Mike:  
*Arty Hill, Freddie Krc, Jim Patton & Sherry Brokus, Mary Battiata, Grant Peeples, The Border Blasters, Hank & Shaidri Alrich, Lisa Morales, Rebekah Pulley, Sally Spring, Will T Massey, Bianca DeLeon, Ray Bonneville & more G&S (inside)*
- **Thursday March 17** | G&S Lounge Inside | 2420 S. 1st Street | 4 PM
- **Friday March 18** | NeWorldDeli | 4101 Guadalupe Street | 3:30 PM

### 3rd Coast Music Songwriter Showcase line ups

**Thursday March 17 - G&S Lounge Inside**  
2420 S. 1st Street (512-707-8702)

12:30 Amy Speace  
1:30 Grant Peeples  
2pm David Halley  
2:30 PM Matt Harlan  
3pm Mary Battiata  
3:30 Bettysoo  
4pm Jim Patton & Sherry Brokus  
4:30 Ron Flynt  
5pm Walt Wilkins  
5:30 Will T Massey  
6pm John Fulbright  
6:30 PM John Lilly  
7pm Brian Kalinec  
7:30 Jeff Talmadge  
8pm Melissa Greener  
8:30 Craig Marshall  
9pm Michael Fracasso

**Friday March 18th - NeWorldDeli**  
4101 Guadalupe Street (512-451-7170)

2pm Danny Britt  
2:30 Mark Viator & Susan Maxey  
3pm The Fabulous Ginn Sisters  
3:30 Jim Patton & Sherry Brokus  
4pm The Flyin' A's  
4:30 Bettysoo  
5pm Rex Foster  
5:30 Jeff Talmadge  
6pm Mary Battiata  
6:30 Melissa Greener  
7pm Will T Massey  
7:30 Joel McColl  
8pm Jenny Reynolds  
8:30 Byrd & Street  
9pm Patterson Barrett  
9:30 Matt Harlan

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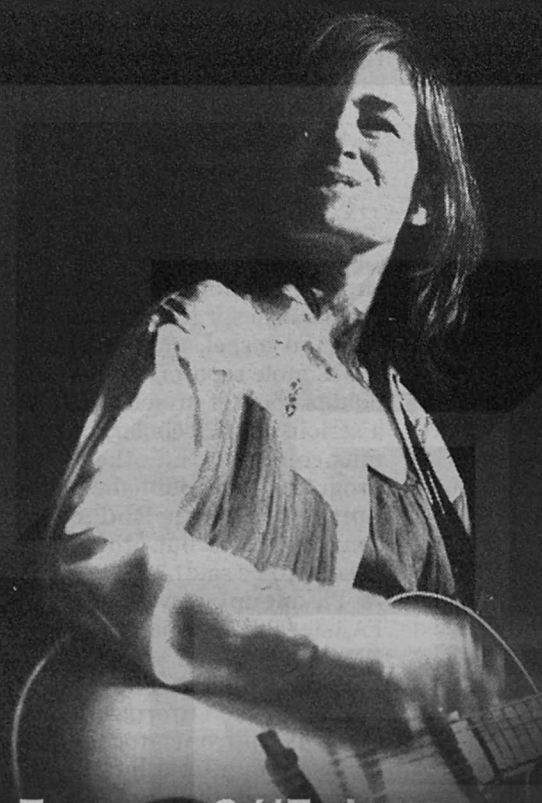
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# Mary Battiata

(LITTLE PINK)

## NotSXSW 2011

THURSDAY 3/17 - AUSTIN

3 P.M. G&S LOUNGE (INDOORS), 2420 S. FIRST

FRIDAY 3/18 - AUSTIN

2 P.M. G&S LOUNGE (OUTDOORS) —  
3RD COAST MUSIC PRESENTS

6 P.M. NEW WORLD DELI, 4101 GUADALUPE

10 P.M. GIDDY UPS, 12010 MANCHACA RD.

SATURDAY 3/19 - SAN ANTONIO

6 P.M. SAN ANTONIO CAFÉ, 1150 S. ALAMO  
(CASBEERS.COM)

**Praise for "Gladly Would We Anchor"** (Nightworld/2007)

*"Mary Battiata sings like an angel"* - Harp

**"Part twang, part folk, part pop,** Battiata is not the most accessible of songwriters, but she's all the more rewarding for that."

- John Conquest, 3rd Coast Music \*\*\*\* (Best of 2007, Songwriters)

**"Absolutely brilliant ...** Mary Battiata's lyrics remind of Sandy Denny, replete with images from nature, often painting a starkly evocative picture. Her melodies are terse, catchy ... " - LucidCulture.com (NYC)

*"Quiet, subtle, insinuating ... 'think Emmylou or early Dolly' ... "* - The Washington Post

**"Tinges of folk, forays into alt.country, and even a scootch of old-timey Rock n' Roll"**

- LesEnfantsTerribles.com



# JOHN THE REVEALATOR

**C**aught up in setting up **3CM Presents** and putting out fires, I kinda rushed the February issue more than somewhat, so way too many typos slipped by me, compounded by an error in setting up plates at the printers, which meant the recto pages were clipped. All in all, not one of my better efforts.

✎ Correction: in last month's review of **The Best Of Ripsaw Records Vol 1** (Part [Germany]), I misspelled the name of cofounder **Jim Kirkhuff**, of whom Jonathan Strong says, "There never would've been a Ripsaw label without him. I never would have started such a venture on my own."

✎ Last month, I mentioned Barry Shank's stupefying book on Austin's New Sincerity and later remembered **Ranger Rita**, one time pillar of KNON, Dallas, asking me what it was, possibly when I reviewed Shank's book. After I explained it, as best I could, she told me, "OK, we have that in Dallas too, only we call it 'whiny white kids from the suburbs.'"

✎ I have to hand it to **Jay Trachtenburg**, he can keep a straight face when I'd be cracking up. Surfing radio channels the other day, I hit KUT just as he was prepping the 'Song of the Day,' with which I had an awful experience not so long ago, but stuck with it again out of idle curiosity. The fact that the chosen group was playing at Emo's that night was curious, to put it mildly, in fact a red flag with flares and sirens, but in his introduction, Trachtenburg mentioned that whoever they were had been compared to The Cars. The Cars? They're playing New Wave on KUT??? I'd have gagged on announcing that, but Jay soldiered on like it was all in a day's work, which I guess it is now.

✎ The subject line of an email from **Joe Pareres** (KSYM, San Antonio, TX) was 'a happy ending.' "So this morning there was ice and snow all over the roads down here which made driving pretty tricky. I was making my way down San Pedro Ave at about 10mph as I was passed by some moron in a yellow jeep who apparently believed he was immune from the conditions. Anyway, as he approached the next traffic light he had to stop and in doing so swerved to and fro and ended up over the curb and up on the sidewalk. Passing by I couldn't help but notice the 'I Love Taylor Swift' bumper sticker. Had to share."

✎ Been getting an awful lot of PR duds lately. One outfit keeps sending me these weird little profiles of their acts that just don't make any sense. This is an actual example: "Blues/Adult Contemporary/Americana. Sounds Like: Etta James, KoKo Taylor, Aretha Franklin, Tina Turner, Eva Cassidy, Billie Holiday, Bessie Griffin, Tata Vega, Pink, Dusty Springfield." This is wrong on so many levels. While my first reaction to the multiple genres is, of course, 'make up your fucking mind,' in a generous mood I might allow two labels, max, though I don't quite see how you can be Adult Contemporary and Americana at the same time, the Americana Music Association radio chart notwithstanding. The "sounds like" part is really ridiculous. The reason those women have names worth invoking is that they don't, or didn't, sound like anyone else. I guess a singer might possibly be able to say she sounds a bit like any one of them, except Eva Cassidy, because nobody "sounds like" Eva Cassidy except Eva Cassidy, but all ten of them? What are you, an impersonator?

✎ Incidentally, check out **Sammy Davis Jr's** impersonations on YouTube, they're brilliant. My favorite is his Jimmy Cagney version of *One For My Baby*, "There's no one in the place cept you and me, so stick em up Joe."

✎ Thinking of YouTube, last month I mentioned a horrible version of Steve Young's *Seven Bridges Road* by **Keith Urban** with **Lady Antebellum**, but a friend in the biz shed some interesting light on this.

The reason they did Young's classic was that Lady Antebellum wouldn't appear with Urban doing one of his songs, and there's no way Urban would sing on one of Lady Antebellum's songs, so they had to find neutral ground and, like most contemporary country acts, what they have in common is The Eagles. "I've heard this conversation backstage more than once—'what do we both know that isn't in his set or mine?'"

✎ Back to bad PR, this example was rather obviously sent to the wrong address: "If bands like Fleetwood Mac or Little River Band hold any significance for you then you will find Las Vegas band, Forgotten Door's music is right up your alley." Actually, I was OK with Fleetwood Mac back when it was Peter Green's Fleetwood Mac—the original name, not many people know that—but I suspect that's not the period they had in mind. As for Little River Band, I try not to hold them against the entire continent of Australia.

✎ Think the publicist for Ray Wylie Hubbard's **3rd Annual Grit-n-Groove Festival**, April 2nd at Whitewater Amphitheater, New Braunfels, TX, put a tad too much spin on the lineup, describing it as "jaw-dropping." I'll give her a pass on Tony Joe White, but Memphis Sound rhythm guitarist and songwriter Mabon 'Teenie' Hodges, while interesting, is hardly a household name and I don't think Joe Walsh's name has crossed my mind since The James Gang broke up in 1971. The rest of the bill is Jonathan Tyler & The Northern Lights, The Trishas, Matt King, Charlie Shafter and Lincoln Durham—so where's your jaw now?

✎ In a February feature, *The Dallas Observer* revealed that the Metroplex "has indisputably, and rather inexplicably, become the modern-day eight-track hub of the world." Centered on the opening of the world's first **eight-track museum** in Deep Ellum, featuring some 3000 tapes, along with other dead formats (wax cylinders, four-tracks and circular eight-track cartridges) owned and curated by Bucks Burnett, one time manager of the eight-track section of the long-defunct Peaches Records, the article notes that "oddly enough, Burnett isn't the sole eight-track proponent in the region." Nathan Brown, of Fort Worth, runs an eight-track label called Dead Media, while Arlington's Kathy & Dan Gibson not only run an online eight-track store, Kate's Track Shack, but handle cartridge repairs and have also launched their own eight-track production house, KTS Productions.

✎ When The (original) **Flatlanders**' one and only album was first released, by Plantation in 1973, it was on eight-track only and Shelby Singleton didn't bother sending copies to Jimmy Dale Gilmore, Butch Hancock or Joe Ely. Many years later, Ely spotted one in a junk store—Hallelujah! Only, after scrambling around trying to lay his hands on a working eight-track player, he discovered that the tape inside was a Janie Fricke album. The horror, the horror.

✎ Debralou found this one, on **Michael K's Dlisted** website. "**Esperanza Spalding**" became the most hated words in a Belieber's vocabulary next to 'potty training time' when she drop kicked Justin Bieber's high chair by beating him in the Best New Artist category at the Grammys last night. While most us were Googling Esperanza Spalding to find out who the fuck she is, the Beliebers (who were already suffering through a severe kind of hyperness from staying up past their bedtimes) vandalized her Wikipedia page with their sprays of Gerber graffiti."

✎ Can't decide if the latest **International Country Music Conference** announcement is funny or not because, like an offer from the Irish Mafia, I don't understand it: "Dr Jocelyn Neal, of the University of North Carolina Chapel Hill, will deal with *Which Chord Goes Where and Why?: Harmonic Function*

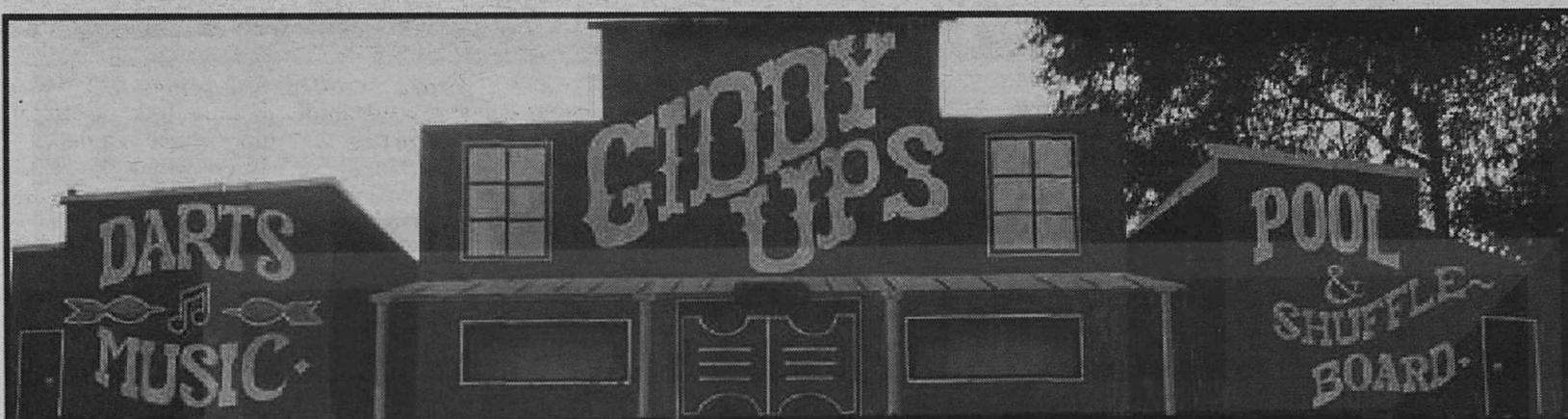
in *Contemporary Country*. She brings to ICMC a special expertise—the ability to explain the technical, musicological structure of country music in a detailed step-by-step manner. Neal will challenge the ICMC audience as she states that "country music's longtime reputation as 'three chords and the truth' fails to represent the musical language, specifically, the chords, found in today's commercial country music" and "the chord progressions found in that music are part of the fingerprint of country music—something that is recognizable to its listeners, albeit usually subconsciously." Neal will also propose "a model of chord function that explains how country music's current harmonic language both connects it to and distinguishes it from related genres, most specifically rock and gospel, and its own past." Huh? However, my ICMC mole reports, "When I saw the title, I had some doubts about it myself. I can only tell you that Neal is a serious music scholar, has lent some commonsense musicology to the otherwise mostly idiotic ICMC programs, and published a pretty good book, **The Songs Of Jimmie Rodgers** (she analyzed only three songs in depth but otherwise said some things that needed to be said)."

✎ Picking up on my penchant for ICMC's programming, FARster Bill Wagman (*Saturday Morning Folk Show*, KDVS, Davis, CA) sent me this quote from *Wolverine Blues* by **Jack Pendarvis** in the 11th Southern Music Edition of the *Oxford American*: "Art starts at street level, is appropriated and homogenized into the mainstream after a lot of sermons about the culture going to hell, then picked up and dissected by beard-stroking professors before winding up at its true destination: in the background of a TV commercial, or playing at a low volume while you shop for shampoo or cat food." Pendarvis also remarks, "With the slide into the mainstream comes the belittling idea of ease, an emphasis on surfaces... everybody thinks he or she could win a rap battle if an emergency arose. But like anything else, it's pretty easy to do badly and very hard to do well."

✎ Another Wagman comment: "You mentioned **Country Strong**, just listen to Fred Eaglesmith's *Alcohol And Pills* and you'll sort of get the plotline. Although I do give them credit for using several of Hayes Carll's songs in the soundtrack. It's kind of cool too to see the gowns Gwyneth Paltrow wears for her big concert, they show a lot of leg, always important for a country star."

✎ Before Valentine's Day, the grocery store where I work put up flyers offering employees discounts on "fragrances." Just as I was thinking that DL would likely divorce my ass if brought home a drop of Paris Hilton, I found this: "You can also find traditional drug store scents like... **Faith Hill**." This is believed to be the first time the words 'traditional' and 'Faith Hill' have appeared in the same sentence.

✎ I rather despised **The Doobie Brothers** simply because I feel there's something radically wrong with having two drummers, but even if you have some residual affection for them, you may be a little surprised to hear where the reunion of the late-70s lineup performed during February—The Grand Ole Opry. Sharing the stage with Jean Shepard and Jim Ed Brown! The Opry's general manager, Pete Fisher, famously told Stonewall Jackson "I don't want any gray hairs on that stage or in the audience, and before I'm done there won't be any," but I can't help feeling that between the Doobies themselves and what's left of their audience, there'll be plenty of grey hair, at least among those lucky enough to still have any hair. Further up the same bill, in Vince Gill's segment, was an even odder name, Keb' Mo'. Remember when the Opry was the Mother Church?



# Giddy Ups Spring Fling Music Festival

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3rd Coast Music, Art-N-Music, and Russ Garvey

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	Wednesday 3/16	Thursday 3/17	Friday 3/18	Saturday 3/19	Sunday 3/20
12:00pm			Sally Spring	Bob Appel	Dr. Vodka & OJ
1:00pm			Kim Beggs	Rachel Lynn	Jackie Broz Farmer
2:00pm			Cass Brostad	Paula Held	Dewey Lyon & The South Austin Parlour Pickers
3:00pm			Melissa Greener	The Peterson Brothers Band	Little "e" and The Catfish
4:00pm	Danny Fast Fingers	John Lilly	Bianca De Leon	Amelia White	Russ Garvey
5:00pm	Love Vandals	Mark Henricks	Janine Wilson Band	Jason Arnold & The Stepsiders	Jon Hogan & Maria Moss
6:00pm	Jessica Shepherd	Jim Ray Wylly	Yvette Landry	Suzette Lawrence & The Neon Angels	Will T. Massey
7:00pm	Miss Leslie & Her Juke Jointers	Ted Roddy & The Hit Kickers	Amanda Percy	Michael Shane Borden	Biscuit Grabbers
8:00pm	Mike Stinson	Jim Stringer & The A.M. Band	Ali Holder & The Train Robbin' Whiskey	George Ensle	"Lost" John Casner
9:00pm	Fond Kiser	Li'l Mo & The Monicats	Ruby Dee & The Snakehandlers	The Texreys	The Redneck Boys
10:00pm	A. J. Downing & The Buick 6	Arty Hill & The Pearl Dusters	Mary Battiatia	Mitch Jacobs Band	RoadHouse Rockers
11:00pm	Christy Hays & Her Sunday Best	Teri Joyce & The Tagalongs	Tracie Lynn	Lost In Texas Band	
12:00am	2-Bit Palomino	Roger Wallace	Quenby & The West of Wayland Band	Flounders Without Eyes	

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Schedules are subject to change. Please check our Website at [www.GiddyUps.com](http://www.GiddyUps.com) for updates.

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GURF'S SET OF BLAZE'S SONGS 4 PM

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3/18 FRI LONE STAR MUSIC STAGE in the parking lot of ST. VINCENT de PAUL  
1327 S. CONGRESS near the CONTINENTAL CLUB - FREE SHOW 4:45 PM

3/19 SAT SAXON PUB SXSW 7:20 PM

3/19 SAT CONTINENTAL CLUB SXSW 9:30 PM  
BLIND WILLIE JOHNSON TRIBUTE

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# sally spring



**March 17 Thurs (6:00 - 6:45 pm) G&S (Outside) - 2420 S 1st St.**

**March 18 Fri (noon - 1 pm) Giddy Up's - 12010 Manchaca Road**  
- full band w/ Ted Lyons, Harvey Gold (Tin Huey) and Austin's own Herb Belofsky

**March 18 Fri (7:30 - 8:30pm) G&S (Inside) - 2420 S 1st St.**

- full band w/ Ted, Harvey and Herb

**March 19 Sat (8:20 - 9:00 pm) Artz Ribhouse - 2330 S. Lamar Blvd.**

- Sally's new CD, "Made Of Stars" charted #1 in Europe and #2 worldwide on freeform Americana radio in 2010!
- Also this CD made many critics' and DJ's "Best Of 2010" lists from the US to Canada to Europe to Australia including FAR's Top Albums Of The Year and Top Female Artists Of The Year plus 3rd Coast's 6 Top Albums Of The Year and 3 Top Songs Of The Year.
- She's appeared at the Kerrville Wine and Music Festival and during March, will perform in various venues throughout Texas.

*"Held in high esteem by fellow musicians, she [Sally Spring] is joined by Gene Parsons, Tift Merritt, Marshall Crenshaw, Caitlin Cary, and Fred Smith but at no time does the veteran songwriter take a back seat. ...it is Sally who takes centre stage with her distinctive vocals and commanding presence."* —Maverick, UK

*"She's a treasure."* —notes Gene Parsons (Byrds)

*"striking... first-rate compositions"* —No Depression

*"Transfixing... gorgeous alto"* —Sing Out!

*"Soulful and gritty..."* —Uncut, UK

*"Sally's CD, Mockingbird, is a gem!"* —Bob Harris, BBC Radio2, UK

*"reminds me of Emmylou Harris, Natalie Merchant or Tracy Chapman"*  
—Das Rock, Germany

*"[Sally's] gorgeous, soulful contralto, brings to mind a countrified Sandy Denny or more emotionally complex young Linda Ronstadt"*

*"...a phenomenal songwriter."* —3rd Coast Music

*"... the emotional heat she generates is white-hot."*

—Americana UK (nine stars!)



sallyspring@sallyspring.com

See [www.sallyspring.com](http://www.sallyspring.com) for concert details.

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## NEXT BIG AUSTIN THINGERY

First off, I'm under orders from the boss to tell you that she really likes *Austin Monthly*, but I have to say that the magazine's fifth annual Bands To Watch feature in the current issue, showcasing "musicians on the cusp of hitting it big," is absolutely hilarious, which I doubt was the intention. Introducing the eleven acts, the mag claims, "Everyone in town is buzzing about them." "Everyone"? Leaving aside that, at a wildly optimistic estimate, 90% of the people in Austin could care less about local music, I can't imagine there's even one person actually interested in Austin music who's buzzing about all eleven.

Before we get to these Next Big Things, the intro also includes, "Last year, we told you... The Bright Light Social Hour were about to blow up. And blow up they did. Bright Light's debut was even named top Texas album of 2010 by The *Chronicle's* Margaret Moser." Moser is one of the few people at the *Chron* I admire, but this seems to be a rather curious definition of blowing up.

OK, of the eleven acts, I've never heard anyone mention nine of them, which must mean I don't get out enough and move in the wrong circles when I do. The two I know are #3 Hayes Carll, once again cast as 'New & Emerging,' and #4 Sahara Smith, who, for fairly obvious babe factor reasons, is on the cover. Of the others, #1 Ringo Deathstarr plays "noise-pop" and is, we're told, big in the UK. #2 SPEAK, "infectious melodies, indie rock and youthful energy with a heavy dose of synth," won Best New Band in the 2010 Austin Music Awards, of which one member says, "To me, that was a huge game-changer," apparently unaware that this award is also known as 'The Kiss of Death.' In an inset, one Cody R Cowan says of #5, "If Death Cab For Cutie and Weezer arm wrestled at an Arcade Fire ACL taping, that would sound like The Eastern Sea," whatever the fuck that's supposed to mean.

#7 Yellowfever is an alt-rock duo of which the profile says, "They prefer intimate concerts at coffee shops and art spaces" (translation: they get gigs at coffee shops and art spaces). #8 Quiet Company plays power pop, while #9 Mother Falcon is "an achingly beautiful combination of orchestral chamber music and indie pop" (did I hear somebody mention wild horses?). #10 Jodee Purkeypile, though from Lubbock and the son of a musician who once jammed at Stubbs, plays Brit-pop, which I can't help thinking calls for a stage name as Purkeypile is a bit of a gift to the notoriously cruel British music press. Finally, we reach the finish line with #11 The White White Lights, whose photograph, the three male members holding the female singer horizontally, was a cliché 30 years ago. Rather oddly, it's hard to make out what kind of music they play (I dismissed "rock 'n' roll" out of hand), but this, from the website, sounds fairly plausible, "a fair amount of New Wave mixed with a whole lot of rock."

For my money, just one of them has a prayer of even making a decent living. Hayes Carll has a record label, a manager, a publicist, American and European bookers, a shitload of great press, tours constantly, has deliberately distanced himself, lazy Texas journalists notwithstanding, from dead-end regional crapola and, perhaps most crucially, he's had three songs placed in a major motion picture. For a songwriter, this is a huge breakthrough, not to mention a nice little earner.

As for others, I hold no animosity towards them, as long as I don't have to listen to most of them, and wish them the best of luck. They're going to need it. Now get out there and buzz about them. After all, everyone else is.

JC

## LES SAMPOU LONESOMEVILLE

You may have noticed that music writers and DJs commonly mark the New Year by putting out or programming 'Best Of' lists or spotlight shows of the previous year's albums, and you may have noticed that the FAR reporters and I are no exception. It's not just that new releases tend to get very thin on the ground round the turn of the year, it really is an opportunity to look back, take stock and reflect on which albums we chose to write about or play and to highlight some of them with a little extra ink or airplay.

I can, of course, only speak for myself, but the process of creating JC's Best Of starts with going through the previous year's issues of 3CM and making preliminary lists. I've noticed with the FAR reporters that a few of them come up with albums they didn't report to the monthly charts, which I assume means these are sleepers that snuck up on them gradually, but I keep it simple. If I didn't review it, it doesn't get considered. As I use the same format as the FAR & Away reports, these lists, which invariably start out rather longer, have to be cut down to six in the Album of the Year category, three in all the others. This is never easy.

Looking at 2010's offerings, I started off with 13 contenders for Album of the Year, so right there I had a problem. OK, first off, a little tactical voting. Eilen Jewell's **Butcher Holler; A Tribute To Loretta Lynn** (Signature Sounds) and Blaze Foley's **Sittin' By The Road** (Lost Art) were no-brainers for, respectively, #1 VA/Tribute Album and #1 Reissue/Historic Album, which took care of them. Then Yvette Landry's **Should Have Known** (Soko) and **Zoe Muth & The Lost High Rollers** (SonicBoom) were both Debuts, so they got the top spots in that category. Now things are looking a little better, I'm down to nine, of which, reluctantly, I had to move New Mystery Girl's **Twist City** (self) into Debut as well, a bit of a technicality as Chrissy Flatt does have albums out under her own name, but at least she got a #1 for *Sally's Rumble* as Song of the Year.

Now, there are only two albums that have to go, but which two? Better way of looking at it, who absolutely has to stay? Much easier: Sarah Borges' **Live Singles** (self), Marti Brom's **Not For Nothin'** (Goofin' [Finland]/Ripsaw), Caleb Klauder's **Western Country** (Quicksilver), Carrie Rodriguez's **Love And Circumstance** (Ninth Street Opus), Les Sampou's **Lonesomeville** (self) and Sally Spring's **Made Of Stars** (Sniffinip). Now we're getting somewhere, except for the really hard part, ranking them. I don't know how many combinations I tried out to see how they looked, though early on I abandoned numbering because that was next door to meaningless, but eventually I hit on Sampou, Borges, Brom, Spring, Rodriguez, Klauder and that seemed about right.

So why Les Sampou, who only made #2 in the FAR charts and #6 in FAR & Away? Actually, there's an easy answer. What swung it her way was that while I'd loaded a couple three favorite songs from each of the other albums onto my iPod, I had **Lonesomeville** almost in its entirety, because I couldn't decide which, apart from *Sam & Alice*, were the best tracks, and I was still listening to it when I didn't have to (music writers are like sharks, we have to keep moving forward, forever hunting for fresh meat). This strongly suggested that, while its rivals were all extremely good, Sampou's album was, in my opinion at least, if not actually perfect, at least within spitting distance of it.

There are, I imagine, few artists who don't think that their latest album is the greatest thing since sliced bread, but I came to find that it's actually quite difficult to discuss an album with an artist who already knows that you think it was the best one to cross your desk in an entire year. However, Sampou did shed some light on what made *Lonesomeville* so special. While she says of her four previous releases, **Sweet Perfume** (self, 1994), **Fall From Grace** (Rounder, 1996), **Les Sampou** (Rounder, 1999) and **Borrowed & Blue** (self, 2006), "every album is different," one unifying theme in reviews of the first three (**Borrowed & Blue** was solo blues covers) was admiration for Sampou's songwriting. In my original review (#163/252, August, 2010), I noted that while there were only nine tracks, all originals, "Sampou seems to be a shrewd judge of her own material (never a given with songwriters)," and, it turns out, she started out with 25 to 30 songs, paring them down to create an album with a theme, "The others were all over the place. This time, I picked the nine songs that best complemented each other."

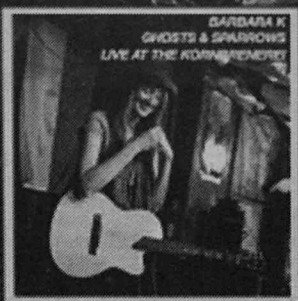
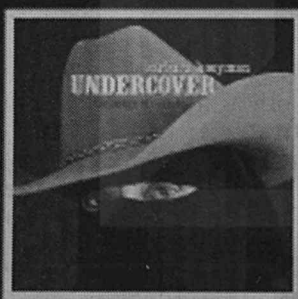
Sampou also lavishes praise on colleagues such as JP Jones, who has co-credit on the sinuous, mesmerizing title track. "I gave him the credit because he suggested slowing it down, which was absolutely the right thing to do." She also lauds not just producer Chris Rival and the outstanding Boston musicians, notably Kevin Barry (guitars) and Jimmy Ryan (mandolin), who backed her, but singles out Ducky Carlisle, who mixed the album and helped her fine tune the vocals, to stunning effect.

"I'm extremely proud of it" is a fairly stock artist comment on a new album, but when Les Sampou adds, "there's a shine around it," she gets no argument from me, in fact I couldn't have put it better myself. There was a time when I was leery about inviting people I'd never seen to perform at 3CM Presents, but this year I've thrown caution to the winds, because if Les Sampou (and Yvette Landry and Zoe Muth) are half as good as they sound on their records, they'll knock our socks off.

JC

"One of the best, if not *THE* best performances I have ever seen at  
The Cactus Cafe in over 26 years of working here."  
~ Christopher Lueck, Bar Manager, The Cactus Cafe

# BARBARA K



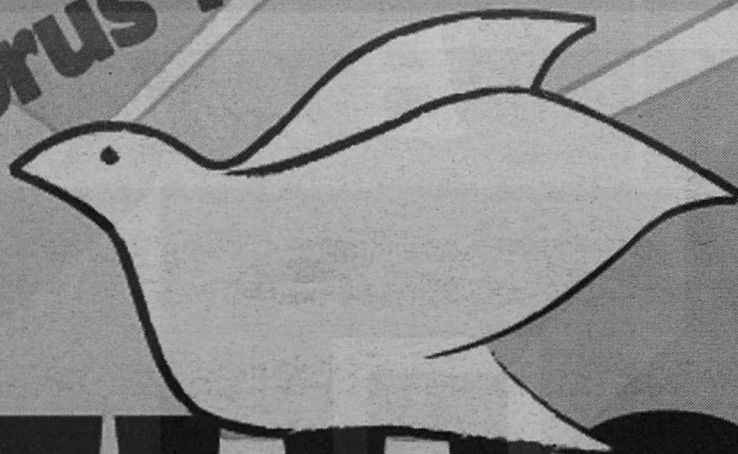
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Join the chorus for peace!



# MILLION MUSICIANS MARCH FOR PEACE

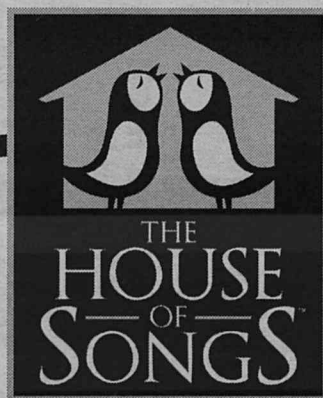
**Saturday, March 19, 2011**

**AUSTIN, TEXAS** Rally at State Capitol, 12-3:00  
3:00-4:00 Parade

**INSTRUMENTSFORPEACE.ORG** To Folk Alliance at Threadgill's!

## BE AN INSTRUMENT FOR PEACE

Sara Hickman, Eliza Gilkyson, Guy Forsyth,  
Carolyn Wonderland, David Garza, Barbara K, Michael  
Fracasso, Will T. Massey, Bill Oliver, Leeann  
Atherton, Kris Gruen, Jericho Brass Band... Thom O  
Peace.... Iraq Veteran Hart Vigas...and much more!



# SXSW 2011

## ROKY ERICKSON'S ICE CREAM SOCIAL

Thurs. March 17th  
\$10 Donation (children free with paid adult)  
Produced by The House of Songs, LLC

Free Amy's Ice Cream  
John Lennon Educational Bus Tours  
[www.lennonbus.org](http://www.lennonbus.org) 11am-4pm

Doors @ 11am + Threadgills (301 W. Riverside Dr.)

NOISE REVIVAL ORCHESTRA (11:30) - MATT THE ELECTRICIAN & FRIENDS  
HANNA TURI (SWEDEN) - CODY (DENMARK) - WILL SHEFF (OKKERVILL RIVER)  
THE BASEBALL PROJECT (R.E.M.'S PETER BUCK, DREAM SYNDICATES STEVE WYNN AND YOUNG FRESH FELLOWS' SCOTT MCCAUGHEY) (2PM)  
THE HICKOIDS - GLANA FACTORY (DENMARK) - J. MASCIS  
PEELANDER Z (JAPAN) - THE RIVERBOAT GAMBLERS  
ROKY ERICKSON + BILLY F. GIBBONS (6PM)

## House of Songs Official SXSW Showcase.

Wed. March 16th, 7:30pm  
@ The Ghost Room (21+) 304 W. 4th St.

Featuring newly co-written music  
by artists from around the world:

ABBI (KENYA)  
LARA RUNARSDOTTIR (ICELAND)  
HANNA TURRI (SWEDEN)  
GUDRID HANSDOTTIR (FAROE ISLANDS)  
AND A CAST OF AUSTIN SONGWRITERS FEATURING  
MATT THE ELECTRICIAN

Official SXSW Panel:

## How Digital Media Drives International Collaboration in Music

Tuesday, March 15th 5pm  
Austin Convention Center, Room 18ABCD

Panelists:

Gunnar Madsen  
Man. Dir. @ ROSA  
The Danish Rock Council/SPOT Festival

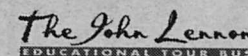
Stephen Averill  
Amp Visual, Art designer for U2

Troy Campbell  
Austin Ambassador, The House of Songs, LLC

Russell Rains  
Director of the MBA in Digital Media  
Management program  
at St. Edward's



[ yellow tail ]





*American Good Southern Style*

### MARCH ARRIVALS & DEPARTURES

- 2nd Doc Watson • 1923 Deep Gap, NC  
Charlie Christian † 1942  
Hank Ballard † 2003
- 3rd Jimmy Heap • 1922 Taylor, TX  
Harlan Howard † 2002
- 4th Betty Jack Davis • 1932 Corbin, KY  
Catherine Irwin • 1962 New Haven, CT
- 5th Jimmy Bryant • 1925 Moultrie, GA  
Willis Alan Ramsey • 1951 Birmingham, AL  
Patsy Cline, Cowboy Copas, Hawkshaw Hawkins † 1963
- 6th Amanda Shires • 1982 Mineral Wells, TX  
Bob Wills • 1905 Limestone Co, TX  
Doug Dillard • 1937 East St Louis, IL  
Kimmie Rhodes • 1954 Wichita Falls, TX
- 7th Townes Van Zandt • 1944 Fort Worth, TX  
Roxy Gordon • 1945 Ballinger, TX  
Bradley Jaye Williams • 1961 Saginaw, MI  
Pee Wee King † 2000  
Jesse Taylor † 2006
- 8th Johnny Dollar † 1933 Kilgore, TX
- 9th Lloyd Price † 1933 Kenner, LA
- 10th Carl T Sprague • 1895 Houston, TX  
Heuy P Meaux • 1929 Kaplan, LA  
Johnnie Allan • 1938 Rayne, LA  
Dave Alexander • 1938 Shreveport, LA
- 11th Flaco Jimenez • 1939 San Antonio, TX  
Darden Smith • 1962 Brenham, TX  
Mary Gauthier • 1962 New Orleans, LA  
Arty Hill • 1967 Easton, MD
- 12th Earl Poole Ball • 1941 Columbia, MS  
Jeff Potter • 1946 Hartford, CT  
Traci Lamar • 1960 Lubbock, TX
- 13th Liz Anderson • 1930 Pine Creek, MN  
Jan Howard • 1930 West Plains, MO  
Toni Price • 1961 Philadelphia, PA
- 14th Robert Pete Williams • 1914 Zachary, LA  
Les Baxter • 1922 Mexia, TX  
Phil Phillips • 1931 Lake Charles, LA
- 15th Lightnin' Hopkins • 1912 Centerville, TX  
Carl Smith • 1927 Maynardsville, TN  
Tommy McLain • 1940 Jonesville, LA  
Linda McRae • 1953 Duncan, BC, Canada
- 16th Tim O'Brien • 1954 Wheeling, WV  
Sean Mencher • 1961 Washington, DC  
Patty Griffin • 1964 Old Town, ME  
T-Bone Walker † 1975
- 17th Smokey Montgomery • 1913 Rinard, IA
- 18th Wilson Pickett • 1941 Prattville, AL  
James McMurtry • 1962 Fort Worth, TX
- 19th Clarence Henry • 1937 New Orleans, LA  
Richard Dobson • 1942 Tyler, TX
- 20th Sister Rosetta Tharpe • 1915 Cotton Plant, AR  
Marcia Ball • 1949 Orange, TX  
Jimmie Vaughan • 1951 Dallas, TX

- Jimmy Donley † 1963  
Kenneth Threadgill † 1987
- 21st Chip Taylor • 1940 Yonkers, NY  
Chris O'Connell • 1953 Williamsport, MD
- 22nd Charlie Poole • 1892 Alamance Co, NC  
Hoyle Nix • 1918 Azle, TX  
Uncle Dave Macon † 1952  
Stoney Cooper † 1977  
Bill Neely † 1990
- 23rd Fiddlin' Johnny Carson • 1868 Fannin Co, GA  
David Olney • 1948 Providence, RI  
Cindy Walker † 2004
- 24th Buck Owens † 2006
- 25th Bonnie Guitar • 1923 Seattle, WA  
Tommy Hancock • 1929 Lubbock, TX  
Johnny Burnette • 1934 Memphis, TN  
Robbie Fulks • 1963 York, PA  
Nick Lowe • 1949 Woodbridge, UK
- 27th Johnny Clyde Copeland • 1937 Homer, LA  
Janis Martin • 1940 Southerlin, VA  
Mandy Mercier • 1949 Philadelphia, PA
- 28th Arleigh Duff • 1924 Warren, TX  
Charlie McCoy • 1941 Oak Hill, WV  
Big Boy Arthur Crudup † 1974  
Glenn Barber † 2008
- 29th Moon Mullican • 1909 Corrigan, TX  
Camille Howard • 1914 Galveston, TX  
Van Broussard • 1937 Prairieville, LA  
Robert Gordon • 1947 Bethesda, MD
- 31st Joe Holley • 1917 Lone Camp, TX  
Lefty Frizzell • 1928 Corsicana, TX  
John D Loudermilk • 1934 Durham, NC  
Skeets McDonald † 1968

## Threadgill's World HQ

**301 W Riverside**

**11th, Joe Ely**

**12th, Hayes Carll**

**25th, Marcia Ball**

**26th, White Ghost Shivers**

**31st, Willis Alan Ramsey**

**See Website for SXSW events**

**Old #1**

**6416 North Lamar**

**13th, Aircargo, 11am**

**16th, Barbara K, 7pm**

**20th, Danny Santos y Los Bluegrass Vatos,  
11am**

**23rd, Sad Daddy 7pm**

**26th, Joel Guzman & Sarah Fox**

**www.threadgills.com**