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#172/261 MAY 2011



**JOHN THE REVEALATOR
FREEFORM AMERICAN ROOTS #141
ROOTS BIRTHS & DEATHS
REVIEWS**

***** (or not)**

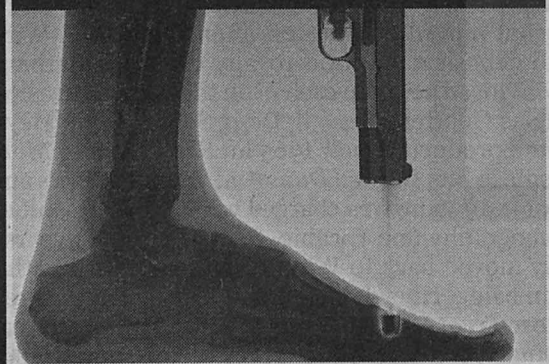
**THE BORDER BLASTERS
BLAZE FOLEY
GREEZY WHEELS
BOB LIVINGSTON
ROY ORBISON
SARAH & THE TALL BOYS
DON WALSER**

'NONE OF THE HITS, ALL OF THE TIME'

CHURCHWOOD



CHURCHWOOD



Churchwood is anything but the same old blues from Austin, Texas. On their debut album for Saustex, they recall the glory days of Captain Beefheart & The Magic Band and bring whiffs of Jon Spencer to the mix — blues music that's adventurous, innovative, wild, wooly and stirring that comes down from deep within the musical delta of that hipster realm known as Bohemia via the garage. The band reunites guitarist Bill Anderson (known for his six-string mastery and versatility with such diverse bands as Poison 13, The Horsies and The Meat Purveyors) and singer/lyricist Joe Doerr (with roots music cred from his 1980s stint in the legendary LeRoi Brothers), who led *Ballad Shambles* and *Hand of Glory* for three now prized albums on the Skylad label during their late '80s/early '90s run. Anderson and guitarist Billy Steve Korpi (*Crack Pipes*) raise an electrified fury behind Doerr's impassioned yelps and howls to create a rhythmically musical acid trip that takes the blues far into this new 21st Century without leaving the style's raw Southern origins behind.

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FREEFORM AMERICAN ROOTS #141

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING APRIL 2011

#1 ZOE MUTH & THE LOST HIGH ROLLERS

STARLIGHT HOTEL

- (Signature Sounds) *BS/*DWB/*JH/*KW/*MP/*RV
 2 Amanda Shires: Carrying Lightning (self) *BG/*BR/*BW/*CF/*MDT/*RC
 3 Gal Holiday & The Honky Tonk Revue: Set Two (HTRP) *ATC/*JF/*RT/*SH
 4 Steve Earle: I'll Never Get Out Of This World Alive (New West) *AA/*MB/*MW/*RF/*SC/*WR
 5 Mark Jungers: More Like A Good Dog Than A Bad Cat (American Rural) *BB/*OO/*RS/*TTF
 6 Owen Temple: Mountain Home (El Paisano) *BP/*GG/*MM
 7 Buddy Miller: The Majestic Silver Strings (New West) *AB/*BK/*EB
 8 Michael Fracasso: Saint Monday (Little Fugi) *SB
 9 Hayes Carll: KMAG YOYO (& Other American Stories) (Lost Highway) *DG/*HH/*PP
 10= Cornell Hurd Band: Big State, Long Road (Behemoth) *JM/*LB
 Jason Isbell & The 400 Unit: Here We Rest (Lighting Rod) *AN/*BF
 11 Eliza Gilkyson: Roses At The End Of Time (Red House) *MO
 12 Alison Krauss & Union Station: Paper Airplane (Rounder) *CR/*RMT
 13 Steve Martin & The Steep Canyon Rangers: Rare Bird Alert (Rounder) *AG/*KC
 14 Carrie Rodriguez & Ben Kyle: We Still Love Our Country (Ninth Street Opus) *JJ
 15 Hot Tuna: Steady As She Goes (Red House) *TR
 16 JD McPherson: Signs And Signifiers (HiStyle) *JZ/*LG
 17 Heather Myles: In The Wind (Ah-Ha) *CP
 18 Lauren Sheehan: Rose City Ramble (Wilson River)
 19= Amber Digby: Live At Swiss Alps Hall (Heart Of Texas) *GS
 Antsy McClain : Heroes Last Forever (DPR) *GM
 20 Lucinda Williams: Blessed (Lost Highway)
 21= The Grascals: The Grascals & Friends (BluGrascal) *RH
 Emmylou Harris: Hard Bargain (Nonesuch)
 22= The Roys: Lonesome Whistle (Rural Rhythm) *RW
 Southeast Engine: Canary (Misra) *TPR
 23= Audrey Auld: Come Find Me (Reckless) *FS
 Bruce Cockburn: Small Source Of Comfort (True North) *N&T
 Gurf Morlix: Blaze Foley's 113th Wet Dream (Rootball)
 24= Amy Black: One Time (Reuben) *HT
 The Great Recession Orchestra: Have You Ever Even Heard Of Milton Brown? (New Tex Swing)
 Lindi Ortega: Little Red Boots (Last Gang) *CTS
 25= The Black Lillies: 100 Miles Of Wreckage (North Knox) *RMP
 Neil Getz: Factory Second (Agillator Music) *EW
 Hot Club Of Cowtown: What Makes Bob Holler (Proper) *LMG
 26= Tara Nevins: Wood And Stone (Sugar Hill)
 Rebecca Pronsky: Viewfinder (Nine Mile) *RE

† OBITUARIES

† CALVIN RUSSELL

Some years back, Lisa Pankratz told me about turning a corner in Paris (the French one) and there was a billboard with a 60 foot headshot of Calvin Russell looming over her. Calvin was not a pretty boy, in fact, his face was once described as "a roadmap of hell" (I've been told that this was my line, which I hope is true but wouldn't swear to it). He was one of my first Austin discoveries, and perhaps because I'm Euro myself, his subsequent Transatlantic stardom came as somewhat less of a surprise than it did to other Austin music writers. A bemused Don McCleese speculated in the *Austin American-Statesman* that Europeans "equate raw with real, unpolished with uncompromising," as if Russell, nothing if not real and uncompromising, owed his European success to a misunderstanding. Though reading the rave reviews of his albums, particularly **Crack In Time** (New Rose [France], 1990) requires a working knowledge of several foreign languages, Russell remained virtually unknown back home—he was, incidentally, one of the few Austin musicians actually born in Austin (11/1/48). Calvin Russell came into being when Calvert Russell Kosler, whose record included a stint for bringing drugs into Mexico, was on probation and thus not supposed to be frequenting, let alone playing in, bars, ie it was more an alias than a stage name. I was standing with him one time at Henry's when Ned Granger, who'd been the prosecutor at his last conviction, came up to say how much he'd enjoyed his set and, seeing Calvin's 'Oh fuck, I'm busted' face, said "Don't worry, I'm in private practice now, I don't give a shit." Calvin Russell died of cancer on April 3rd.

† MICHAEL TERRY

Not sure if I ever met Terry, a long time subscriber, so I asked Bruce Price, KNON, Dallas, for a few words: "Michael Terry's long association with Uncle Calvin's Coffeehouse and the folk music community ended on April 14th when he lost his year-long fight with cancer. Michael had been a supporter of singer-songwriters as talent booker for Uncle Calvin's since the 90s. In addition to booking the talent, Michael could always be found on Fridays helping setup everything that needed to be done at the all-volunteer coffeehouse. During Michael's stewardship Uncle Calvin's became one of the premier venues for singer-songwriters, known as *the* place to hear good music in an alcohol and smoke-free environment. Michael was a long-time supporter of KNON and through its *Texas Renegade Radio*, many of the artists appearing at Uncle Calvin's were given the opportunity to share their music over the airwaves. Simply put, if Michael called about having an artist come down to the station you said 'Yes.' If Michael was behind them you knew they were going to be good. On a personal note, I have met few people as honest, generous and giving as Michael Terry and I will miss him terribly. He was truly a wonderful human being and is no doubt actively booking shows behind the pearly gates right now."

† HAZEL DICKENS

John Lilly told me that the bluegrass legend was up for singing some honky tonk songs during NotSXSW, but sadly I wasn't able to contact her in time to make this happen. Even more sadly, I heard from her friend Louise Kirchen that Dickens, born June 1st, 1935, Mercer County, WV, died on April 22nd. "Dear Hazel passed peacefully in her sleep after a brief illness. So glad to have known her, to have spent an evening with her in DC right before we moved, singing old honky tonk songs in the car as we drove her back home. And what a pleasure to see her two stepping with John Lilly at the Broken Spoke this March. She told us in February her heart's desire was to go to a real Honky tonk when in Austin. Last fall at Hardly Strictly Bluegrass we got to sit on stage beside Warren Helman for an absolutely stellar Dickens set. Thank you and bless you Hazel. You will always remain strong in our hearts!" Noting that Dickens died around 4am, Louise quoted her song *West Virginia My Home*, "In the dead of the night, in the still and the quiet I slip away like a bird in flight, back to those hills, the place that I call home."

† HUEY P MEAUX

Born March 10, 1929, near Kaplan, LA, Huey Purvis Meaux and his family moved to Winnie, TX, when he was 12. Meaux became a barber and hosted a weekly remote show for Port Arthur's KPAC out of his shop, acquiring his nickname 'the Crazy Cajun.' In the late 50s, he started recording groups that played on his show, scoring many regional hits, but moved to Houston after his bank in Winnie shat their pants when he tried to deposit a \$48,000 royalty check for Barbara Lynn's *You'll Lose A Good Thing*. Convinced he could cash in on the British Invasion sound, Meaux created The Sir Douglas Quartet, dressing Doug Sahm, Augie Meyers & Co in mod suits and mop tops and producing their 1965 hit *She's About A Mover*, later producing Freddy Fender's smash hits *Wasted Days And Wasted Nights* and *Before The Next Teardrop Falls*, but in 1996 he was charged with sexual assault of a child and possession of child pornography and cocaine. Sentenced to 15 years, he was released in 2007 and quietly moved back to Winnie, dying on April 24th, age 82. While a deeply flawed human being, Huey P Meaux was also one of the great music men of Texas. Roy Head, whose *Treat Her Right* was produced by Meaux, called him "a metal detector in the business, If it weren't for Huey Meaux, you wouldn't have heard of many of the Texas singers you know. If you were in Amarillo he'd find you. If you had any talent at all he'd find you."



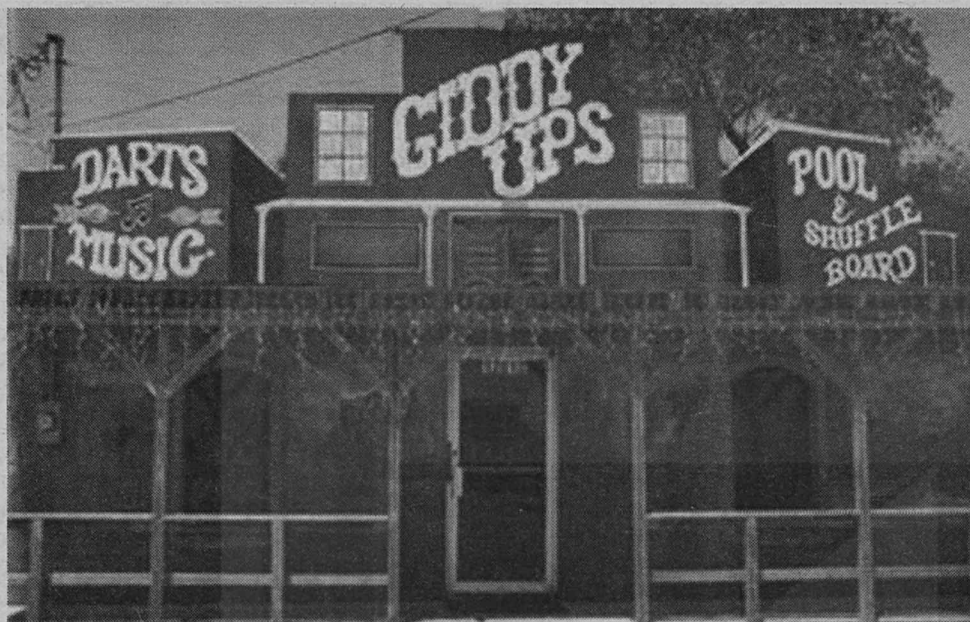
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*XX = DJ's ALBUM OF THE MONTH

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5th Jim Stringer & The AM Band, 8pm

6th Bob Appel, 5pm/Too Good Dogs, 9pm

7th Lost John Casner 9pm

13th KB & The Headliners 9pm

16th Open Blues Jam 8.30pm

19th Jim Stringer & The AM Band, 8pm

20th Bob Appel, 5pm/Redneck Boys 9pm

21st Jimmy & The Lunar Rollers 9pm

23rd Open Blues Jam 8.30pm

27th Roadhouse Rockers, 9pm

28th Mitch Jacobs Band 9pm

30th Open Blues Jam 8.30pm

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THE BORDER BLASTERS

THE SUN SESSION

GREEZY WHEELS • GONE GREEZY

BOB LIVINGSTON • GYPSY ALIBI

(Boquillas ☼☼☼☼/MaHatMa ☼☼☼☼/New Wilderness ☼☼☼☼)

Given that I have email addresses for Blaster Todd Jagger, Greezy Cleve Hattersley and Gypsy Bob Livingston, I could try and find out from them which one can claim to be the mo' veteran of these Austin music veterans, but that would get us into the brain cloudy early 70s, when Hattersley's Greezy Wheels were pretty much the house band at Armadillo World HQ and Livingstone was a founding member, playing bass, of The Lost Gonzo Band. Though acoustic guitarist Jimmy Ray Harrell was gigging with fiddler Christie Lou Calhoun, as Lou-Ray, winners of Kerrville Folk Festival's 1974 New Folk award, he and Jagger, who'd taken fiddle lessons from Mary Hattersley (and had a crush on Lissa Hattersley) before settling on the mandolin, didn't get together until New Year's Eve, 1975, at Gruene Hall, as Duval Step. After a couple of mid-70s LPs, Greezy Wheels took a 25 year break, while The Lost Gonzo Band, despite making five excellent albums, spent most of its long history in the shadow of Jerry Jeff Walker's, as his opening act and backing band ("Jerry duty," as they called it, and not affectionately). Greezy Wheels resurfaced in 2001 with **Millennium Greezy**, while Livingston struck out under his own name in 2003 and The Border Blasters reissued a 1989 cassette, as **Blast From The Past**, in 2008. 'Seasoned' is a word that comes to mind for these survivors of the 'Cosmic Cowboy' scare, though they could hardly be more different. Hattersley, the post-hippy child of beatniks, is the intellectual, writing clever, witty and sardonic lyrics, splitting the vocals with sister Lissa and 'Greezette' Penny Jo Pullus, and, in a fairly radical but effective departure, making them the center pieces of Americana-esque guitar and fiddle settings, the latter instrument, of course, played by the wonderful Sweet Mary Egan Hattersley. "Cosmic" rather than 'cowboy' Livingston, named Austin's International Music Ambassador by the City Council last year, is more pensive, though he can rev it up, as on *Middle Ages Rockabilly Blues*, with Bill Kirchen lead guitar, as he ranges through a variety of Texas genres (one of the suggested names for the Gonzos was 'The Austin Interchangeable Band,' as they could play just about anything). Produced by Lloyd Maines, the player credits alone could sell Livingston's second album to anyone who knows about Austin A-list musicians. The Border Blasters are pure entertainers, having a great time playing and wanting the audience to have a great time too. Though recorded in Memphis, with Mark Rubin on upright bass and tuba, Jagger & Harrell, in stellar form, reference their Far West Texas home of Fort Davis with the Sons Of The Pioneers' *Riding Down The Canyon*, Hugh Moffatt's *On The Borderline* and their own *Moonlight In Oginaga*, but also borrow from Los Lobos (*Don't Worry Baby*) and John Prine (*Ain't Hurtin' Nobody*). Whatever their hopes, dreams and ambitions back in the 70s, The Border Blasters, Greezy Wheels and Bob Livingston have dodged all the pitfalls, burnout, disillusionment, fatigue or going straight, to keep on making music, for themselves and anyone who'll listen. While all these guys (and gals) could say, in Don Walser's words, "I've got socks older than most of these kids," it's Livingston who provides the perfect coda for all of them, closing his album with a version, recorded in Bangladesh in 1991, with tabla player Chandan Dutta, of Buddy Holly's *Not Fade Away*. **JC**

SARAH & THE TALL BOYS

A LIFETIME WORTH OF SIN

(self ☼☼☼☼)

Sarah Potenza doesn't seem to have much of a press kit (yet), but one of the few quotes she has, from Nate Dow of The Boston Herald, is a doozy: "if it is true, as Emmylou Harris once famously said, that Lucinda Williams could sing the chrome right off a trailer hitch, here's betting that Potenza could belt it clear off the Airstream attached to it." What Dow is subtly trying to convey is that she doesn't just have a big voice, she has power to spare. Most singers are lucky if they can find musicians who don't get in their way, but you feel that Potenza could just blow straight through the most obtrusive and barely needs a microphone to fill a room. Of course, power alone only gets you so far, but she provides one useful cover for comparison, Lucinda Williams' *Sharp Cutting Wings*, an interesting choice, only ever recorded, as far as I know, by Williams herself, on *Happy Woman Blues* (Smithsonian Folkways, 1980) and Butch Hancock & Marce Lacouture on *Yella Rose* (Rainlight, 1985), both of which I happen to have handy, and Potenza, if a shade less subtle, certainly holds her own in this company. Born in Providence, RI, Potenza moved to Chicago as a solo blues singer, but plans to form a blues band morphed into the rather more complex Tall Boys, a guitar, bass (husband Ian Crossman) and drums trio that gets "a little help" in the form of pedal steel, fiddle and banjo, instruments not usually associated with Chicago blues. 'Blues & Country' is perhaps the best way to sum up Potenza's sound on 11 originals which I can easily imagine her trading with either Miss Leslie or Shelley King. **JC**

BLAZE FOLEY • DUCT TAPE MESSIAH

(Lost Art ☼☼☼☼)

You'd think at this point that there'd be nothing new left to mine from Foley's recordings, but while this soundtrack from Kevin Triplett's documentary leans heavily on material that's already been posthumously released, it also includes some alternative versions, one brand new song, a home recording of Foley singing *The Unclouded Day* with his mother, Louise Fuller, and brother, Doug Fuller, and the recording that launched the tribute albums that were, for many years, all that kept Foley's legacy alive. The alternative versions are of *Let Me Ride In Your Big Cadillac*, the B side of Foley's 1979 *Zephyr 45* and *My Reasons Why*, *Cosmic Doo Doo*, *In The Misty Garden*, which has a verse that doesn't appear in any other version, and *Should've Been Home With You*, discovered on a cassette, labelled 'Blaze Foley & The Nose Fuckers,' given to Joe Bucher. The new song is *Goin' Away*, from a cassette Foley gave to Gurf Morlix when he visited him in California, circa 1981 (Triplett tells me there are other previously unknown songs on the same cassette). Finally, there's a board mix version of *Lovin' You*, which Foley performed at the live session that resulted in **Live At The Austin Outhouse** and **Oval Room**, by Tom Smith, with Champ Hood on fiddle and David & Leland Waddell bass and drums, recorded days after Foley was killed. When this appeared on Ryan Rader's **BFI Volume 1: In Tribute And Loving Memory** (Deep South, 1991), Triplett made a video, his first, for Smith's contribution, which ultimately led to the full length documentary. More interesting than essential, but I suspect Foleyites, like Zandtistas, tend to be completists. **JC**

DON WALSER

JUST ME AND MY OLD GUITAR

(Rubinchik ☼☼☼☼)

Back in 2004, when Don Walser's hands were starting to give out on him, Mark Rubin set up a field recording session in Don's living room and captured him, obviously enough alone with his guitar, playing original songs he never recorded, indeed one, *Times Were Never Easy*, about early married life with Pat, that he was unable to get through without breaking down, even among friends. Rubin says, "For many years, these tapes sat in a box under my bed. It took a long time for me to even bring myself to listen to them," but now he presents them, mastered by Gurf Morlix, as "a little souvenir to his fans and a peek into the life of the 'Pavarotti of the Plains' and 'God's Own Yodeler.'" The 15 songs, interspersed with Walser's commentary on them, stir mixed emotions, one the one hand, his good old boy humor and humble good nature reminds one of why everyone who came across him loved the Big Guy—apart from being one of the greatest country singers of them all, he was also the biggest hearted person you could ever hope to meet. On the other hand, of course, is the knowledge that within two years, his chronic ill-health would become terminal. The songs are a very mixed bag, from the jokey *Pappy Simmon's Privy* to the extraordinary country gospel of *The Crucifixion*, and is, presumably, material he didn't, for one reason or another, consider suitable for The Pure Country Band, but he delivers them all in classic Walser style. Over the years, I've often expressed the wish that someone, indeed *anyone*, other than Ray Benson had produced most of Don Walser's albums, but Rubin and Morlix have now become my Dream Team. **JC**

ROY ORBISON

THE MONUMENT SINGLES COLLECTION

(1960-1964)

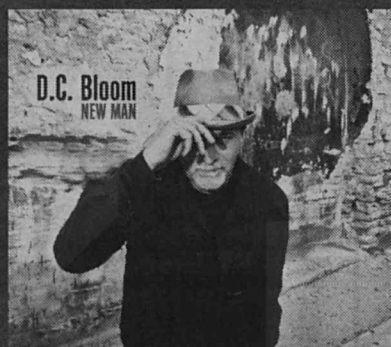
(Monument/Legacy, 2 CDs ☼☼/DVD ☼☼☼☼)

Not to put too fine a point on it, I've always hated the fucking Anita Kerr Singers with a deep and abiding passion, though I admit that it's probably unfair and I should really loathe and despise people like Monument's Fred Foster who hired them to screw up their records. Why he felt the need to add all that utterly superfluous, saccharine shit to Orbison's singles, during his most creative period, is simply a mystery. It's not like Foster was musically illiterate, the credits are packed with names like Hank Garland, Floyd Cramer, Buddy Harman, Boots Randolph, Grady Martin, Charlie McCoy and Scotty Moore, but, between 1950 and 1965, when she moved to Hollywood, Kerr seems to have had some kind of power to cloud Nashville producers' minds and make them think that her Singers were essential if the song was to be a hit. Ideally, a package like this, two CDs, one of the A sides of Orbison's 20 Monument singles, the other of the B sides, all in their original mono mixes, marking the 75th anniversary of his birth (April 23rd, 1936) would strip out the background vocals and strings, as was done to fabulous effect on the soundtrack album of the Patsy Cline biopic *Sweet Dreams*, but no such luck. However, its redeeming feature is the DVD, a 1965 Dutch TV show, which, even though pianist Bill Dees makes a halfhearted attempt to fill in the background vocals (or possibly some music-loving sound tech deliberately muted him), the live versions of *Only The Lonely*, *Running Scared*, *Crying*, Ray Charles' *What'd I Say*, *Dream Baby*, *Mean Woman Blues*, *It's Over*, *Oh, Pretty Woman* and *Goodnight*, while far from studio quality, still sound better, and far less dated, than anything Foster produced. **JC**

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There are electric and water hookups available in parts of the campground on a first come, first served basis and require a permit from Ranch Central. For RV camping other than in the RV park, there is a \$20 flat-rate charge for ticket purchasers to park their RV in the "overflow" parking across the street from the Festival.

CHILDREN'S PRICES

Children under 12 are admitted FREE when accompanied by ticket-holding adult. Children 12 and over must have a festival ticket. **No one under 18 may be admitted without parent or guardian.**

2011 - 40th ANNUAL KERRVILLE FOLK FESTIVAL

PRICES LISTED INCLUDE SALES TAX Advance Purchase Discounts Available. See Below for Details.

	THUR MAY 26	FRI MAY 27	SAT MAY 28	SUN MAY 29	MON MAY 30	TUE MAY 31	WED JUNE 1	THUR JUNE 2	FRI JUNE 3
DAILY TICKET PRICES*	\$30	\$35	\$40	\$40	\$35	\$25	\$25	\$25	\$35
9 AM			9 AM Yoga Threadgill Theater 9:00 Bike Ride (details online)						
10 AM	10:30 AM Canoe Trip (details online)		10 AM Shabbat Service Threadgill Rabbi Kerry Baker	30th Annual Songwriters School (classes from 9 am - 5 pm in the Kennedy Outdoor Theater) Faculty: Rick Beresford (Nashville TN) – Lyric Technique Dr. Dick Goodwin (Columbia SC) – Find The Music Terri Hendrix (San Marcos TX) – Part That Ain't Art Lloyd Maines (Austin TX) – In The Studio Vance Gilbert (Arlington MA) – Performance Tom Kimmel (Nashville TN) – Creative Writing / Living Registration is \$180 per student if paid prior to May 10 (\$215 after May 10). Registration includes lunches, camping, t-shirt, and admission to Sundown Concerts for class days. Limited enrollment. Make checks payable and mail to: Kerrville Folk Festival Workshops PO Box 291466 Kerrville, TX 78029 Charge by phone by calling (830) 257-3600. On-line registration is available on our website at: www.kerrvillefolkfestival.com -also on these dates running concurrently- 3-day Roots/Blues Guitar Workshop (classes from 10 am – 5 pm at the Threadgill Theater) Dir. Steve James (Austin TX) with Mary Flower (Portland OR) and Del Rey (Seattle WA). All skill levels welcome. Price is just \$165 per student (prior to May 10). \$200 after May 10. Includes camping fees, lunches, and admission to Sundown Concerts for class days. Send Registration check to the <i>Kerrville Folk Festival</i> at the address above.					10:30 AM Canoe Trip (details online)
11 AM			11 AM Folk Song Service Chapel Hill Rev. Charles Summers						
NOON	Ticket Sales & Will Call open at 1pm	Noon – 3 PM Grassy Hill Kerrville New Folk Finalists Concerts Threadgill Theater Hosts: Steve Gillette Rod Kennedy Judges: Michael Camp Johnsmith Patrice Pike							1 - 3 PM Blues Project Threadgill Theater Stefan George, Mary Flower, Del Rey
1 PM	1 PM DAILY Serenity Square Friends of Bill W. meet daily behind the office	1 – 3 PM Music Law Threadgill Theater Hosts: Ed Cavazos and others from Bracewell & Giuliani							
2 PM									
3 PM		3:30 – 5:30 PM Threadgill Theater	3:30 – 5:30PM Children's Concert Threadgill Theater Cathy Fink & Marcy Marxer, Purly Gates, Don Sanders	3:30 – 5:30PM In-The-Round Threadgill Theater Eliza Gilkyson, Martyn Joseph, Cheryl Wheeler	3:30 - 5 PM TFMF Annual Membership Meeting Threadgill Theater	3:00 – 5:00 PM FREE Partial Capo Workshop Threadgill Theater Sponsored by Kyser with host Justin Roth			
4 PM		University Songwriter Finalists							
Also 3 PM	3 - 5 PM Ballad Tree Song Sharing on Chapel Hill								
Also 4 PM	Buddy Mondlock (Nashville TN)	Rebecca Loebe (Austin TX)	David Wilcox (Asheville NC)	Jonathan Byrd (Carrboro NC)	Johnsmith (Trempealeau WI)	3 - 5 PM Ballad Joe Jencks (Evanston IL)			
5 PM	"Texas & Tennessee" Song Circle with Steve Gillette – Daily behind the Festival Office. All are welco								
6 PM	6:00 PM: Kennedy Outdoor Theater, Food and Crafts Booths Open					6:00 PM: Kenne			
7 PM	Joel Mabus (Kalamazoo MI) Brother Sun (Jencks, Greenway, Wictor) (IL, MA, NY) Lost Pines (Austin TX) Suzy Bogguss (Nashville TN) Billy Bright Trio (Austin TX)	Seth Glier (Massachusetts) Buddy Mondlock (Nashville TN) Zoe Lewis (Provincetown MA) Jonathan Byrd (Carrboro NC) Slaid Cleaves (Austin TX) Austin Klezmorim (Austin TX)	Susan Werner (Chicago IL) Kenny White (New York NY) Cheryl Wheeler (Timonium MD) Judy Collins (New York NY) David Wilcox (Asheville NC)	Martyn Joseph (Cardiff UK) Cathy Fink & Marcy Marxer (Kensington MD) Terri Hendrix (San Marcos TX) Eliza Gilkyson (Austin TX) Jimmy LaFave (Austin TX)	Mary Gauthier (Nashville TN) Patrice Pike (Austin TX) Eric Taylor (Weimar TX) Steve James (Austin TX) Randy Rogers & Wade Bowen (San Marcos TX)	Sundown Concert Threadgill Theater Anderson Fair Movie "For The Sake of the Song" Eric Taylor (Weimar TX) Greg Klyma (Cheektowaga NY) Ken Gaines (Houston TX) Don Sanders (Houston TX)	Sundown Concert Threadgill Theater 2 Full Hours with: Michael Smith (Chicago IL)	Sundown Concert Threadgill Theater Annie Wenz (Pine Island FL) Small Potatoes (Chicago IL) Ronny Cox (Sherman Oaks CA)	Peter Yarrow (New York NY) Ellis Paul (Boston MA) Vance Gilbert (Arlington MA) (1hr. with) 3 Penny Acre & David Glaser (Fayetteville AR) (20 mins with) Michael Hearne (Nashville TN) Bill Hearne Trio w. Bonnie Hearne (Santa Fe NM)

TICKETS - ADVANCE & DURING FEST

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Rain or Shine. No refunds or exchanges on tickets for any reason.

GATE HOURS

Early camping opens 5/22 at 10am; camping fees apply, see website for details. Campground gates are open 24 x 7 for those wearing valid arm bands. Kennedy Theater is open from 6 pm until approximately 12am midnight on the 11 mainstage nights listed above. Tickets & Will Call are available 24-hours on weekends & holidays. **Tickets and Will Call are NOT AVAILABLE from 12am-8am weekdays (Tue 5/31-Thu 6/2; Mon 6/6-Thur 6/9).**

JOHN THE REVEALATOR

Got things back to front last month with **Richard Skanse's** career: "I was only at *Rolling Stone* for about 4.5 years. My 10 year stint was actually at *Texas Music* in Austin—lasting from right after I came back from New York up until my jump over to *Lone Star Music* this time last year. But my nearly 5 years in New York felt like 10, and my 10 with *Texas Music* felt like 20, so I guess it all averages out about right."

☛ Sad news from San Antonio. During the last 20 years, I've seen way too many favorite joints, most notably Henry's and Chicago House, forced to close their doors, but more often than not it was involuntary. However, Steve Silbas & Barbara Wolfe's decision to shut down their fabulous **San Antone Cafe & Concerts**, formerly known as Casbeers At the Church, a former Methodist church in the King William district, while partly due to Silbas' health problems, was also brought on by the simple fact that the ninth largest city in America can't, or won't, support one roots music venue. Admittedly, the overhead on the church must have been far higher than on the old Casbeers, a hole in the wall on Blanco, but even there great shows by national and international roots luminaries rarely filled the room. Many years ago, a promoter in London told me "I started making money when I stopped booking bands I like," but Steve & Barbara insisted on booking bands they liked. Unfortunately, there were too few people in San Antonio willing to come out for them. San Antone Cafe will put on its last show, its annual Bob Dylan Birthday Bash, on May 24th, after 13 years of bringing good music to an indifferent town, which Jim Beal Jr (*San Antonio Express-News* and KSYM) once told me was, for musical purposes, about the same size as Waco.

☛ One of DL's regular Internet stops is the Lainey Gossip website, and she passed this titbit on to me: "**Reese [Witherspoon]** last night at the [Academy of Country Music awards] wearing the worst dress of the night. And when you can claim that distinction at an event with country music stars... well... that's a hall of fame situation right there, y'all."

☛ **International Country Music Conference:** the gift that keeps on giving. This is probably the last in what's been a truly bumper crop of beard-stroking presentations, but it won't be too long before we start in on the 2012 vintage. "Dr. Travis Stimeling of Millikin University will be dealing with the relationship of southern rock and country music in *To Be Polished More Than Extended: Musicianship, Masculinity, and Critical Reception of Southern Rock*. Stimeling maintains that 'critics frequently remarked that the music of the Charlie Daniels Band and others sounded stuffy, rigid, and gelded. To these critics, musicianship—heard as both virtuosic displays and precise ensemble performances—stood in opposition to musical creativity and expression, which they believed was an 'organic' outgrowth of the Southern landscape itself.' Stimeling 'interrogates the ways that critics deployed gendered language' and used CDB and others 'to map anxieties about a modernizing American South.' Stimeling is always exceptionally well organized, insightful, and will further link country to closely related and interacting styles." I'm not exactly sure what "gendered language" is, but let me know if you ever catch me using it.

☛ Yet more beard-stroking, this time by lawyers, in an AP story brought to my attention by Bill Wagman, **3CM's** Special Correspondent in this field—"Academics to dissect Bob Dylan at NY conference." "Academics from around the country will examine the implications of [*Hurricane*] and other [songs] during **Bob Dylan and the Law**, a conference presented by Fordham University's law and ethics center and Touro Law School. 'We basically said to people who write and think about the law and who also happen to like Dylan's music, find

a way to put them together; tell us how Dylan relates to your academic work or your thinking,' said Fordham professor Bruce Green, one of the organizers.

☛ I don't get any New West releases, they cut me off after I was rude about their first batch of *Austin City Limits* DVDs, like it was my fault they were boring, so I haven't heard Steve Earle's **I'll Never Get Out Of This World Alive** or Buddy Miller's **The Majestic Silver Strings**, but one FARster emailed me, "I think the new Steve Earle album must have been recorded on 'talk like a pirate day,' that's the only explanation I can think of," another to say, "God,wake me when it's over!!!! cause I'm falling asleep! They're playing *That's Why I'm Walking* by Buddy Miller w/ Emmylou Harriswhat a SNORE of a great song!"

☛ Can't hardly wait to not hear this one: "Anti-Records is thrilled to announce the release of a brand new album **Tambovieve** from violinist Jenavieve Varga of the critically heralded classically infused folk rock ensemble Lost In The Trees. Varga is a graduate of the esteemed Berklee College of Music where she majored in violin, cello, harp, modernist film composition and moog synthesizer. Her new album offers an intoxicating merging of electronica, punk and world music built primarily around Varga's celebrated tambourine work. Tambovieve was co-produced by Varga and renowned German underground producer Gunter Von Schicklgruber."

☛ Amanda Shires' version of *Detroit Or Buffalo*, the only cover on her new **Carrying Lightning** (see cover story) brought to mind one of the most fascinating music stories I've ever heard. Back in 1971, **Barbara Keith**, who wrote the song, cut an album for Reprise, but before it was released, she returned the advance money—and yes, you did read that right, it's just that your brain is refusing to process the concept—and walked away from the music business. Her purported reason was that she wasn't happy with the album, which featured Lowell George on electric guitars and Spooner Oldham on piano, but I suspect she was just sick of the music business itself, because the album, eventually released, as **Barbara Keith [1972]** by Water Music in 2004, sounds terrific (you can find her rendition of *Detroit To Buffalo* on YouTube). I came across Keith some 30 years later when she was playing electric guitar with her husband (drums) and stepson (bass) in The Stone Coyotes, which played regularly at Casbeers for a while and was the inspiration for Elmore Leonard's **Be Cool**. Leonard, who saw them at LA's The Troubadour, recognized their "straight ahead rock and roll with a twang" as music he, and Chilli Palmer, could understand.

☛ I'm really going to have to keep an eye on the *Austin American-Statesman's* **Austin Music Source** website, which, while I was searching for something completely different, offered two moments which made me wonder if the paper isn't breaking Child Labor laws. The first was "**Arcade Fire** is the best band in the world right now." What on earth is that supposed to mean? If your taste happens to run to bombastic, referential indie rock, then you might, or then again might not, think they're the best there is in that particular line. If it doesn't, you wouldn't give a shit if Lassie told you they'd all fallen down a mineshaft. Listen, kid, if you want to be a music writer, avoid absolutes, they make you sound like a fanboy, and you'll regret this one next year when another band will be "the best in the world." Next up, "**William Fitzsimmons** at Stubbs. This Pittsburgh songwriter came to fame the old-fashioned way: A few of his songs went viral after showing up on *Grey's Anatomy*." Well, that might be the old-fashioned way if you're like 12 years old, some of us have slightly different definitions

☛ You may have read that *Rolling Stone* has named **Nashville, TN**, the '**Best Music Scene**' in America, mainly, as far as I can make out, because Jack White, Kings Of Leon, Taylor Swift, Keysha, The Black Keys and Sheryl Crow live there, which, I have to admit, means they can get quotes from six more national stars than they could find in Austin. However, one comment on a Nashville magazine's website, that this confirms "what live music enthusiasts have known for decades," took me back to the late 80s. I had a three month sabbatical and, having already decided to move to America, planned to spend the time figuring out exactly where. The Bay Area, where my father and stepmother live, went out the window when I found out how expensive it would be. I loved Albuquerque and Boulder, both places where I already knew some people, but couldn't figure out how I'd make a living in either place. Nashville, where I'd been in and out for some years doing interviews for *Time Out In London*, looked a lot more promising, mainly because a club owner who knew my stuff offered to help me get financing for a Nashville version (ie knockoff) of *Time Out*. There were just two problems, one that I suspected I'd eventually get tarred, feathered and run out of town on a rail, the other was that the 'music scene' at the time consisted of The Bluebird Cafe, Douglas Corner, Union Station, a rather cool blues/R&B joint the name of which escapes me, some shitty ass bars on Printers Alley and, well that was about it. Maybe a page worth of event listings a week. Maybe things picked up right after I moved on to my last stop, Austin, TX, where I made a completely irrational decision, but what the hell, it worked out in the long run.

☛ Michael Uhlmann spotted this on Facebook: "Fado Irish Pub & Restaurant Austin. The U2 tribute band **Mysterious Ways...** bring the U2 arena concert experience to the Fado patio. Not to be missed."

☛ Listening to **Don Walser** talking on **Just Me And My Old Guitar** (see reviews) was a jolt, taking me back to many conversations and visits, one of which makes for a pretty good story. Don was always very polite and soft-spoken, but just one time he came as close to using bad language as I ever heard him get. Bearing in mind that this was before he had Watermelon Records in his corner, sometime in the early 90s, his then manager applied for an official SXSW showcase. Anyway, Don called me up and said, "I just got this letter from SXSW and I don't rightly understand it. I was hoping you could explain it to me." So he read me the letter and I told him that the deal was that they weren't going to give him an official showcase, but he was on a B list of acts that might, or might not, be called on to substitute if any of the showcasing acts had to cancel or drop out. There was a pause, then Don said, "Well, they can kiss my country ass."

☛ I'm not about to write an obituary for the President of Sony, but **Norio Ohga's** story really is fascinating. In the 50s, then training to be an opera singer, he wrote to the company that later became Sony complaining about the atrocious quality of their tape recorders. Now you'd think the response, if any, from a major corporation would be a form letter brush-off, but instead he was hired as a part-time consultant, rising to become President of Sony/CBS records at 40, then successively President, CEO and Chairman of the parent company. Though crucial to many Sony innovations, Ohga's lasting effect on popular culture was a throwback to his youth—CDs can hold 75 minutes of music solely because Ohga insisted that the format had to be able to contain Beethoven's *5th Symphony* on one disc. I can remember a time when all the early CDs were of classical music and nobody much thought they'd ever relevant to popular music, which would stick with LPs and 45s. We know how that turned out.



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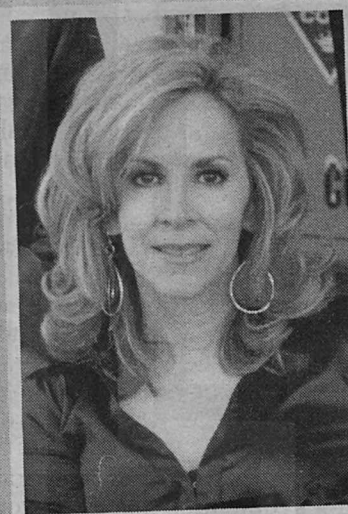


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OUT OF THE PAST

Moved by a whim, I dug out **There Is No Eye; Music For Photographs** (Smithsonian Folkways, 2001), to listen, for the first time in ages, to Eck Robertson's *Sally Goodin*. This, as you may well know, was one side of what's generally regarded as the first commercial country record, released by the Victor Talking Machine Company in 1923, which became and, almost 90 years later, still is, the gold standard for fiddle contests. Which got me to thinking about William Gibson's throwaway remark, in *Spook Country*, that "music is the most purely atemporal of media."

I assume Gibson meant recorded music, as, obviously enough, live music is nothing if not temporal. There are plenty of possible caveats to Gibson's dictum, apart from anything else, music has had countless fads and fashions that have left behind detritus as hopelessly dated as, say, the mobile phones in 70s movies, but listening to *Sally Goodin*, you realize that, although Robertson died in 1975, his music, originally on a 78, released over the years on LPs and CDs, and now available as a download, will live on indefinitely.

Robertson is someone about whom you can learn a fair amount, but he shares his immortality not just with other more or less well known musicians but with those who have been utterly forgotten. Last month, I made mention of labels that specialize in reissues, and not uncommonly biographical information in their liner notes can be sparse to nonexistent. Googling won't help you with, for instance, Danny Ray, who made one single for Vin in 1960, but whoever he was, wherever he came from, whatever became of him, whether he's still alive or not, *Love Me*, his incredible rockabilly A side, is up on YouTube. Rather disturbingly, the only proof of Ray's very existence is a piece of plastic.

Last month, I defended contemporary music, at any rate the areas of contemporary music in which I operate, against another music writer's contention that it's all gone to shit and that, in this context, Sturgeon's Law, '90% of everything is crud,' needs to be revised upwards. While I still think he's wrong, in fact I know he's wrong, in the larger sense, does it really matter if he's right? Bump Sturgeon's Law all the way up to 99% of everything is crud and of the albums released in 2009 and 2010, somewhere around 2000, say \$30,000 worth at retail, weren't crud. But why stop there? Even using the 99% threshold, statistically, tens of thousands of non-crud albums must have been made over the last 90 years, and who among us can claim to have heard, let alone own, all of them? Actually, it might be easier to own them than to have heard them—I crave Bear Family's 27-volume rockabilly series **That'll Flat Git It!**, but the \$600-odd price tag is much less of a problem than figuring out when, if ever, I'd get to listen to all of it.

If you view music as a continuum, there are some obvious problems these days, featherweights standing on the shoulders of lightweights, bands that were influenced by bands that were influenced by The Beatles or The Eagles, music becoming more and more attenuated. However, if you see music as atemporal, independent of when it was made, those problems become minor blips. Can't stand Taylor Swift or Lady Gaga? There's stacks of timeless Billie Holiday and Julie London on the Internet (I've been on a Sammi Smith jag lately). Music persists outside of time—as William Faulkner said, "The past is never dead. It's not even past."

JC

AMANDA SHIRES CARRYING LIGHTNING ROD PICOTT WELDING BURNS

Shires and Picott are a NotSXSW's programmer's dream. Not only are both immensely talented as singers and songwriters, plus Shires is also a demon fiddler (she was in Gwyneth Paltrow's *Country Strong* band, by the way) and pretty handy on the ukelele, but they come in a marvelous assortment of flavors—Shires solo, Picott solo, Shires with Picott accompanying her (as in the cover picture, taken by Houston house concert promoter David Britton at a 2110 3CM Presents show), Picott with Shires accompanying him and Shires & Picott as a duo. Put them back to back and you cut down on the changeovers a treat.

This intertwining carries over on their new solo albums, Shires' third, following a fiddle album, **Being Brave** (2005), which she doesn't mention on her website, and the fabulous **West Cross Timbers** (self, 2008), Picott's sixth, not counting their "accidental" duo album, **Sew Your Heart With Wires** (Welding Rod, 2008). Picott played acoustic and electric guitars and coproduced **Carrying Lightning**, along with Shires and David Henry, who also played strings, percussion and pianos, while Shires plays fiddle and sings on **Welding Burns**. Which makes a lot of sense, who else knows Shires' material and styles as well as Picott and where is Picott going to find a better and more sympathetic fiddler—and singer, come to that?

However, organizing a doubleheader feature on them brings up a minor communication problem. My experience with musicians is that some answer emails instantly and at length, some, well, don't hold your breath if you're trying to reach Sam Baker. Shires belongs to the minimalist 'sent from my iPhone' school, fortunately Picott is at the other end of the spectrum. When I asked a few fairly general questions, he pretty much wrote the cover story for me, including an assessment of the two albums with which I have absolutely no quarrel. Pausing only to observe that Picott, born in New Hampshire but raised in Maine, drew on personal experience for *Sheetrock Hanger* ("I'm pretty sure about this/when my work is through/if I don't get wings/I hear the devil runs a sheetrock hanging crew"), really could replace ceiling tiles, I'll hand you over to him.

JC

"Amanda and I met at Folk Alliance in Austin back in 2005 I believe. We just struck up a conversation in the hallway, she had never met anyone from Maine before so she was teasing me, asking where my fishing hat and rubber boots were. She was passing through Nashville a few months later so I invited her to play a benefit show for a women's shelter I was playing. I was immediately struck with her unusual phrasing on the fiddle. We started becoming friends and playing shows together soon after that, it was both serendipitous and inspired from the beginning.

I think acoustic guitar with any bowed instrument is a great combination, throw in some pizzicato and you can indicate bass lines even though the line is higher than the guitar it can still function as a bass line would, indicating the progression and such. Also there is such a range with a fiddle, a good player can drop from fast ripping lines to long mournful lines instantly. Plus Amanda's harmonies are unique. She hasn't gotten enough attention for her harmony singing. She sings harmony like Dave Rawlings and Emmylou Harris where the line isn't linear—it crosses over the lead line and will go lower and cross back and go higher. She doesn't just pick an interval and hang there. Most of the time she's sort of weaving these spooky harmonies around. It's beautiful to my ears. It's developed and changed as we've played the last five years mainly as Amanda has come into her own as a front person.

We started with Amanda as my side person then we played as a real duo where we were singing songs we wrote together and passing the lead vocal back and forth within songs. As Amanda has grown as a front person we started playing her shows as well which are really fun for me. It's so much less work to just stand there and play guitar. It's actually quite relaxing playing Amanda's shows, I sweat a lot less and I can have a glass of wine onstage. With my own show I work a lot harder, I bus the tables, shine peoples' shoes, whatever has to be done. The ceiling tiles have to be replaced? I'm your man. For Amanda she gets a driver and someone to put the PA together. On a good night she also gets most of the right chords and a good guitar tone out of me. I clearly get more out of the deal than she does.

We're working towards another duo CD but we are going to be a little more conscious of what we're doing next time. Our new CDs couldn't be more disparate. Mine is probably the grittiest and is some ways most narrative and honest album I've made while hers is actually quite lush both sonically and emotionally. Some people don't like that kind of contrast but I love it. Contrast is beautiful to me in that way so this year's tour is fun. We play my show and get all sweaty and hoarse and then we play Amanda's show which is also intense but in a very different way. We don't really have to actively try to keep our identities separate. It seems people intuitively understand what's going on. It's actually quite rare for someone in the audience to ask for more of Amanda at my show or more of me at her show."



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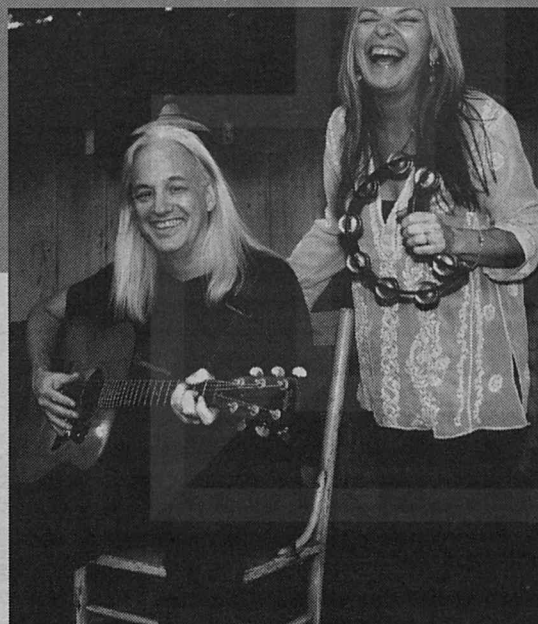


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- 1st Little Walter • 1930 Marksville, LA
Bonnie Owens • 1932 Blanchard, OK
Wayne Hancock • 1965 Dallas, TX
- 2nd Link Wray • 1935 Fort Bragg, NC
- 3rd Patsy Montana † 1996
- 4th Dick Dale • 1937 Boston, MA
- 5th Jay Miller • 1922 El Campo, TX
Big Bill Glendening • 1924 Taylor, TX
Tammy Wynette • 1942 Itawamba Co, MS
Mary Coughlan • 1956 Galway, Ireland
Boozoo Chavis † 2001
- 6th Jimmie Dale Gilmore • 1945 Amarillo, TX
Mike Stinson • 1968 Miami, FL
- 7th Riley Puckett • 1894 Alpharetta, GA
Roy Hall • 1922 Big Stone Gap, VA
Lorrie Collins • 1942 Talequah, OK
Terry Allen • 1943 Wichita, KS
- 8th Robert Johnson • 1911 Hazlehurst, MS
Rick Nelson • 1940 Teaneck, NJ
Mary Egan Hattersley • 1943 Wichita, KS
Eddy Arnold † 2008
- 9th Hank Snow • 1914 Brooklyn, NS, Canada
Sonny Curtis • 1937 Meadow, TX
- 10th Maybelle Carter • 1909 Copper Creek, VA
Larry Williams • 1935 New Orleans, LA
Arthur Alexander • 1940 Florence, AL
- 11th Ocie Stockard • 1909 Crafton, TX
Lester Flatt † 1979
Walter Hyatt † 1996
- 12th Tiny Moore • 1920 Hamilton Co, TX
Joe Maphis • 1921 Suffolk, VA
Sherry Brokus • 1957 Baltimore, MD
- 13th Mike Stoller • 1933 Belle Harbor, NY
Ritchie Valens • 1941 Pacoima, CA
Sarah Elizabeth Campbell • 1953 Austin, TX
Bob Wills † 1975
Nathan Abshire † 1981
- 14th Jenks Carman • 1903 Hardinsburg, KY
Grady Gaines • 1934 Waskom, TX
- 15th Eddy Arnold • 1918 Henderson, TN
Dave Stogner • 1920 Gainesville, TX
June Carter † 2003
- 16th Johnny Nicholas • 1948 Westerly, RI
Ray Condo • 1950 Hull, Canada
Django Reinhardt † 1953
Robert Shaw † 1985
- 17th Isidro Lopez • 1933 Bishop, TX
Johnny Guitar Watson † 1996
- 18th Big Joe Turner • 1911 Kansas City, MO
Skip Gorman • 1949 Providence, RI
- 19th Monette Moore • 1902 Gainesville, TX
Mickey Newbury • 1940 Houston, TX
Tom Pittman • 1948 Charleston, SC
Webb Wilder • 1954 Hattiesburg, MS
Craig Marshall • 1963 Syracuse, NY
- 20th Casper Rawls • 1955 Albuquerque, NM
Susan Cowsill • 1959 Canton, OH
- 21st Fats Waller • 1904 New York City, NY
Henry Glover • 1921 Hot Springs, AR
Charlie Poole † 1931

- 22nd Howard Kalish • 1954 Brooklyn, NY
- 23rd Lloyd Glenn † 1985
Randy Garibay † 2002
- 24th Bob Dylan • 1941 Duluth, MN
Roseanne Cash • 1956 Memphis, TN
Elmore James † 1963
Gene Clark † 1991
- 25th Norman Petty • 1927 Clovis, NM
Roy Brown † 1981
- 26th Peggy Lee • 1920 Jamestown, ND
Levon Helm • 1935 Marvell, AR
Jimmie Rodgers † 1933
- 27th Redd Stewart • 1923 Ashland City, TN
Don Williams • 1939 Floydada, TX
Jesse Dayton • 1966 Beaumont, TX
Bob Dunn † 1971
CB Stubblefield † 1995
- 28th T-Bone Walker • 1910 Linden, TX
Sonny Burgess • 1931 Newport, AR
Gary Stewart • 1945 Letcher Co, KY
John Fogerty • 1945 Berkeley, CA
Jerry Douglas • 1956 Warren, OH
- 29th Danny Young • 1941 Defiance, OH
- 30th Johnny Gimble • 1926 Tyler, TX
Dooley Wilson † 1953
- 31st Lydia Mendoza • 1916 Houston, TX
Augie Meyers • 1940 San Antonio, TX
Johnny Paycheck • 1941 Greenfield, OH

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& The Sensitive Boys
- 15th, Steamboat Reunion
- 20th, Hector Ward & The Big Time
- 21st, Van Wilks
- 22nd, Bells Of Joy, 11am
- 26th, Warren Hood & The Goods
- 27th, Ben Danaher
- 28th, Mingo Fishtrap

Old #1

6416 North Lamar

- 8th, Aircargo, 11am
- 11th, McKay Brothers & Special Guests,
7pm
- 18th, Brennen Leigh & Noel McKay
w/Special Guests, 7pm
- 25th, Shaidri Alrich & Guests, 7pm

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