

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



JESSE DAYTON  
& BRENNEN LEIGH

#132/221 JANUARY 2008



## REVIEWS



(or not)

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•

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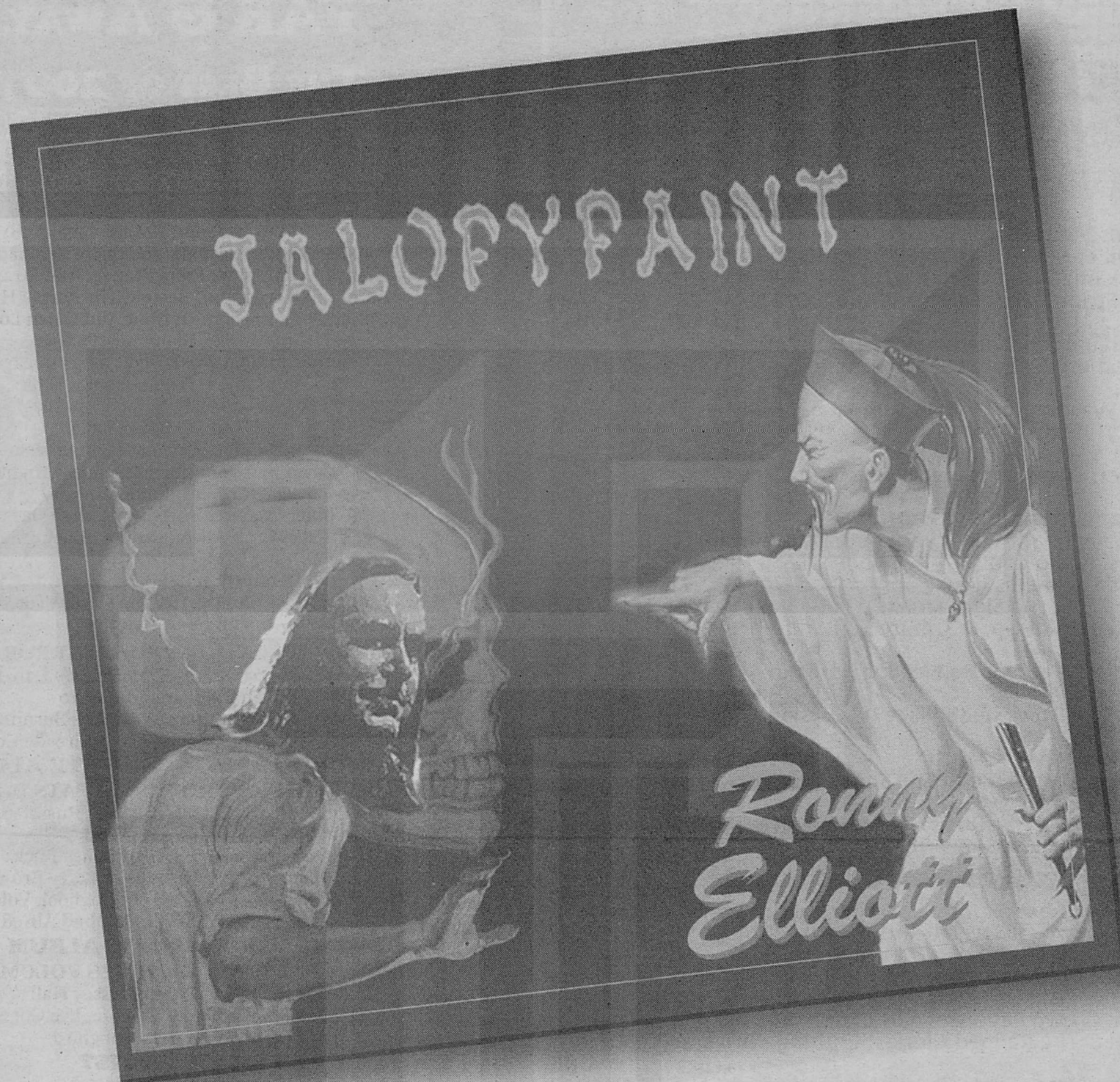
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ERIC TAYLOR

JOHN THE REVEALATOR  
FREEFORM AMERICAN ROOTS #101  
FAR & Away: The Best of 2007  
ROOTS BIRTHS & DEATHS

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## #1 LEVON HELM: DIRT FARMER

(Vanguard) \*EB/\*KC/\*ST/\*TM

Jesse Dayton & Brennen Leigh: Holdin' Our Own & Other Country Gold Duets (Stag) \*BR/\*DF/\*DG/\*GM/\*JE

Gram Parsons: Archive Vol 1 (Amoeba/Fontana) \*HH/\*JF/\*MJ/\*TR

Ray Bonneville: Goin' By Feel (Red House) \*JB/\*DT/\*MB

Dwight Yoakam: Dwight Sings Buck (New West) \*BS

= Demolition String Band: Different Kinds Of Love

(Breaking) \*BB/\*GS/\*RH

John Lilly: Haunted Honky Tonk (self) \*MP/\*RE

VA: Goin' Home: A Tribute to Fats Domino (Tipitina's Foundation) \*JP/\*TJ

Steve Earle: Washington Square Serenade (New West) \*N&T/\*OO

= John Fogerty: Revival (Fantasy) \*JD/\*MN

Robert Plant & Alison Krauss: Raising Sand (Rounder) \*GC

o Caleb Klauder: Dangerous Mes & Poisonous Yous

(Padre) \*BW/\*MF

1 Ryan Bingham: Mescalito (Lost Highway) \*AOK/\*JS

2 Duke Levine: Beneath The Blue (Loud, Loud Music) \*3RC/\*MT

3= The Rizzdales: Radio Country (Willyboy) \*FS/\*PP

Robin & Linda Williams: Radio Songs (Red House) \*HT

Corinne West: Second Sight (Make) \*OB

4 VA: Always Lift Him Up; A Tribute To Blind Alfred Reed

(Proper) \*DJ

5 Justin Trevino: Take One As Needed For Pain

(Heart Of Texas) \*KD

6 Starline Rhythm Boys: Red's Place (Cow Island)

7 Yarn (self) \*KB

8 Sam Baker: Pretty World (self)

9= Red Stick Ramblers: Made In The Shade (Sugar Hill) \*CS

Seth Walker (Hyena) \*MA

o= Danny Britt: Walk This Road (Red Dawg) \*TF

Edo Donkers: Warning Signs (Inbetweens) \*RG

Luke Doucet & The White Falcon: Blood's Too Rich

(Six Shooter) \*JR

Aretha Franklin: Rare & Unreleased Recordings From The Golden Reign Of The Queen Of Soul (Atlantic/Rhino) \*B&C

Garnet Hearts: Life Behind Bars (Wild Hare) \*LG

Heybale: The Last Country Album (self) \*RA

Los Texmaniacs: About Time (Maniax) \*TG

Claire Lynch: Crowd Favorites (Rounder) \*KR

Kevin Meisel & The Ragged Glories: Cruising For Paradise

(Brambus) \*BK

Peter Mulvey: Notes From Elsewhere (Signature Sounds) \*JMB

Harvey Reid & Joyce Andersen; The Song Train (Woodpecker) \*JW

The Resophonics: Last Long Winter (self) \*CF

Reverend Organdrum: Hi-Fi Stereo (Yep Roc) \*WR

The Savoy Family Band: Turn Loose But Don't Let Go

(Arhoolie) \*SC

Ian Siegal: Swagger (Nugene) \*RF

David Steen: Life (KE) \*RW

Jackson Taylor: Dark Days (Smith Entertainment) \*EW



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### \*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs.  
For more information can be found at <http://tcmradio.com/far/>

# FAR & AWAY

## THE BEST OF 2007

\*Numbers in square brackets are the top ten vote winners in order

### ALBUM OF THE YEAR

#### #1 STARLINE RHYTHM BOYS: RED'S PLACE

2 Sam Baker: Pretty World

3 Levon Helm: Dirt Farmer

4 Steve Earle: Washington Square Serenade

5 Eilen Jewell: Letters From Sinners And Strangers

6 Cornell Hurd Band: Beyond The Purple Hills

7 Teddy Thompson: Upfront And Down Low

8 Gurf Morlix: Diamonds To Dust

9 Dwight Yoakam: Dwight Sings Buck

10 John Lilly: Haunted Honky Tonk

11 Ry Cooder: My Name Is Buddy

12 Elizabeth Cook: Balls

13 Jimmy LaFave: Cimarron Manifesto

14 David Serby: Another Sleepness Night

15 The Rizzdales: Radio Country

16 Mavis Staples: We'll Never Turn Back

17 Robert Plant & Alison Krauss: Raising Sand

18 Yarn

19 Dennis Brennan: Engagement

20 Bill Kirchen: Hammer Of The Honky-Tonk Gods

### DEBUT ALBUM

#### #1 KENDALL CARSON: REARVIEW MIRROR TEARS [6]

2 Rachel Harrington: The Bootlegger's Daughter

3 Ryan Bingham: Mescalito

4 Martha Scanlan: The West Was Burning

5 Laura Bell: Looking for A Place Already Gone

### VARIOUS ARTISTS/TRIBUTE ALBUM

#### #1 GOIN' HOME; A TRIBUTE TO FATS DOMINO

2 Wounded Heart Of America; Tom Russell Songs

3 Song Of America

4 Dwight Yoakam: Dwight Sings Buck

5 Just One More; A Tribute To Larry Brown

5 Old Town School of Folk Music Songbook Vols 2 & 3

6 Always Lift Him Up; Tribute To Blind Alfred Reed

### REISSUE/HISTORIC ALBUM

#### #1 GRAM PARSONS: ARCHIVES VOLUME 1 [1]

2 Neil Young: Live At Massey Hall

3 T Tex Edwards & Out On Parole: Pardon Me, I've Got Someone To Kill

4 Emmylou Harris: Songbird

### FEMALE ARTIST

#### #1 EILEN JEWELL [2]

2 Elizabeth Cook 3 Sarah Borges 4 Patty Booker 5 Bettye LaVette

6 Kelly Willis 7 Terri Hendrix 8 Mavis Staples

### MALE ARTIST

#### #1 SAM BAKER

2 John Lilly 3 Levon Helm 4 Steve Earle 5 Dennis Brennan

6 Dale Watson 7 Gurf Morlix 8 Jimmy LaFave 9 Tom Russell

### SONGWRITER

#### #1 SAM BAKER [5]

2 Steve Earle 3 Tom Russell 4 John Lilly

5 David Olney 6 Eilen Jewell 7 Chip Taylor 8 Billy Bratcher

### INSTRUMENTALIST

#### #1 BILL KIRCHEN [3]

2 Gurf Morlix [9] 3 Jon Rauhouse 4 David Bromberg

5 Duke Levine 6 Lloyd Maines 7 Paul Skelton

### DUO/GROUP

#### #1 HACIENDA BROTHERS [4]

2 Starline Rhythm Boys [8] 3 Cornell Hurd Band

4 The Detroit Cobras 5 Jesse Dayton & Brennen Leigh

### BEST IN THE INDUSTRY

#### #1 JOE SWANK (YEP ROC) [7]

2 Darrell Anderson (Hightone) [10]

3 Jenny 'JP' Pfafflin (Bloodshot) 4 Fred Boenig (AmericanaMedia)

5 Bill Hunt (Cow Island) 6 Martha Moore (So Much Moore)





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# BLUE LINE RIDERS

CHICAGO \* COUNTRY



"...this'll have to do"

-John Conquest, 3<sup>rd</sup> Coast Music Magazine



## JOHN THE REVEALATOR

Couple of FARsters recognized the truth underlying *The Onion's* satirical comments on **College Radio Station Managers** quoted last month. "That *Onion* piece made me lose it! As a college radio victim of Mad station Manager, with his slavish devotion to CMJ, believe me, it's accurate!" "Boy, his quote brings back memories. WXXX—it was all of existence, not just to the ordly station manager but to much of the staff as well. My levity on the topic was most unwelcome."

► After the Grammy nominations were announced, I got an email from the Texas Music Office listing all the 'Texans' in the running. **Lucinda Williams** makes me feel that there should be some kind of Statute of Limitations on how long you can go on claiming an artist who wasn't born in Texas and hasn't lived in Texas for many years, but what really got me to thinking was **Patty Griffin**, who does live in Austin but can also be claimed by both Maine and Massachusetts. Which got me to wondering how a weekly that publishes separate Portland and Boston editions, would handle a bit of an editorial dilemma. So I emailed Sam Pfeifle, music writer or the *Portland Phoenix*, who says, "Basically, it's my opinion that Boston has more claim to her than we do, as she never really paid any dues as a musician in our scene. She was born here, but in Old Town, which is pretty far away from just about everything. Still, when she comes back to play here, there are a lot of people who claim her as a local, and she does play a lot of sentimental tunes about Maine, which is where her folks still live. Patty is basically a Boston/Austin gal."

► When I circulated the FAR reporters for their 2007 FAR & Away picks, Joe Pareres, Wednesday host of *Third Coast Music Network*, KSYM, San Antonio, remarked, "It's not a category but I gotta nominate **Peter Case** for the best stage story with his narration on being investigated by Homeland Security!" It really was a gas, even in "the short version" he regaled us with at a December Casbeers show. You'll have to go see him to get the context, but my favorite bit was the agent assigned to him asking "Why did you go solo?" Case's comment was "Even the Secret Service can't figure it out!"

► Some time ago, **Casey Monahan** of the Texas Music Office turned me on to a great 50s/60s Texas honker tonker of whom I'd never heard, **Little Joe Carson**, who died at 27 in a 1964 car accident just when he was starting to make a name for himself. However, I've just balanced the books by turning Casey on to a great Texas country singer and songwriter of whom he'd never heard, Big D Jamboree star **Helen Hall**, whose belated obituary I ran a couple of months ago. So now we're even in our vicious game of Texas Music oneupmanship, whoops, I mean our mutually beneficial exchange of esoteric knowledge.

► I forwarded the **Top 10 Americana Albums of 2007 As Compiled by the Americana Music Association** to the FARsters, and a couple of them were puzzled by my subject line, 'Warning: this may cause nausea,' but they were the minority, most, everyone else, as I anticipated, responding with variations of the most colorful answer, "Great, now I have to clean the barf out of my keyboard." This is what the AMA rated for the year:

Lucinda Williams: West  
Ryan Adams: Easy Tiger  
Kelly Willis: Translated From Love  
Son Volt: The Search  
Patty Griffin: Children Running Through  
Marty Stuart: Compadres  
Jay Boy Adams: The Shoe Box  
Joe Ely: Happy Songs From Rattlesnake Gulch  
Subdudes: Street Symphony  
Gurf Morlix: Diamonds To Dust

► My favorite comment on this mess, of which Morlix is the only redeeming feature, came from **Rob Silverberg** (*Crosstracks*, WCUW, Worcester, MA): "One of the things I find about these lists (and not just the AMA's) is that they could easily be re-filled... 'Oh, Lucinda has a new release, vote that as #1 and Ryan Adams as #2, Patty Griffin must be in the top 5.' It's like the whole thing is about lifetime achievement and reputation. Maybe FAR can have a new chart on which we all guess how the AMA chart will look. We won't even have to listen to the music, just use our votes on how much cachet the artist is known to have with the AMA crowd. Just one more reason to be happy about the FAR chart, the 'leave your resumé' at the door and put out a good CD chart."

I wouldn't want to make any predictions about his future, but Jesse Taylor's grandson, **Taylor Dunbar Peterkin**, has pretty big hands for a 3-year old, and though his mother, Jesse's elder daughter Chelsea, tells me his father is 6 foot 4, I can't feel that those mitts trace back to his grandpa. And he sure was digging the music at Alyce Guinn & Marvin Dykhuis' CD release party, especially John Reed's guitar playing. Watch this space (for about 15 years).

Eleven years ago, I ran a cover story (*MCT* #81) celebrating **Lydia Mendoza's** 50th birthday precisely to avoid having to someday write an obituary. However, in case you missed it, 'La Gloria De Tejas,' far and away the most popular artist in the story of Texas Music, passed away on December 20th, in San Antonio.

## BARBARA CLARK • SHE WON'T WAIT

## RONNY ELLIOTT • JALOPYPAINT

## JO CAROL PIERCE • DOG OF LOVE

## ERIC TAYLOR • HOLLYWOOD POCKETKNIFE

(self ♪♪♪ /Blue Heart ♪♪♪/self ♪♪♪/Blue Ruby ♪♪♪)

Usually, January produces a thin crop of new releases, but this time I got not just a bunch of good stuff, but new albums from four of my favorite, though very, very different, singer-songwriters, of whom one hasn't put out a new album since 1992, another since 1995. Between them, they're a fascinating case study in the art and craft of songwriting, but while I speculate on the identities of their muses, I didn't consult them because I figure the best you can get for asking questions like 'Where do your songs come from?' is a reputation for asking stupid questions.

Clark, once of Austin, where she played open mikes, but long based in Fort Collins, CO, where she only recently started performing in local venues, may be the least 'professional' of this group, but she's hands down the best singer. However, she can also write circles round most singer-songwriters with superb construction and emotional depth. Her elegant folk-country songs, usually slow and sinuous, though she goes country upbeat on *Tryin' To Look Good*, are mostly about personal feelings but if her crystal clear vocals make them sound simple, that's deeply deceptive. I can pay her second album no higher compliment than to say it's worthy of, indeed sounds like a continuation of, her 1992 cassette, **Whole Hearted** (reviewed *MCT* #35), reissued on CD in 2004 (cover story **3CM** #89/178).

Though rather more rough and ready than Clark's, Elliott's vocals, often dropping into monologue, and arrangements also emphasize getting the words across, but otherwise they're very different, Elliott's stock in trade being ideas which bounce off others like a musical pinball machine, you can almost hear the neurons firing. It's been said of Bill Clinton that he thinks in complete sentences and Elliott seems to think in complete songs, around which he and his Nationals then build a musical structure that may sometimes sound rather ramshackle, almost extemporized, but that's part of his charm, adding a jazzy flavor to his explorations of decades of American popular culture, from McCarthyism (*Red Rumor Blues*), Marilyn Monroe (*Modern History*), drag racing (*When Garlitz Raced Malone*), the James Gang (*Great Train Robbery*) and much more. Elliott, who'd been a working musician for 30 years (his resumé includes opening for Jimi Hendrix and backing Gene Vincent) before releasing the first of his eight solo albums in 1998, is both the last of the Beat Poets and, to my mind, the archetypal Americana artist.

One of the great Austin albums of the 90s was **Across The Great Divide; The Songs Of Jo Carol Pierce** (Dejadisc, 1992), on which artists such as her Lubbock contemporaries Joe Ely, Jimmie Dale Gilmore and Terry Allen interpreted songs from her locally popular stage show, the unspoken premise being that while the actress/screenwriter could carry the material live, she wouldn't be able to get away with it on record. However, later on, she did make her own, somewhat underpromoted, album of **Bad Girls Upset By The Truth** (Monkey Hill, 1995). I can see where Pierce might fall, for many people, into the 'I don't get it' category—to call her unconventional, as a singer or a songwriter, is an understatement, she makes Terry Allen and Butch Hancock sound Tin Pan Alley/Las Vegas—but when *Music City Texas* #1 was being put together, Pierce, then performing **Bad Girls** at Chicago House, quite simply had no competition for the cover story (also #40 and #75). However, since 1995 there have been entire years in which she only performed in public once—I regarded it as my mission from God to drag her out to my NotSXSWS shows—but recently she's been more active, so much so that she's finally got to her second album. Her vocals are still rudimentary, indeed three of the 15 tracks are listed as 'Spoken,' but her words give her conversational style a strength few singer-songwriters can match. Her writing has been described as 'absurdist,' but that's far from the whole story, though I freely admit that I have absolutely no idea what the whole story is. What I do know is that you will either fall in love with the genius of Jo Carol Pierce or recoil in bewilderment, there's no middle ground.

Coincidentally, Eric Taylor, by far, of course, the most famous of this group, opens his album with a song, the title track, about Marilyn Monroe, but his approach is very different from Elliott's. Taylor's songs seem to blossom out of a concept, developing organically from a single line or phrase (not to be confused with a Music Row hook). If Clark is the best singer of these four, Taylor is certainly the most intense. Rather surprisingly, given his past (let's just say that he brings a certain level of expertise to his other career, as a drug counsellor), he is, if not the last man standing from the Houston singer-songwriter scene of the 70s, the only one who can still tour, nationally and internationally. This is largely due the strength of his mesmerizing and muscular live performance, but, unusually, comparatively little of his power is lost in the studio. *Postcards, 3 For A Dime*, unambiguously a woman's song, is, probably by intention, somewhat unsettling (also a tad repetitious), but the other nine tracks, which include Townes Van Zandt's *Highway Kind*, Susan Lindfors' *A Matter Of Degree* and an ambiguous version of *Rally Round The Flag*, featuring Vince Bell and Steven Fromholz, are Taylor at his finest.

JC





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Every Tuesday Brennen Leigh, 6pm Kevin Gallagher, 8pm	16th, Charlie Iwin & Friends, 7pm
2nd Cowboy Johnson, 6pm	17th, George Ensle, 7pm
3rd. Liz Morphis, 7pm	18th, Nick Curran & The Attitudes, 10pm
4th Larry Lange's Lonely Knights, 10pm	23rd, Paul Glasse & Mitch Watkins, 7pm
5th, Sunset Valley Boys, 3pm	24th, Craig Toungeate. 7pm
9th, Cleve & Sweet Mary Hattersley, 7pm	25th, Don Leady's Tailgators Reunion, 10pm
	30th, The Keller Bros, 7pm
	31st, Craig Toungeate. 7pm

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? I don't get it

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## IT'S THAT TIME OF YEAR AGAIN

**C**omments on 2007? Er, um... Well, on the strength of this year's releases, I have a feeling I'll be writing a few indie label obituaries in 2008. Apart from the renascent Red House, fledgling Cow Island and Steady Boy, artist co-op Frogville and quirky Saustex, indies just didn't seem to be too relevant last year. Even 3CM favorites who were on indies would mostly have been better off without them.

JC

### ALBUM OF THE YEAR

**#1 DENNIS BRENNAN: ENGAGEMENT**

2 Gurf Morlix: Diamonds To Dust

3 Jimmy LaFave: Cimarron Manifesto

4 Jeff Potter: Great Big Beat

5 Starline Rhythm Boys: Red's Place

6 David Serby: Another Sleepless Night

### DEBUT ALBUM

**1 JENNY WOLFE & THE PACK**

2 Larry Lange & His Lonely Knights: Crazy Crazy Baby

3 Kendel Carson: Rearview Mirror Tears

### REISSUE/HISTORIC ALBUM

**1 T TEX EDWARDS & OUT ON PAROLE:**

**PARDON ME, I'VE GOT SOMEONE TO KILL**

2 Gram Parsons: Archive Vol 1

### FEMALE ARTIST

**1 SARAH BORGES**

2 Sally Spring 3 Lisa O'Kane

### MALE ARTIST

**1 DENNIS BRENNAN**

2 Sam Baker 3 Nathan Moore

### INSTRUMENTALIST

**1 JEFF POTTER**

2 Gurf Morlix 3 Bill Kirchen

### DUO/GROUP

**1 HACIENDA BROTHERS**

2 Starline Rhythm Boys 3 Ear Food Orchestra

### SONGWRITER

**1 DAVID RODRIGUEZ**

2 Nathan Moore 3 Mary Battiata

### BEST IN THE INDUSTRY

**1 DARRELL ANDERSON (HIGHTONE)**

2 Bill Hunt (Cow Island) 3 Fred Boenig (AmericanaMedia)

## JESSE DAYTON & BRENNEN LEIGH HOLDIN' OUR OWN & OTHER COUNTRY GOLD DUETS

(Stag \*\*\*\*)

**P**retty ballsy title, considering that Dayton wrote the title track and he and Leigh cowrote another six of the 12 songs, leaving Bobby Braddock's *Something To Brag About*, the Bryants' *Brand New Heartache*, George Jones & Leon Payne's *Take Me, Long Legged Guitar Pickin' Man*, for some reason credited to George Perkins rather than Marshall Grant, and Billy Wallace's *Back Street Affair* as the authentic 'Country Gold.' Between them, those five numbers evoke George & Tammy, Charlie & Melba, Johnny & June, Conway & Loretta and Gram & Emmylou, and you just know some of these names have been or will be tossed about in reviews.

However, more meaningful comparisons are with Bill & Audrey's *Looking Back To See* (Reckless, 1999) and Rick Shea & Patty Booker's *Our Shangri LA* (Tres Pescadores, 2003), comparatively recent indie albums, inspired solely by love of the duet concept, on which Chambers & Auld and Shea & Booker similarly balanced originals and classics. Somewhat iffier, because he's not much of a singer and there's only one original, is John Prine's *In Spite Of Ourselves* (Oh Boy, 1999), which included a rather shaky version of *Back Street Affair* with Patty Loveless. There was, of course, a time when major labels put out great duets, indeed built up a vast library of classics, but that time was by no means yesterday or even the day before—it's been almost 35 years since Parsons & Harris cut their already patently retro version of *Brand New Heartache*, which was only released, on *Sleepless Nights* (A&M, 1976), as a favor to Harris. It's easy to forget that GP and *Grievous Angel* didn't sell for shit.

At some point in the late 60s, both country duets and cheating songs, like rock & roll instrumentals, lost favor, supposedly with the record buying public but, far more likely, probably just with record label executives, notoriously fallible prognosticators of the zeitgeist. Which came under the axe first is a chicken/egg paradox, because cheating was the standard discourse of country duets and duets brought cheating songs to three-dimensional life. It is, of course, possible to write an 'I love you, you love me, we'll linedance together through eternity' duet song, the problem being that everyone but contemporary country's core audience of suburban housewives will be tossing their lunch. In any event, duets and cheating songs died in each other's arms (probably in a no-tell motel).

As a result, a couple three generations of country artists have no experience or expertise in a form that was once virtually mandatory by mid-career. A particularly vivid, if still painful, memory is of seeing the great—and old school—Don Walser and the not so great but still talented Kelly Willis providing a graphic demonstration that two people singing the same song at the same time does *not* constitute a duet. The sad fact is that a great country tradition, in fact two, same and opposite sex duets, have been reduced to banal unison.

If it's left to indie artists like Dayton, "I don't have to prove how country I am, I'm from fucking Beaumont," who walked out on a major label deal (with Disney's Hollywood), and Leigh, who was kicked off *Nashville Star* for being too oldfashioned ("I was set up as the token traditionalist"), to revive a lost art, this album is totally accidental. Dayton, who's long wanted to sing duets, indeed had been sitting on the title track waiting for the right person with whom to sing it, and Leigh ("my fearless Hillybilly Princess"), who used to sing two part bluegrass harmonies with her brother, were both en route to a festival in France when their tickets got screwed up, their bands ending up on one flight and the two, who'd never met, finding themselves in adjoining seats on another.

At the Mirande Festival, Leigh joined Dayton on George & Tammy's *Take Me*, "and the crowd went wild! So, of course, I had to keep her on stage and between us we knew enough duets—she knows more than I do—to get us through the set." Next day, they spent 12 hours jamming in a café, "we must have driven the staff nuts," and decided they had to make an album together, "our only regret is not doing a Porter & Dolly song." Apart from being wonderful music, there's an element of crusade about it, Dayton observing that "there's a whole generation of kids who've never heard a real country duet in their lives. They used to be into punk and they know Johnny Cash is cool, but now they're growing up and thinking for themselves. They're going to love this."

And what's not to love? To any fan, especially of Hard Country, an album like this is a rare but that much more welcome reminder of a long gone Golden Age. There was no guarantee, as they flew across the Atlantic, that Dayton & Leigh would be more than kindred spirits, but they mesh together superbly, in both singing and writing. Who knows, maybe their songs will become staples of a duet revival. Well, maybe not, but they sure hold their own against the classic covers.

JC



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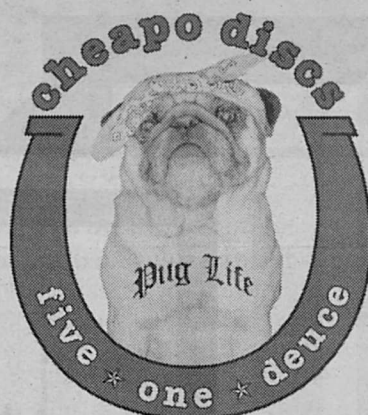
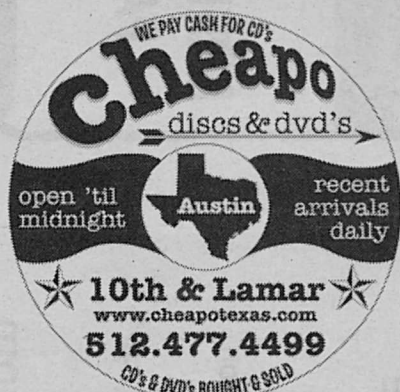


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## New from LITTLE PINK Gladly Would We Anchor

"Virginia's Mary Battiata sings like an angel, resembling, variously, Linda Thompson, Margo Timmins or Roseanne Cash, yet she's clearly wrestling with some devils on this, the follow-up to Little Pink's 2001's debut *Cul-de-sac Cowgirl*. The album opens innocuously enough, with the gently rolling gospel folk of 'Like A Wheel,' but within a couple of songs it turns edgy and lined with shadows. The New Orleans-flavored, swampy 'Charm Offensive' warns of a heartbreaker who's cold as ice, while in the Calexico-like noir of 'Extinction,' [her] world weariness is palpable ... Ultimately, though, *Gladly Would We Anchor* isn't a downer, because by peering into the darkness, Battiata is wielding the illuminating rays of hope." -Harp

"Part twang, part folk, part pop, Battiata is not the most accessible of songwriters, but she's all the more rewarding for that." -3rd Coast Music

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*American Good Southern Style*

## JANUARY ARRIVALS & DEPARTURES

1st --- Fred Neil • 1936 St Petersburg, FL  
 ----- David Rodriguez • 1952 Houston, TX  
 ----- Hank Williams † 1953  
 ----- Townes Van Zandt † 1997  
 2nd --- Roger Miller • 1936 Fort Worth, TX  
 ----- Tex Ritter † 1973  
 ----- Speckled Red † 1973  
 3rd --- Leon McAuliffe • 1917 Houston, TX  
 ----- Gene Summers • 1939 Dallas, TX  
 ----- Amos Milburn † 1980  
 5th --- Elizabeth Cotten • 1895 Chapel Hill, NC  
 ----- Sam Phillips • 1923 Florence, AL  
 ----- David Halley • 1950 Oklahoma City, OK  
 ----- Iris Dement • 1961 Paragould, AR  
 6th --- Earl Scruggs • 1924 Flint Hill, NC  
 ----- Sandy Denny • 1947 London, UK  
 ----- Johnny Moore † 1969  
 7th --- Jack Greene • 1930 Maryville, TX  
 ----- Gene Terry • 1940 Lafayette, LA  
 ----- Leona Williams • 1943 Vienna, MO  
 ----- Larry Williams † 1980  
 ----- Carl White † 1980  
 9th --- Jimmy Day • 1934 Tuscaloosa, AL  
 ----- Buck Ramsey • 1938 Lubbock County, TX  
 ----- Katie Webster • 1939 Houston, TX  
 ----- Roy Head • 1943 Three Rivers, TX  
 ----- Sara Carter † 1979  
 ----- Leon 'Pappy' Selph † 1999  
 10th --- Ronnie Hawkins • 1935 Huntsville, AR  
 ----- Cyril Neville • 1948 New Orleans, LA  
 ----- Alejandro Escovedo • 1951 San Antonio, TX  
 ----- Howlin' Wolf † 1976  
 ----- Zeb Turner † 1978  
 11th --- Tommy Duncan • 1911 Hillsboro, TX  
 ----- Slim Harpo • 1924 Lobdell, LA  
 ----- Lou Whitney • 1943 Phoenix, AZ  
 ----- Robert Earl Keen • 1956 Houston, TX  
 12th --- Tex Ritter • 1905 Murvaul, TX  
 ----- Ray Price • 1926 Perryville, TX  
 ----- Fred McDowell • 1904 Rossville, TN  
 13th --- Rick Broussard • 1962 Seguin, TX  
 14th --- Billy Walker • 1929 Ralls, TX  
 ----- Allen Toussaint • 1938 New Orleans, LA  
 ----- T-Bone Burnett • 1948 St Louis, MO  
 15th --- Alan Lomax • 1915 Austin, TX  
 ----- Queen Ida • 1929 Lake Charles, LA  
 ----- Earl Hooker • 1930 Clarksdale, MS  
 ----- Don Van Vliet • 1941 Glendale, CA  
 16th --- Mac Curtis • 1939 Fort Worth, TX  
 ----- Barbara Lynn • 1942 Beaumont, TX  
 17th --- Grady Martin • 1929 Chapel Hill, TN  
 ----- Steve Earle • 1955 Fort Monroe, VA  
 19th --- Leo Soileau • 1904 Ville Platte, LA  
 ----- Sleepy Hoffpauir • 1931 Crowley, LA  
 ----- Charlie Waller • 1935 Hendersonville, TX  
 ----- Phil Everly • 1939 Brownie, KY  
 ----- Janis Joplin • 1943 Port Arthur, TX

20th --- Leadbelly • 1889 Mooringsport, LA  
 ----- Buster Benton † 1996  
 21st --- Smith Ballew • 1902 Palestine, TX  
 ----- Wolfman Jack • 1938 Brooklyn, NY  
 ----- Jackie Wilson † 1984  
 ----- Charles Brown † 1999  
 22nd --- Sam Cooke • 1931 Clarksdale, MS  
 ----- Jimmy Day † 1999  
 23rd --- Django Reinhardt • 1910 Belgium  
 ----- Tom Wildcat Courtney • 1929 Waco, TX  
 ----- Lisa Pankratz • 1968 Austin, TX  
 ----- Paul Robeson † 1976  
 24th --- Tuts Washington • 1907 New Orleans, LA  
 ----- Doug Kershaw • 1936 Tiel Ridge, LA  
 ----- Jack Scott • 1936 Windsor, Canada  
 ----- Aaron Neville • 1941 New Orleans, LA  
 ----- Warren Zevon • 1947 Chicago, IL  
 ----- Tex Thomas • 1951 Littlefield, TX  
 25th --- Sleepy John Estes • 1899 Ripley, TN  
 ----- Jimmy Wyble • 1922 Port Arthur, TX  
 ----- Speedy West • 1924 Springfield, MO  
 ----- Etta James • 1938 Los Angeles, CA  
 ----- Laura Lee McBride † 1989  
 26th --- Dennis McGee • 1893 Bayou Marron, LA  
 ----- Stephane Grappelli • 1908 Paris, France  
 ----- Claude Gray • 1932 Henderson, TX  
 ----- Huey 'Piano' Smith • 1934 New Orleans, LA  
 ----- Lucinda Williams • 1953 Lake Charles, LA  
 27th --- Joe Shelton • 1911 Hopkins Co, TX  
 ----- Elmore James • 1918 Richland, MS  
 ----- Bobby 'Blue' Bland • 1930 Rosemark, TN  
 ----- Buddy Emmons • 1937 Mishawaka, IN  
 ----- Moon Mullican † 1967  
 28th --- Carl White • 1932 Dallas, TX  
 ----- Carolyn Hester • 1938 Waco, TX  
 ----- Mary Cutrufello • 1970 Meriden, CT  
 ----- T Texas Tyler † 1972  
 ----- Al Dexter † 1984  
 29th --- Al Stricklin • 1908 Antioch, TX  
 ----- Willie Dixon † 1992  
 30th --- Roosevelt Sykes • 1906 Elmar, AK  
 ----- Ruth Brown • 1928 Portsmouth, VA  
 ----- Chuck Willis • 1928 Atlanta, GA  
 ----- Mance Lipscomb † 1976  
 ----- Professor Longhair † 1980  
 ----- Warren Smith † 1980  
 ----- Lightin' Hopkins † 1982  
 31st --- Slim Harpo • 1970

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