3rd COAST MUSIC

AMY SPEACE

#159/248 APRIL 2010

LOOKING BACK ON NotSXSW 2010
JOHN THE REVEALATOR
FREEFORM AMERICAN ROOTS #128
ROOTS BIRTHS & DEATHS
REVIEWS ❀❀❀❀❀ (or not)
KC CLIFFORD
THE CORNELL HURD BAND
MISS LESLIE • MISS TESS
TOKYO ROSENTHAL
BECKY SCHLEGEL
MIKE STINSON
CHIP TAYLOR

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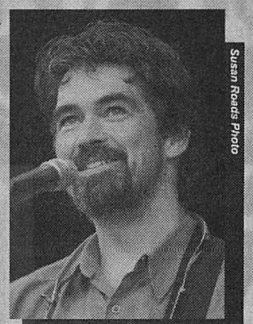
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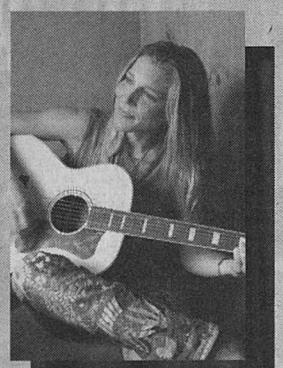
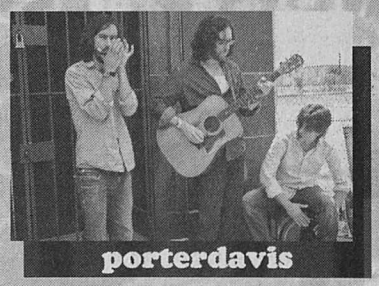

Terri Hendrix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Eric Schwartz

Micky & The Motorcars

Ellis Paul

Walt Wilkins & The Mystiqueros

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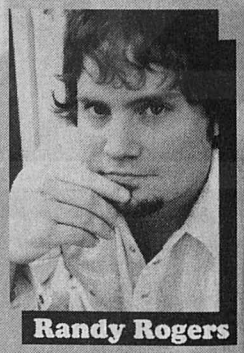
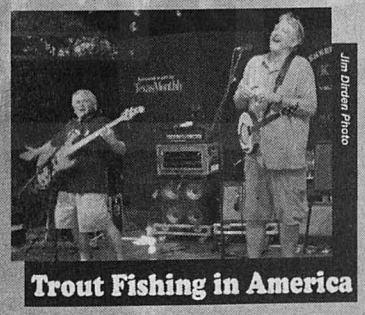
Amy Speace


Randy Rogers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FREEFORM AMERICAN ROOTS #128

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJS

DURING MARCH 2010

#1 Zoe Muth & The Lost High Rollers

(Sonicboom) *BP/*CJ/*OO/*RC/*WW

2 **Carolina Chocolate Drops: Genuine Negro Jig** (Nonesuch) *AA/*BR/*DA/*DF/*DWT/*RL
3 **Carrie Rodriguez: Love And Circumstance** (Ninth Street Opus) *GF/*JF/*TPR
4 **Hank & Shaidri Alrich w/Doug Harmon: Carry Me Home** (Armadillo) *CP/*LMG/*XE
5= **Johnny Cash: Ain't No Grave** (American) *BL/*DT
Pokey LaFarge & The South City Three: Riverboat Soul (Free Dirt) *HT/*RJ/*TG
6 **Patty Griffin: Downtown Church** (Credential) *GC/*JMB/*N&T
7 **Drive By Truckers: Big To Do** (ATO) *JM/*ST/*TM
8 **Red Molly: James** (Signature Sounds) *AG/*DS/*JA
9= **The Chieftains & Ry Cooder: San Patricio** (Blackrock) *BW/*TA
Great American Taxi: Reckless Habits (30 Tigers) *BB/*WR
10 **Nick Curran & The Lowlifes: Reform School Girl** (Eclecto Groove) *DV/*JZ
11 **Texas Tornados: Esta Bueno** (Bismeaux) *KW/*TB
12 **AJ Downing & The Buick 6: Way Back Home** (Charkansas) *HA
13 **Nancy Apple: Shine** (Ringo) *MN
14 **VA: Crazy Heart** (New West)
15 **Jason & The Scorchers: Halcyon Times** (Jerkin' Crocus) *BS
16 **Ray Wylie Hubbard: A. Enlightenment B. Endarkenment** (Bordello) *GG
17= **Amber Digby: Another Way To Live** (Heart Of Texas) *RF
Johnny Gimble: Celebrating With Friends (CMH)
I See Hawks In LA: Shoulda Been Gold (American Beat) *TR
18= **Pieta Brown: One And All** (Red House) *RV
Otis Gibbs: Joe Hill's Ashes (Wannamaker) *MW
Will Kimbrough: Wings (Daphne) *BF
19= **Deadstring Brothers: Sao Paulo** (Bloodshot) *MM
Shelley King : Welcome Home (Lemonade) *OB
John Lilly: Live On Red Barn Radio (self)
20 **Old Man Luedecke: My Hands Are On Fire & Other Love Songs** (Black Hen) *JR
21= **John Hiatt: Open Road** (New West)
Laura McGhee: Celticana (R2F) *RH
New Heathens: Hello Disaster (Avenue A)
The Preservation Hall Jazz Band & Friends: Preservation (White Tiger) *TJ
Joe Pug: Messenger (Lightning Rod) *LH
22 **Asylum Street Spankers: God's Favorite Band** (Spanks-A-Lot) *RS
23= **The Coal Porters; Durango** (Prima) *RG
Nancy K Dillon: Roses Guide To Time Travel (Rose Rock)
Holmes Brothers: Feed My Soul (Alligator) *DJ
Mary McAdams (self) *JD
Reckless Kelly: Somewhere In Time (Yep Roc)
Seasick Steve: Man From Another Time (Rykodisc) *MT
Ben Sollee & Daniel Martin Moore; Dear Companion (Sub Pop) *MB
The Texas Sapphires: As He Wanders (Ike)

***XX = DJ's Album of the Month**

Freeform American Roots is compiled from reports provided by 140 freeform DJs. More information can be found at http://tcmnradio.com/far/

MISS LESLIE
Wrong Is What I Do Best
MIKE STINSON
The Jukebox In Your Heart

(Zero Label ❀❀❀❀/Stag ❀❀❀❀)

Any place that's home to Leslie Sloan and Mike Stinson, even if it is Houston, has to be taken very seriously as a country music town. Miss Leslie, a stage monicker I feel she may have come to regret somewhat but is now rather stuck with, hit the Freeform American Roots DJs hard with her third album, **Between The Whiskey And The Wine** (Zero Label, 2008), scooping up #1s for Album Of The Year, Female Artist and Songwriter in the end of the year *FAR & Away* poll. This time, she returns with 13 more originals, plus *Some Things They Can't Take Away*, written by her sister, bluegrass fiddler and songwriter Hilary Sloan. As sort of a disclaimer, I gave Leslie the idea for the title track when I referenced Barbara Ching's book on Hard Country, **Wrong's What I Do Best** (Oxford UP, 2001), in my review of **Between The Whiskey And The Wine** (another connection is that Ken Irwin of Rounder Records, a big Miss Leslie fan, introduced her to Bill Kirchen when they were both playing a **3CM** Presents show, which led to Kirchen playing lead guitar on all but one track). Hard Country, as Martha Hume defined it in **You're So Cold I'm Turning Blue**, "makes no concessions to fads or fashions," which is certainly true of Leslie's stated focus on the messy emotional lives of the kind of people country songs used to be written for and about. Dramatically, and passionately, emphasized by *I Need Me (A Whole Lot More Than I Need You)*, about a woman walking out (doors, opening and closing, play a major role in Leslie's songs), and *She Gave Up On Herself*, about another who's lost the inner strength to do the same, the general theme of a set that includes the first reference in a song I've heard to texting (*Drunk Dialer*) and a George & Melba style duet with Jason Allen is that you can be lonelier with the wrong person than you would be on your own. Produced by Tommy Detamore, who also plays lead guitar on *Turn Around*, and also featuring Ricky Davis steel guitar, Dave Biller acoustic guitar, Ric Ramirez bass and Tommy Campbell drums, Miss Leslie's fourth album once again leaves the likes of Sunny Sweeney and Pauline Reese eating her dust. Incidentally, Miss Leslie & Her Juke Jointers were a no show at this year's NotSXSW because Leslie gave birth to Emilee Rebecca Anne Bledsoe on March 10th, which I think is a reasonable excuse.

Mike Stinson has made less impact on the FAR DJs because when he put out his first two CDs he didn't even call his next gigs release parties, so **Jack Of All Heartache** (Boronda, 2001) and **Last Fool At The Bar** (Boronda, 2005), while much admired locally when Stinson was, in Chris Morris' words, "the uncrowned King of the LA neo-Honky Tonkers," didn't much make it out of SoCal. Now he's moved to Houston and hooked up with Jesse Dayton's label, that should change a bit. Stinson has two great strengths, one is that he writes quite reamrkable noir country songs, the other is that he doesn't sound like any other country singer, except maybe Ernest Ashworth—it's easy to imagine him doing a number on *Talk Back Trembling Lips*. Deviating so markedly from almost any familiar country template allows him the stylistic freedom to use offbeat cadences, phrasings and modulations that would sound more than a little weird coming from someone with a more traditional vocal style, but which make him even more distinctive. Originally a drummer (Vic Chesnutt, Liz Phair, Christine Aguilera), the Virginia-born Stinson was raised on Roger Miller, later falling under Gram Parsons' spell, and found he had a talent for writing country songs (*Late Great Golden State*, from **Jack Of All Heartache**, was the opening track of Dwight Yoakam's **Population Me**, and is revisited on this album). In fact, he sold his drum kit when he joined the mass exodus of California honky tonkers, wisely choosing Houston, where he's been warmly embraced by the local clubs and music media. Backed by Dayton, who also produced, with several of the musicians who played on Dayton & Brennen Leigh's **Holdin' Our Own** (Stag, 2007), Leigh herself singing on *No One To Drink With*, Stinson racks up so much good stuff that it's hard to single out particular tracks. My favorites are *Square With The World*, *Other Side Of The Blues*, *I Will Live To Drink Again* and *Angel Of The Evening*, but it's a close call. To paraphrase Mickey Newbury, "If you've ever in Houston, look him down," though now that he's put together a terrific Houston band, which he showcased at NotSXSW to great effect, Stinson's planning to expand his base, so look out for him playing a honky tonk near you. **JC**

"Better than ever: Mike Stinson. Different band this year, but same dark, dark songs, delivered with the same mocking, cherubic bleakness and precise and excellent electric rhythm guitar work. "Ladies and gentleman, this is not your parents' country music." While I was standing there, this English rocker kid in black jeans, striped sailor's t-shirt, leaned over and said, "Do you like this?" Yes. "Why do you like it?" Because it's clever, darker than dark, funny, honest and at times, a little scary. LA rockabilly nihilism at its very finest. Turned out the kid was in Austin with a band making a record. Nice people. They stayed through the set, and near the end, the guy's sister (and fellow band member) launched herself toward the front of the room for some wild dancing. It did seem the only proper way to finish the night."

Mary Battiata

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Tues 13th • Bett Butler & Joel Diffey
Wed 14th • Tomcat Miller
Thur 15th • Aaron Einhouse
Fri 16th • Freddie Steady 5 (CD release)
Sat 17th Ollin w/special guest Tara Linda, 9pm
Gigi Love, 6pm
Tue 20th • Open Mike with Glen & Kim
Wed 21st • The Bluebucks
Thur 22nd • The Flying Bourbon Brothers
Fri 23rd • Neverly Brothers
Sat 24th • King William Parade, Lewis & Clarke,
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Wed 28th • Earfood Hootenany
Thu 29th • Roberta Morales
Fri 30th • Carolyn Wonderland

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CHIP TAYLOR
JESUS CHRIST, DON'T LET THE CACTUS FALL

(Train Wreck ❀❀❀.5)

Essentially a platform for the impassioned plea of the title track, this, with five other tracks plus intros recorded at a KUT in-studio show hosted by Jay Trachtenberg, falls somewhere between an EP and an LP. The KUT portion includes nicely loose versions of *Bastard Brothers* (about how Chip's brothers, actor Jon and noted vulcanologist Barry Voigt, thwarted his potential career as a violinist), *Barry Go On*, *Charcoal Sky* and *Hey Jonny* from Taylor's recent **Yonkers, NY** (Train Wreck, 2009) and *Oh Baby Lie Down*, from Kendel Carson's **Alright Dynamite** (Train Wreck, 2009). Carson and guitarist John Platania also play, naturally, on the title track, the almost four minute meat of the CD, an ode to the spiritual home of "the Texas poets, I'm proud to stand with them." Taylor, whose Austin connection goes back to appearing at Armadillo World Headquarters in 1974, has stood at these crossroads before, but beyond his own affection for the venue and his appalled disgust at the prospect of it being closed, his song raises a question that, as far as I know, nobody has yet addressed—where will people like Chip Taylor play when the Cactus is gone? **JC**

THE CORNELL HURD BAND
A BAD YEAR FOR LOVE

(Behemoth ❀❀❀❀)

Been a couple of bad years for Hurd, apart from the turmoil in his personal life, which is his own affair, he lost a key member of the band, long time guitarist Paul Skelton, who died in early 2009, and, in August 2008, Danny Roy Young, of whom Hurd once said to me, "Do I need a rubboard player? Of course not. Do I want Danny in my band? Absolutely." Skelton and Young are among the featured musicians, which argues that this album was in the works before and during Hurd's tribute to Moon Mullican, **American Shadows** (Behemoth, 2008). *Cold Rain*, by Hurd and his son Vance, with Bear Eagle on rubbboard, pays tribute to Young, while six instrumental tracks by Hurd and his sons Vance & Casey are "part of something I call The Paul Skelton Suite," showcasing that master player's distinctive touch, especially on the surf-y *Thunderbird Highway*. The other 11 tracks are Hurd originals, apart from Johnny Paycheck's *I Got Wine On My Mind* ("goes back to the days of El Rancho Cowboys, circa 1972), *I've Had It* ("Max Kernaghan's Four Dimensions played this in San Jose in the 60s") and Roger Miller's *Invitation To The Blues*. Having reviewed 13 Cornell Hurd Band albums over almost 20 years, a perennial problem being that there are so many great musicians involved in them that it's invidious to pick out individuals but impossible to list them all, I've come to the conclusion that if you don't know and admire this outfit by now, you probably never will. Just keeping a country/Western Swing band that averages 11 to 12 members at live shows (far more on the records) together and working regularly for that long is an achievement in itself, that it's also a Must See when you're in Austin speaks loudly to both the purity of Hurd's vision and the individual and collective talents of his band. **JC**

TOKYO ROSENTHAL • GHOSTS

(Rock & Sock ❀❀❀❀)

From the wreckage of the catastrophic World United Music Festival, I, at least, salvaged something worthwhile because one of the 15 odd people who actually attended, and comprised his entire audience, alerted me to one of the artists conned into performing, Chapel Hill-based Rosenthal and his **Love Won Out** (Rock & Sock, 2008). What distinguishes Rosenthal from most singer-songwriters is his mastery of textures, not content with writing such strong originals as *Inside Your Skull*, *Still She Thanks God*, *There Is No Perfect Love*, *I Can't Read Ya* and *Goin' On Saturday*, he switches delivery modes, sometimes in mid-song, from rock and blues-rock, to folk and folk rock to country, both vintage and pop, to rockabilly, even hints of jazz and classical. This protean approach, which employs pedal steel (Al Perkins), fiddle (Bobby Britt), banjo (Jim Eisenberg), accordion (Peter Holsapple), flute (Lisa Lacheau) and cello (Josh Starmetz). keeps his material from blurring together without ever sounding contrived. **JC**

BECKY SCHLEGEL • DANDELION

(Lilly Ray ❀❀❀❀)

Not that there's any necessary correlation, but since **For All The World To See** (Lilly Ray, 2008), which was theoretically bluegrass, though not nearly enough to irritate me, South Dakota-born Schlegel has moved from Minnesota to Nashville and made a much more 'country' album, which basically mean that instead of being compared to Krauss, she'll be compared, not without valid reason, to Parton. Between the two, she put out a couple of albums of country covers, the somewhat bizarre thing being that though she can write quite excellent songs herself, 13 of them on this album, she has rather dreadful taste—she sings like an angel, so I'm sure she does a great job on *Satin Sheets*, but who gives a shit? Once again fueled by the fluid banjo and guitar work of Brian Fesler, who coproduced with Schlegel, this is an album of many subtle charms. If she does, quite often, remind one of the young Dolly, Schlegel is a much better, not to say far less syrupy, songwriter. **JC**

KC CLIFFORD • ORCHIDS

(Free Skipper ❀❀❀❀)

You may wonder why being featured on *The Biggest Loser* is germane to Oklahoma singer-songwriter Clifford's talents, but she makes no bones about how shedding excess weight—she topped out at 278 pounds—along with the insecurities that addicted her to fattening comfort foods has affected her art. To make the physical changes required major lifestyle changes which, in turn, demanded emotional discipline, so, after losing 100 pounds and more, she didn't just look like a different person, she was a different person. To be honest, I haven't heard her before, but I have it on good authority that **Orchids** is light years beyond her three previous albums, the biggest single change being that she has developed empathy and broken out of self-imposed boundaries. This is most evident in *Raise Your Voice* (not on this album) which, written for the Regional Food Bank, brought her to the attention of *The Biggest Loser*, *Redman*, about the Trail of Tears, and *Blue Bonnets*, in which she excerpts Albert Brumley's *I'll Fly Away* to dramatic effect. Clifford is one of those female singers whose voices are so beautiful that you get mesmerized by the sound without really hearing the words (ever notice that it's always women? Oh, except Jimmy LaFave), but she's also a three time Woody Guthrie Award winner as a songwriter and her ten originals soon make their presence known. Greg Johnson got The Blue Door, OKC, rolling by importing Austin artists, but now, with Clifford and John Fullbright, he can feature very competitive homegrown talent. **JC**

MISS TESS • DARLING, OH DARLING

(self ❀❀❀❀)

Couple of years ago, Boston-based Miss Tess put out an album called **Modern Vintage**, which is an excellent summary of her schtick. On previous albums, she covered a good many jazz standards, but her fifth consists of 12 originals (the title track is offered in two versions), which could well be mistaken for covers of songs from the 30s, 40s or 50s. Playing a 20s Weymann guitar and singing in a stately yet intimate contralto, Miss Tess, with the able assistance of multi-instrumentalist Alec Spiegelman, has an easy mastery not just of the techniques of retro songwriting and arrangements but of their feel, and a range that encompasses swing, scat, Dixieland, country, even rockabilly. There are some points of comparison with Madelaine Peyroux, especially the bluesy edge to both women's voices that distinguishes them from the affectations of Diana Krall and Jane Monheit, but Miss Tess goes far beyond jazz to explore proto-Americana styles. I have to say that she's done a remarkable job of concealing her true identity, most times BMI song registrations will blow the cover on stage names, but she's got that one sewn up. **JC**

LOOKING BACK AT NOTSXSW 2010/3

JOE ANGEL (KEOS, College Station, TX)

Best show: Ethyl & The Regulars, G&S

Best of New (to me): Shy Blakeman, The Victor Mourning, Miss Tess, Mitch Jacobs, Erin Harpe

Best Venue: New World Deli, worst venue: G&S

Even Better Than I Expected: Lynn Miles

Great as Ever: Karen Abrahams

Best eight hours of music in one location: showcase hosted by Jim Patton & Sherry Brokus on Thursday at the New World Deli

Pet Peeves: performers who treat the schedule as though it's merely a suggestion; Showcase organizers who wait until the showcase start time to set up the stage; bands that crank the sound up to the same level, regardless of the size of the room.

MARY BATIATTA (Arlington, VA)

Better than ever: Michael Fracasso at Opal Divine's, playing electric guitar on first half of his set. Fuzzy, dirty, dark. It gave all the songs, especially his tragedies, an interesting noir turbo charge. Completely worked for me.

New to me and excellent: Li'l Mo, Arty Hill, and the rest of the Cow Island gang. Caught sets by both Mo and Arty and was impressed with the writing, the singing, the wit, the whole thing. Highly enjoyable, accomplished stuff.

Better than Ever: Jo Carol Pierce with David Halley at Opal Divine's. I'd always seen her with full band, and been charmed and dazzled, but, lo, the acoustic duo was really entrancing. The set had a story-telling quality, and a fragility, that really worked for the songs. And she was in great voice—that amazing alto-mezzo-whatever of hers is evergreen. Lucky her. Lucky us.

Surprise encounter: New York folkie 'it' girl Holly Miranda, playing a 15-minute set at End Of An Ear. Gratifyingly, turns out she can really sing. Bluesy yowling of a very high order. She also looked the part—skinny, pale, long brown hair, electric-blue jeans. A praying mantis with guitar.

Sound men of NotSXSW: Brad at G&S and Jason who stood in for the matchless Stoney this year. Both turned in high quality sound under combat conditions.

Biggest regret: not getting to see Morlix, LaFave or Baker this year, first time ever, because of conflicts with my own shows. That kinda hurt.

Best way to begin the craziness: the **3CM**/FAR deejays meet and greet at G&S on Wednesday night. Felt like something that could become a regular thing.

Best way to end it: Kirchen and Cowsill sets on Sunday night at Opal Divine's. That was the best Sunday night I've ever spent at NotSXSW (and SXSW for that matter).

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3rd, Sunset Valley Boys, 3pm
David Holt, Tommy Shannon & Tommy Taylor, 10pm
7th, Bradley Kopp, 7pm
8th, Cleve & Sweet Mary, 7pm
9th, The Volcanics w/Marvin Dykhuis & Randy Glines, 10pm
10th, Greg Izor, 10pm
14th, Tim Henderson, 7pm
15th, Steve Carter, 7pm
16th, The Texas Mavericks, 10pm
17th, Earl Poole Ball & The Cosmic Americans, 10pm
21st, Mark Viator & Susan Maxie, 7pm
22nd, The Riff Ryders w/Rick McRae, 7pm
23rd, Jon Dee Graham & Jessie Sublett, 10pm
24th,Bo Porter, 10pm
28th, Harmony Brothers, 7pm
29th, Matt Smith, 7pm
30th, Van Wilks, 10pm

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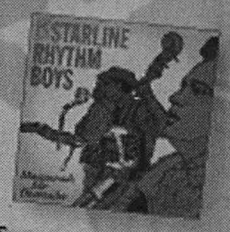

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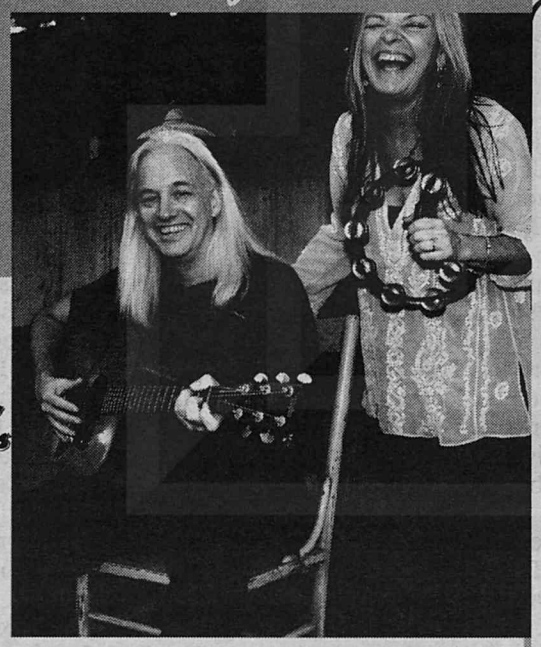

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LOOKING BACK ON NotSXSW 2010/2

JELA WEBB (Lindfield, UK)

New (to me) and wonderful: Grace Pettis

Even Better Than I Expected: Sally Spring and her new CD **Made Of Stars**

Great As Ever: Sam Baker and Gurf Morlix

Fulfilling his potential: John Fullbright

Best venue: Cactus Cafe (has Powers got the message yet?)

Worst Venue: Cedar Street Courtyard, loud, noisy, poor sight lines, couldn't bear it for more than about 30 minutes!

Best meeting place (purely accidental): Waterloo Records

Regrets: Missing Joe Ely at Threadgill's

AUSTIN KESSLER (Austin, TX)

New (to me) and Wonderful: Amelia's proved to be an intimate outdoor venue in the heart of funky South Austin. The sound system was great and they had a superb lineup of performers. Miss Tess, 30s/40s jazz from Boston; Erin Harpe, Delta Blues also from Boston. Who'da thunk?; Lonesome Heroes, psychedelic country at its finest from right here in Austin. Why does it always take an event like NotSXSW to introduce me to musicians that live in my home town? Desoto Rust, talented band from Philly. Had to follow Bill Kirchen at Evangeline Café, but they did a great job; One-Eyed Mule, Denmark rocks!

Even Better Than I Expected: The Freddie Steady/ Steady Boy Records showcases at Antone's Records are always a treat. This year Antone's collaborated with Tom's Tabooley next door, to host a continuous set of 30 minute showcases without a break.

Terrific set by Amy Speace at Amelia's. I've heard Amy before, but she was better than ever, with a fresh batch of great new songs. David Francey, Canadian songwriting at its very finest!

Great As Ever: Bill Kirchen. I've probably heard him live ten or twelve times in the last three years and never get tired of hearing him play. In a town loaded with talented musicians, especially guitarists, he is a true standout. His songwriting deserves a lot more recognition than it has so far gotten.

Freddie Steady Krc, Jim Stringer, Dave Insley, Rick Broussard, Larry Lange and all their respective band mates—just a very few of the myriad shining stars of the Austin scene! Stonehoney, relative newcomers to the Austin music scene but starting to become much better known.

Best Venue: NeWorlDeli. We arrived on Wednesday about 1:40 and parked ourselves at a corner table. From 2 pm to 10 pm that day a steady stream of talented performers, mostly from Austin, entertained us. The food was excellent and reasonably priced, the seats were comfortable and the sound was great. What more could one ask for?

Antone's Records/Tom's Tabooley. It was standing room only at Antone's, but there was free beer and great music. Tom's Tabooley, right next door, was a nice addition to this year's lineup, enabling one to walk easily between the two places for 30 minute sets without a break. While there is a performance at one location, the other one is setting up for the next act. A model of cooperation at its finest!

EVANGELINE ELSTON (WVMR, Nevada City, CA)

Phil Lee, G&S, better than I expected

Jo Carol Pierce, wonderful to see JCP!

Rosie Flores, Yard Dog, crappy venue, sound sucked, love Rosie!

Idgy Vaughn, Driskill Hotel, crappy sound, Idgy was better than I expected.

Dave Insley's Careless Smokers, Sam's TP, great as ever, Mike & The Moonpies, new to me and great, great to see Leo Rondeau with full band (he played my café a month ago with the acoustic trio). Loved Mike Stinson, Jim Stringer, Dave Insley's Careless Smokers, Teri Joyce & The Tagalongs ODPF, good venue, great sets (all the indoor stuff at Opal Divine's was good, would have been nicer outside but of course the weather... sound indoors was good). Stone River Boys, better than I expected, they won me over big time!. Lil Mo and the Monicats, great as ever. Sarah Borges & The Broken Singles, most anticipated show of the weekend and Sarah did not disappoint! She was great! The Derailers, Broken Spoke, great as ever! Rod Picott & Amanda Shires and Michael Fracasso at Amelia's, great venue, loved their sets. Ray Bonneville, Leeann's Barn, great set. Rick Broussard's Two Hoots & A Holler, Ginny's, very crowded and not enough room for dancing but their set was great!

DEIDRE CRAFT (KSYM, Dallas, TX)

New to me and wonderful: Sam Baker in person. I really liked him live, interesting and entertaining. Mitch Webb & The Swindles, I was vaguely familiar but again, the 'live' show with a great band (especially the guitar player) was really good. Very enjoyable.

Even Better Than I Expected: Romi Mayes with band, I knew I'd like it but sound problems and all, she really pulled it off. Terrific! Ethyl & The Regulars; their show was great. I liked the 'live' performance so much. It didn't hurt that they were so cool and nice and of course the dancing at Ginny's was a blast.

Lil' Mo and the Monicats, what a gal!! Loved her.

Great As Ever: Arty Hill, I love this guy! He is the whole package. He sounds great, acoustic and with band. He is also my favorite musician to talk music with, so smart. I actually think he may be getting better with time. Teri Joyce with Roger Wallace, what's not to love? Dynamite in a small package and knows how to surround herself with folks that just make her better, Again, smart. Loved it! Jim Stringer, what a talent. I am going to totally quote Obie here, "He's one of those guitar players who's so good, he doesn't have to trot out every lick he knows, always serving the song, not his ego." Oh and I almost forgot, Phil Lee. That guy was great too. He is funny and very entertaining.

Disappointment: Carrie Rodriguez, I can't really put my finger on it. She's very talented, just doesn't hold my attention. I was so bummed out that the time change resulted in my missing Stone River Boys. I was looking forward to that. G&S Lounge is a little bit of a beating but not enough to keep me away. Opal Divine's is lovely when it's warm but it seems they may need to work on the sound.

Some other acts I really enjoyed around the city: Jim Lauderdale, Rosie Flores. Chuck Prophet, Deadstring Brothers, they've put together a great sounding band.

JIM BEAL JR (KSYM, San Antonio, TX)

New (to me) & wonderful: Dustin Welch. I'd heard the CD and liked it, but finally caught him live at Opal Divine's Freehouse. The kid's good, and he also dressed well for the gig.

Even Better Than Expected: Miss Tess & The Bon Ton Parade. Again, I'd heard, and played, the CD, but when Miss Tess and the band worked a Sunday am show in very cold weather at Opal Divine's Penn Field they, and the music, went above and beyond

Great As Ever: Gurf Morlix

Disappointments: That I couldn't catch everyone I wanted to, especially Erin Harpe

Best venue: The two Opal Divine's and Momo's

OBIE OBERMARK (KNON, Dallas, TX)

Favorite set: Arty Hill, G&S

Much Better Than I Expectorated: Li'l Mo & The Monicats. Whoo-Hoo! Monica Passin is really something! Ethyl & The Regulars showed that the CD is flawed, not the band. Mitch Webb & The Swindles, super stage presence, and Joe Reyes could be the finest Telecaster slinger I saw that week. Jim Stringer and his whole band were all so polished, personable and relaxed on stage, and he's such a confident guitar player he never overplays, always just serving the song. Kevin Russell & Shiny Ribs, only caught 2 1/2 songs, but made me wish I'd heard a lot more. The Deadstring Bros, yeah buddy! This is one fine band and quite compelling live.

ICK: The Shack Shakers, just too over the top, vocalist thinks weird is good. I didn't. Gina Villalobos & The Midnight Voices; so earnest, so full of Styrofoam passion, so prone to miss the note by just enough to be grating. California bad at its worst. Our whole table must have been looking really pained during this set 'cause a fellow walked up & said 'You look like you appreciate real honky tonk music' and gave us an EP by a band named Horse Opera. It's a good 'un that we've aired.

Great as Ever: David Olney, Chip Taylor, Jim Lauderdale (what a nice guy!) Arty Hill, Teri Joyce (with Roger Wallace on rhythm/harmonies and Jim Stringer on guitar!), Rosie Flores

Surprise: Carolina Chocolate Drops, seemingly a one trick pony but they do that one trick really well

KIM ROGERS (WVMR, Nevada City, CA)

The opportunity to see Jo Carol Pierce trumped Rebecca Loebe. It was a treat to hear JCP do some of the **Bad Girls Upset By The Truth** CD. I could listen to her talk all day.

Caught the Bloodshot alley party at Yard Dog for a bit of Rosie Flores and Justin Townes Earl, but it was way too crowded and couldn't see or hear so we left.

Sam's Town Point is kind of out there, but there was good dancing and we liked the place. Enjoyed Dave Insley & The Careless Smokers, Mike & The Moonpies, Leo Rondeau and Mike Stinson.

Saturday was the best! The lineup at Penn Field was fabulous. I love Li'l Mo and it was great to see her. I'm learning to play pedal steel guitar and our seats were where every hour a new pedal steel was brought in and set down and played right next to me. Ethyl & The Regulars were better than I expected from the CD. The Stone River Boys were great! Loved Arty Hill, but did expect to. Terri Joyce was a treat especially since I am a huge Roger Wallace fan so he was a bonus. I love Jim Stringer, and who am I missing? Well Sarah of course. She really rocked the place.

We were pretty amazed at the venues. Strange places, some of them, and often with a handful of people for musicians we love. Amanda Shires & Rod Picott at Amelia's was a tad cold but nice.

RICK MILLER (New York, NY)

Best Venue: Opal Divine's Penn Field (outside, despite some sound and weather problems)

Worst Venue: G&S Lounge

Best New Act: Leslie & The Badgers

Great as ever: Chip Taylor, John Hiatt

Best Act: Jon Dee Graham, Jim Stringer & The AM Band, Ray Wylie Hubbard

Most Disappointing: James McMurtry

Even Better Than I Expected: Freedy Johnston with Jon Dee Graham on lap/slide guitar

Best Master Of Ceremonies: "A friend of us all," John Conquest

Best Guitar Players: Jon Dee Graham, Mike Hardwick, Jim Stringer, Johnny X Reed, Doug Lancio (John Hiatt)

Best Religious Experience (without being in church): Brennan Leigh with Arty Hill at Hill's Cafe Gospel Brunch

Most gracious artist: Jim Stringer

Artist Most Conspicuously Absent: James Hand

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LOOKING BACK ON NotSXSW 2010

ARNOLD BOECKLIN (Ventura, CA)

Best venues: indoors at Penn Field and the back room at the G&S Lounge both turned out to be great places to listen to music. G&S combined intimacy with funkiness. Hard to beat.

Better than ever award: Bill Kirchen. Can't wait for his new CD.

Nicest guy with talent award: Jim Stringer

Best rock show: John Hiatt

Most improved guitarist: (tie) Ray Wylie Hubbard & James McMurtry (12 string)

Most fun: Sarah Borges

JOHN DONNELLY (London, UK)

Worst value: a SXSW wristband. never was one less needed than this year. What a load of crap the official SXSW was this year.

New to me and wonderful: Amanda Shires, Ha Ha Tonka, Lucas Hudgins.

Even better than expected: Billy Joe Shaver, like a good piece of beef he just gets better with age.

Great as ever: Ray Wylie, Gurf Morlix, Joe Ely

Most anticipated: Gurf's new album of Blaze songs.

Best Venue: The Continental Club.

Who would of thought: Michael Monroe, lead singer with hair metal legends Hanoi Rocks, at The Continental Club for Alejandro's night was just out of this world good.

TOMMY DUKES (KSYM, San Antonio, TX)

New to me and wonderful: Linda McRae playing clawhammer banjo and singing her memorable *Geppetto's Boy* to a small but rapt audience in G&S's back rooom. Magic moments like this are what NotSWSX is all about.

Even better than I expected: Miss Tess & The Bon Ton Parade. Although I enjoyed the CD, I was expecting yet another generic nuevo-swing band. Au contraire. Miss Tess and her outfit offered up first rate songs, tight musicianship and an engaging stage presence, even under daunting weather conditions. I can still picture a windswept Tess gamely strumming guitar while her bandmates cradled cups of hot coffee in their frozen hands.

Great as ever: I never tire of Sally Spring's silky voice.

Disappointment: Saturday's weather. Yes, I know Texas weather can turn on a dime, but some events should receive a permanent dispensation from the meteorological gods.

Best venue: Opal Divine's Penn Field for grace under pressure by turning over the interior of their establishment to Saturday's musicians and their horde of fans despite the havoc it played with their business.

Best line: Dustin Welch, performing at Opal Divine's Freehouse as loud music from the bar next door threatened to drown him out. Midway through, he gestured in their direction and wryly asked, "Can everybody hear them OK?"

ROBERT HOWELL (Salem, OR)

New to me and wonderful: Betty Soo knocked me out, but I was also impressed by Erin Harpe, Li'l Mo (Marty Muse is a kickass steel player), Miss Tess and The Carolina Chocolate Drops.

Great as ever: I hate to be redundant, but what else can I do. In no particular order, Jim Stringer, Roger Wallace, Teri Joyce (I've been waiting about 15 years for her to make a record. Now I can listen to her when I want during the 51 weeks I'm not in Austin. Thanks Teri.), Brad Fordham, Lisa Pankratz, Alvin Crow, Phil Lee, Eric Hisaw, Elizabeth McQueen, Two Hoots & A Holler(Rick Broussard can out-rock people half his age), Arty Hill, The Waco Brothers and Kevin Gordon (a real trouper playing outdoors in the cold wind on Saturday).

Venues: I'm sticking with Opal Divine's Penn Field as my pick for best venue. They've got it all, good sound, view, location, food, and staff. However, for intimacy you can't beat Amelia's.

Favorite memory: standing in Ginny's on Wednesday night drinking a beer and listening to Roger Wallace, Jim Stringer, Brad Fordham and Lisa Pankratz. That's the definition of hillbilly heaven.

PATRICK HURLEY (Dublin, Ireland)

New (to me) & Wonderful: Amanda Shires. Aware of her, from the Rod Picott co-release. Marvellous artist, saw her three times

Even Better Than I Expected: Alejandro Escovedo at Jo's Coffee.

Great As Ever: Troy Campbell, Billy Joe Shaver, Buddy Miller

Disappointment: The marvellous Unthanks had difficulty overcoming the almighty racket from the audience in Momo's. A gig, on reflection, they probably wish they had not agreed to.

Best Venue: Cedar Street Courtyard worked just great for Buddy Miller.

Worst Venue: Huge problems with Annie's West on 6th Street. This place blared out music at ear-crunching decibels day and night, blocking the acoustic sounds from Opal Divine's next door, and Mother Egan's across the street.

Great Sound: Three cheers to Jo's Coffee for spending extra bucks on what turned out to be a superb sound system

ROBERT HURLEY (Boerne, TX)

Enjoyed Amelia's as a quaint laid-back venue where you could get exactly the beer you want at grocery store prices. Saturday and Sunday showed me a side of an outdoor patio that I have never had to deal with before. Nice Plan B on Sat. Amanda Shires was the hit of the week for me, followed very closely by John Fullbright. Erin Harpe and Rod Picott are consistently good musicians who I thoroughly enjoy hearing. My biggest disappointment was Michael Fracasso, who played a very distorted electric guitar for most of his set. He's a good finger picker, but played rhythm on almost every song. David Olney appeared very tired and was not at all on his game. Phil Lee was good (my first time to hear him). I love Gurf Morlix and always enjoy seeing and hearing Sam Baker, but would much rather see them on their own as solos or Gurf with Ray Bonneville on harmonica. They're fantastic together. Regret missing James Hand, who I think is one of the most underappreciated musicians in Austin, and would like to see Kevin Welch, Porterdavis, Jason Eady, Ben Mallott and the Trishas included next year.

COLIN FIELDING (Melbourne, Australia)

New to me & wonderful: Miss Tess, heard good things about her before coming to Austin, caught her 11am show at Penn Field in cold trying conditions, thought she & band were great!! Vandaveer, brother & sister duo from DC, won over a noisey bar crowd at the Continental. Joe Pug, think we're going to hear a lot more from this guy!

Even better than I expected : Billy Joe Shaver, it may seem strange to some but hey I'm from Oz & it's the first time I've seen him, great entertainment —now I see why lots tell me he's the real deal & so Texas!! Also where else other than Austin are you likely to see someone like that playing in a parking lot!!

Elliot Brood: great live show!! Was aware of their music but never realized how good they were live!!

Great as ever: Sarah Borges & The Broken Singles, no one rocks better than these guys, great band with Sarah out front, I'm not sure anyone is doing it any better!! Rod Picott & Amanda Shires, whether doing it as duo or solo, they're great!!

Best venue: Opal Devine's Penn Field, great spot to sit & enjoy the music, Gueros is another fave

Worst Venue: Opal Devine's on 6th St, nothing wrong with it, just the venue above it that made it impossible to hear what most were playing

JOHN SHEERAN (New York, NY)

This year's musical tsunami was a bit off target as a result of bad weather, some abbreviated sets or poor sound quality and many scheduling conflicts. regardless, there were many wonderful highlights to recount:

The Wednesday morning radio show at the Four Seasons hotel was an almost perfect private party atmosphere where people of all ages start arriving at 5am for coffee and Steve Poltz, The Bodeans, Texas Tornados, Raul Malo. Easily the best morning wakeup call ever; and, seeing the older/revived Freedy Johnston displaying a much edgier/louder stance on his folk rock tunes—having Jon Dee Graham on lap steel/3rd guitar is proof positive; and hearing David Olney sing "a bonnet for ma, a fiddle for pa and a ribbon for my Covington girl" shows that this folk bard is that indeed; and hearing Sally Spring & her fine guitarist turn the back room at G&S into an Appalachian front porch; and witnessing the great showman Jim Stringer at Ginny's slipping out the back door while still playing wireless and then surprisingly popping in the front door while the band played on; and seeing an unrecognizable Johnny X Reed (new hat, longer hair) arrive midway into a hohum Nortons happy hour set at Saxon Pub, quietly plug in his guitar unannounced and deliver a signature performance; plus watching how appreciative Sarah Borges is for John Conquest's blessings as she and Binky et al raised the roof at ODPF's indoor space as they charm and claw their way to stardom; and shedding a tear as Chip Taylor shared his family stories while growing up in musically challenged Yonkers, NY; and happily realizing how Dave Gonzalez and Mike Barfield have crafted the Stone River Boys into a solid entity while somehow summoning the vocal memories of the departed Chris Gaffney; and once again realizing that Mike Hardwick on guitar and Andrew Deplantis on bass are the most ferocious co-partners ever which allows Jon Dee to simply be himself; plus watching with awe as Ray Wylie Hubbard, Jon Dee Graham and Chip Taylor each display their musical/philosophical authority while everyone in the audience hangs on their every utterance; and the highlight of my week, standing in Jovita's as Ray Wylie Hubbard cranked out a new song, *Count Your Blessings*. which stuns with its historical blues references and its final stanza on the death/murder of the great Sam Cooke—a work of singular greatness.

JOE PARERES (KSYM, San Antonio, TX)

Best new venue: downtown Hilton and the mornings with KUT, perfect way to start the day.

Most improved stage. Waterloo Records, moving the in-stores to an outside stage is a vast improvement.

Act I had to see twice: Carolina Chocolate Drops

Best line heard on stage: John Hiatt early Friday morning at the Hilton responding to a poorly (that's generous) phrased question, "What? I haven't even had an egg yet."

People I'm glad I got to say Hi to: Bill Hunt (Cow Island Music), Ellen Stanley (Red House Records) and the good folks from KNON, Dallas.

Best cover: Gurf Morlix & Sam Baker performing *Born To Be Wild at Penn Field*.

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JOHN THE REVEALATOR

Kicking myself for not including the **Austin Outhouse**, where I spend many nights back in the day, among last month's long gone vital Austin venues, an omission almost immediately made glaring by the announcement of a three day **Reunion** at Giddy Ups. The event will feature Billy Joe Shaver, Lost John Casner, Herman The German, Jon Emery, The Rhythm Rats, Dickie Lee Erwin, Sarah Elizabeth Campbell, Ted Roddy, Mickey White, Mandy Mercier, Pat Mears, George Ensle, Billy Eli Band, Shelley King, The Keepers, Calvin Russell, Warren Hood, Stan Smith & Terri Hendrix with Lloyd Maines, Patty Finney, Gurf Morlix, Ponty Bone & The Squeezetones and many others. There'll also be 'celebrity' MCs—I'm putting celebrity in quotes because I'll be one them, along with Larry Monroe, Joe Nick Patowski, Lee Nichols and John Kelso. Giddy Ups is at 12010 Manchaca (it's actually in Manchaca, not Austin) and the Reunion will run April 9th, 10th & 11th.

• While you're there, you can pick up a copy of **Rich Minus: Live At the Austin Outhouse**, which, with four tracks, is what we used to call an EP and is actually a Must Have for **Blaze Foley** completists. Foley acted as MC, introducing Minus and joining him, from the bar, with harmony and whistling on *I'm Gonna Die With My Dreams On*. The other tracks are *Cans*, *Laredo Rose* (covered by Texas Tornados) and *Watchin' Topper*. Recorded, as was Foley's own **Live At The Austin Outhouse**, by Lost John Casner on December 28th, 1988, $2 per CD will be donated to Health Alliance for Austin Musicians (HAMM).

• A long ago feature in **3CM**'s original incarnation, *Music City*, was a series on **Great Jukeboxes of Austin**, shortlived because I ran out of candidates much faster than expected. #5 was the Austin Outhouse's Rock-ola, which featured Blaze Foley's *Girl Scout Cookies*, Merle Haggard & Willie Nelson's *If I Could Only Fly*, Sam The Sham & The Pharoahs' *Wooly Bully*, Howling Wolf's *Built For Comfort* and Marcia Ball's *Cowboy's Sweetheart* among other classic 45s. It's been sitting in Chuck Lamb's sitting room since the joint closed, but he's planning to wheel it down to Giddy Up's for the Reunion.

• I had to take a rather fast run at Jan Reid's **Texas Tornado; The Times & Music Of Doug Sahm**, and while I spotted a few curious mistakes in the body of it, having Ed Ward writing for the *Chronicle* rather than the *American-Statesman*, Ernie Durawa acquiring fellow drummer Barry 'Frosty' Smith's nickname and *What* [rather than *Who*] *Were You Thinking Of Last Night*, I didn't notice the photo captions until Curtis Clarke at Evangeline Cafe pointed out that they were a disaster area, riddled with errors. Jim Beal Jr, of the *San Antonio Express-News* later told me that nobody bothered to run the captions past Shawn Sahm, who contributed the bulk of the photos, and who could have set them straight.

• Last month, I mentioned that, thanks to Patrick Hurley's efforts, **Townes Van Zandt** would be given the rather dubious honor of being included on the Austin Music Memorial in a March 28th ceremony. However, this was postponed, no reason given, with different sources giving the new date as sometime in May, or possibly July, or possibly August. What a shambles.

• Also last month, I noted, in reviewing John Broven's **Record Makers And Breakers** (University of Illinois Press) that through decades of acquisition, small fish being eaten by bigger fish, in turn eaten by even bigger fish, vast chunks of American popular culture are now owned by foreign conglomerates, Japan's Sony, France's Vivendi and Britain's EMI. However, the future of the latter is now looking very shaky. Bought by a private equity company, for 4.2 billion pounds right before the credit crunch. Electric & Musical Industries has a couple of months to meet loan commitments, failing which the group will be either sold or broken up. This not only means that the Big Four would then be the Big Three, but who knows where the catalogs of such American indies as Capitol, Aladdin, End, Gee, Tico, Rama, Imperial, Jubilee, Josie, Laurie, Liberty, Roulette, Sue and Top Rank will end up.

Heard During NotSXSW

• **Amy Speace**, on accompanist Radoslav Lorkavic (of Jimmy LaFave's band): "I'm not going to bother with a band anymore, I'm just going to snag handsome young men as they pass the stage."

• **Carrie Rodriguez**: "I'm tired and the band's drunk, it'll be great."

• British visitor **Margaret Clegg**: "$10 to park, $5 to see six bands. What does that tell you about Austin's priorities?"

• **Susan Cowsill**, during *The Rain, The Park And Other Things*: "Sounds just like the fucking record! It's 1967 all over again."

• Can't remember who said this: "Have you ever noticed that the people we like sound better live than they do on albums?"

• **Jim Stringer**, on being shown the backroom, aka 3CM Cafe, at Opal Divine's, into which we moved on the Saturday: "No problem, it's about the same size as Ginny's."

• **Blue Casteneda**, former owner of the Anaheim, CA, club: "After we sold The Doll Hut, we moved to Hawaii, but now we're living in Oklahoma" (I'm still trying to process this one).

• After many years of near perfect weather, if anything a little too warm in the late afternoons, we got socked badly by freezing ass winds on the Saturday and, though not quite as bad, on the Sunday. Thanks to the initiative of Opal Divine's manager, Sylvia, we moved into the back dining room for the duration of Saturday, though the popular Sunday brunch forced us, willy nilly, onto the deck for Sunday. Anyway, among those who showed up at 11am Saturday morning, not knowing what to expect, were Tommy & Sharon Dukes (San Antonio), Rick August & Shelley Whitehead (Regina, Canada), Austin Kessler (Austin), Joe Angel (College Station) and Mike Penard (Lyons, France), who are now officially designated **The 3CM Hard Core**. There were others, but I didn't think to get their names until too late.

• While it was almost certainly lost on everyone else present, one of the odder moments at Penn Field was seeing **Heinz Geissler**, formerly of Watermelon Records and Texas Music Group, currently working with Chip Taylor, chatting amicably with **David Olney**. Still, it's been many, many years since Olney ran off with Geissler's then wife, at the time a much talked of Austin scandal about which Heinz said, "It's high time to put that behind us."

• Best NotSXSW Stage Outfits: in the Female category, **Amanda Shires** was the clear winner and would like to thank her mother, Bob Wills' legacy, and Buck Owens for inspiring her. The Male equivalent was much tighter, **Larry Lange**'s handmade jacket was a thing of indescribable beauty (and I do mean indescribable), but I have to go with a classic—**Mike Stinson**'s electric blue polyester suit.

• Reviewing Deana Carter's **The Chain**, an album so unspeakably awful that mere words were inadequate to describe the horror, I remarked, "You'd think 'Never cover **Roy Orbison**' would be an early lesson in Recording 101, but I guess she skipped that class as she opens with a stunningly hopeless version of *Crying*." I still think 'Never cover Roy Orbison' is extremely sound advice, but I have to give a pass to **Michael Fracasso**, who pulled off a terrific version of *Only The Lonely* at Penn Field.

• Best story heard during NotSXSW, from **Troy Campbell**: A House Of Songs artist was playing in a tough fishermen's bar on the Danish coast when he heard a voice call out, "The cab's here for the musician." When he said that he didn't call a cab, the response was, "Yes, you did."

• I rather lost track of just how many DJs were respectively fielded at NotSXSW by *Third Coast Music Network*, **KSYM**, San Antonio and *Texas Renegade Radio*, **KNON**, Dallas, but it was least four each. In any case, we never did get to the threatened smackdown in case of a tie, which KNON might have broken on a technicality as they also had alternate host David with them. KNON were all for a beauty contest, which you'd understand if you'd ever seen Deidre Craft, who's almost too pretty to be wasted on radio.

• KNON's **Obie Obermark**, 'the world's tallest DJ,' included this in his Looking Back report as 'Most Unexpected,' but I'm pulling it out of that context: "Met **Jessie Scott**, now of Musicfog.com, but formerly programming director for XM Radio's *X-Country*. Got to congratulate her on what I fine job she did for XM and how Dave Alvin's *9-Volt* was the best radio show I ever heard. She confirmed two things I expected: A. the DJ's had NO input in the programming, all but one were just hired voices B. I don't ever want to be a 'professional.'"

• Also taken out of Looking Back comments, **Austin Kessler** expressed what I heard from several others: "On first seeing the lineup for the Saloon at Threadgill's WHQ, I was quite excited, a host of great artists over several days, including several bands I'd never heard perform (Uncle Lucius, The Trishas, Stone River Boys). Despite many great alternatives, I decided to spend much of Thursday and Friday at Threadgill's. Since the acts were scheduled one hour apart, I assumed (!) each act would be playing 45 minute sets with 15 minute breaks. As it turned out, they played for 15 minutes, with 45 minute breaks. I like the folks at **Music Fog** and think they do a great job, but it would have been nice to know about this before I committed to spending 4 or 5 hours at Threadgill's. With so much music going on around town, I couldn't justify 45 minute breaks between sets. Maybe with more careful research, I could have found out what was happening and planned accordingly."

† CHARLIE GILLETT

Last month, I listed among the keepers in my thinned out library, Charlie Gillett's *The Sound Of The City*, first published in 1970 and still the best history of rock & roll. After it was published, Gillett became a DJ, and his Sunday lunchtime show, *Honky Tonk*, became a religion for roots music fans, though given the station, BBC's Radio London, and timeframe, 1972-78, there probably aren't too many **3CM** readers who attended the same church. Gillett turned me on to so many people, perhaps most importantly Bobby Charles, that he quite literally reshaped my taste in music. He also cofounded Oval Records, best remembered for its classic Louisiana compilation **Another Saturday Night**. Charlie and I parted company, musically, in the mid-80s, when he became a devotee of World Music, but, like so many others, including such acts as Dire Straits, Ian Dury, Graham Parker and Elvis Costello, whose careers he launched by playing their demos, and other devoted listeners to *Honky Tonk*, I shall never cease to be grateful to him for his unique radio show. Born February 20th, 1942, in Morlecambe, Lancashire, Charlie Gillett succumbed to complications of Churg-Strauss Syndrome.

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Jim Stringer & The AM Band
Larry Lange & His Lonely Knights
Mike Stinson

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REVIEWS CODE
❀❀❀❀❀ Killer
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❀❀❀ Can do better
❀❀ Why did they bother?
❀ Piss on this noise
? I don't get it
% Fraction of what you pay for

NEVER MIND THE WIDTH, FEEL THE QUALITY

Or possibly Never Mind The Quality, Feel The Width. First off, I have to make an admission, or possibly confession depending how you look at it. I was taking in bookings for ads all through February because, you know, that's what one does even on the outer fringes of the magazine publishing biz, but I rather lost track of the grand total until it came time to do the layouts, which when I realized that there were a shit load of them, which would really limit the amount of editorial content as my printers can only go to 40 pages. On the one hand, this was really good for **3CM**'s overall health, and all the ads were mission related, none of them were irrelevant, at least for people who were in town for NotSXSW (and/or the other thing). On the other hand, I do prefer to keep more of an even balance between ads and editorial and this one looked more like a roots music version of *Vogue*. Still, quite a few people remarked how good the issue looked and nobody ever griped about the preponderance of ads, so I'm just not going to stress over it. It was what it was.

However, that headline, though not the alternative, applies even better to **3CM Presents** 2010. Even though I put this thing ogether, it still amazes me how fucking cool it turns out, and this year, bigger than ever, five days at Amelia's, four at Opal Divine's Penn Field and three at G&S Lounge, was the best yet, even though the weather, cooperative for a decade or more, turned ugly over the weekend. In the immortal words of Thelma Dickinson, "I just feel like I got a knack for this shit." Even the occasional gamble on an unknown quantity pays off, most obviously in the case of Sarah Borges, now a permanent fixture but originally included, unseen and unheard, on the recommendation of two mutual Bostonite friends, to fill a last minute cancellation. Which, come to think, was something of a fluke in itself as I've only had one cancellation since then, when David Halley took sick and Jo Carol Pierce couldn't handle performing without him.

However, a couple of episodes during the scheduling period got me to thinking about how the process works. Primarily, it is, of course, about the music—occasional long shots aside, I'm not about to invite anyone I don't rate very highly on that front, and while I know not everyone is going to agree with me all the time on every act, there's always a decent turnout for each of them, which is as much as one can ask given the competition.

On another level, though, the process is about relationships—occasional long shots aside, I'm not about to invite anyone I don't have a good feeling about. I'm not saying I'm bosom buddies with all the artists, in fact, in principle, I don't think it's a good idea for music critics to get too pally with musicians, and anyway I only even get to see most of them once a year, but, while I do have considerable affection for some of them, the bottom line is that they've demonstrated that they're easy to work with. A case in point is David Olney and Phil Lee's manager, Mary Sack. Normally, I deal direct with the artists and have as little as possible to do with managers, who, in my experience, have a marked tendency to create difficulties and/or want unrealistic time slots for their client's first rodeo, but Mary is a jewel who makes things happen within my framework. Trust me, that's too much to ask of some people. **JC**

AMY SPEACE
THE KILLER IN ME

(Wildflower ❀❀❀❀.5)

Every year, round this time, I invite an elite group (meaning that I'd seen them around and knew how to contact them by email), to send in their fondest and most gruesome memories of NotSXSW (see elsewhere this issue). It's not exactly done to a rigid formula, but among the suggested categories is New (To Me) & Wonderful, which would cause me a certain amount of difficulty as, chained to my post at Opal Divine's Penn Field for the duration, usually the only acts I see are ones I've invited to participate in **3CM Presents**, so, while they all tend to be Wonderful, they're very rarely New (To Me). So I go into NotSXSW with certain expectations which are very, very seldom disappointed (though I will say that, this year, Amanda Shires and Susan Cowsill exceeded my highest hopes by considerable margins), but am hardly ever knocked sideways by someone coming out of the blue.

Anyway, a couple of weeks before the March Madness, I got an email from singer-songwriter Amy Speace who, at the last minute, had decided to drive down from Nashville to Austin with her manager and had been pointed my way by our mutual friend Troy Campbell on the off chance I might be able to find something for her to do while she was in town. I'd come across Speace's name quite recently because, a few months ago, a FAR DJ had told me that **The Killer In Me**, a title that intrigued me because of the Jim Thompson riff (that one's for Nigel A, the only **3CM** reader I can be sure will understand the reference), was a breakup classic and I'd tried to wangle a copy from Judy Collins' label with no success ("That's rather why I'm not with them anymore"). So, while it was a minor leap of faith, I had nothing against her, or at any rate nothing I'd never get over, and, as it happened, I'd been having trouble filling a couple of midday slots on the Wednesday at Amelia's, so that worked out for both of us.

When her name showed up in the next **3CM Presents** schedule update, I got several glowing comments from other participants on how Speace, reaching a whole new level of growth and strength as both a singer and songwriter, had simply blown people, even those who already admired her, away at the last Folk Alliance, one adding, "and she looks absolutely gorgeous, divorce seems to agree with her." As it happened, I was able to time my last magazine top-up delivery run to reach Amelia's in time to catch her set. Which not only meant that, this year, I have my very own New (To Me) & Wonderful, but was able to cop a copy of **The Killer In Me**.

Better late than never because it is indeed a breakup classic. Though some of the songs, *Blue Horizon* for instance, have nothing to do with the divorce that ended her ten-year marriage, they're sequenced with the ones she wrote while holed up a rented cabin in the Catskills to make a cohesive whole. "The label wanted me to open with *Better*, because it's radio-friendly, but I knew it had to be *Dog Days*. It wouldn't have been the same album if I'd done it their way, but I won that one!"

Though she says "I spilled blood all over this project," Speace adds, "I didn't set out to write My Divorce album, I was in a breakup and I was writing. After I left the house, I drove up to Woodstock but I got off the freeway one exit too early and wound up in the trailer park subdivision. A man killed his wife a few doors down while I was there. No phone and no TV, I didn't know anyone up there and the Catskills are pretty creepy anyway, especially in a blizzard, no wonder the record is so dark!"

"I think with **Killer** I found my writer's voice. Something shifted in the way I sing and present the songs. Maybe you need some bad shit to slap you sideways, make you jump to another place. People do seem to have noticed, so I guess being kicked in the ass is working for me. Actually, my ex doesn't mind me talking about what went down, in fact the album has helped to heal our relationship, we're quite good friends now."

Backed by her longtime band, Jersey City's The Tearjerks, who give a rock & roll edge to her folk/country style and fabulous voice, Speace has some obvious standouts on the album, *Dog Days*, the title track, *Haven't Learned A Thing* and *Dirty Little Secret*, but the entire album is truly, to repeat myself, a breakup classic. I remember, years ago, Anglo-Irish singer-songwriter Ron Kavana wryly commenting on how his peers would meet girls, fall madly in love, break up, "and next week, everyone at The Dublin Castle is going to hear all about it." Pain is, of course, a great songwriting stimulant—where would country or blues be without it?—but Speace either suffered more than most or is much more talented than most at processing pain into songs to which just about everybody can relate (or, more likely, both).

During her Amelia's show, at which she was accompanied by accordionist Radoslav Lorkavic of Jimmy LaFave's band and New York singer-songwriter Antony da Costa, Speace included several new songs that will appear on her next album, including an extremely sexy seduction number delivered with a wicked smile. It probably won't be as dark as **Killer**, but it sure sounds like one to look out for, as and when. Meanwhile, she already has a career album to offer.

While freely admitting that I noticed the same thing myself, I'm shifting responsibility on to Debra Lou, who remarked, when I showed her the pictures Speace had available, "but she's so much more beautiful than any of these." **JC**

Over the course of three days in November 2009, this album happened. It marks not only the rebirth of Armadillo Records and its sibling publishing company, Armadillo Music, but the debut recording of a daughter-father duo whose dedication and determination to make music on their own terms - **music for music's sake** - *shines through.*

JOE NICK PATOSKI
November 15, 2009

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KRBS-FM, Oroville, CA, *Crossroads* with Laurel Paulson-Pierce
KRNN-FM, Juneau, AK, *Tideline/Mariah's Nashville Edition Vol 2* with Mariah Coe
KSKA-FM, Anchorage, AK, *Something Different* with Betsy
KTRU-FM, Houston, TX, *Chickenskin Music* with David John
KVMR-FM, Nevada City, CA, *Click Your Heels Together* with Ruby Slippers
KZFR-FM, Chico, CA, *American Pastimes* with Tom Leonardi
WCOM-FM, Carrboro, NC, *Taproot Radio* with Calvin Powers
WPRB-FM , Princeton, NJ, *Music You Can't Hear On The Radio* with John Weingart
WRUV-FM, Burlington, VT, *Emotional Weather Report* with Tom Ayres
CKUT FM 90.3, Montreal, Quebec, *Folk Directions* with Gerry Goodfriend
Radio RheinWelle FM 92.5, Wiesbaden, Germany, *Hillbilly Jukebox* with Rye W. Henderson
Countrymusic24 Radio, Berlin, Germany, *Hillbilly Rockhouse* with Gerd Stassen
Radio Havenstad FM 105.4, Appingedam, Netherlands, *Country File* with Roel Stabler
Radio Northeast Friesland, Kollumerzwaag, Netherlands, *Country Trail* with Albert de Vries
Radio Venray FM 90.2, Venray, Netherlands, *PeelGrass* with Rein Wortelboer
Radio Winschoten, Winschoten, Netherlands, *Insurgent Country* with Johanna J. Bodde
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RAY HOLLAND AND THE ROADHOUSE ROCKERS	THE RAMBLERS	PONTY BONE AND THE SQUEEZE TONES
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May 28 ···Tornado Gallery, Lubbock, TX
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1st Jules Verne Allen • 1883 Waxahachie, TX
Lucille Bogan • 1897 Amory, MS
Bob Nolan • 1908 New Brunswick, Canada
Amos Milburn • 1927 Houston, TX
Jim Ed Brown • 1934 Sparkman, AR
Dao Strom • 1973 Saigon, Vietnam
Jesse Stone † 1999

2nd Emmylou Harris • 1947 Birmingham, AL
Chelo Silva † 1988

3rd Dooley Wilson • 1894 Tyler, TX
Don Gibson • 1928 Shelby, NC
Richard Thompson • 1949 London, UK

4th Al Dexter • 1905 Jacksonville, TX
Muddy Waters • 1915 Rolling Fork, MS
Red Sovine † 1980

5th Lord Buckley • 1906 Stockton, CA
Cowboy Jack Clement • 1931 Whitehaven, TN

6th Vernon Dalhart • 1883 Jefferson, TX
Big Walter Horton • 1917 Horn Lake, MS
Merle Haggard • 1937 Bakersfield, CA
Jim Stringer • 1948 Fort Scott, KS
Eilen Jewell • 1973 Boise, ID
Tammy Wynette † 1998

7th Leon 'Pappy' Selph • 1914 Houston, TX
Billie Holiday • 1915 Baltimore, MD
Bobby Bare • 1935 Ironton, OH
Henry Glover † 1991

8th Santiago Jimenez Jr • 1944 San Antonio, TX
Phil Ochs † 1976
Laura Nyro † 1997

9th Mance Lipscomb • 1895 Brazos Co, TX
Paul Robeson • 1898 Princeton, NJ
Carl Perkins • 1932 Tiptonville, TN
Kay Adams • 1941 Knox City, TX
Christina Marrs • 1975 Houston, TX

10th Weldon Myrick • 1938 Jayton, TX
Jesse Taylor • 1950 Lubbock, TX
Chuck Willis † 1958

11th Scott Joplin † 1917

13th Cosimo Matassa • 1926 New Orleans, LA
Lowell George • 1945 Arlington, VA
Johnny Dollar † 1986

14th DL Menard • 1932 Erath, LA
Buddy Knox • 1933 Happy, TX
Loretta Lynn • 1935 Butcher Hollow, KY
Sammy Price † 1992

15th Bessie Smith • 1894 Chattanooga, TN
Bob Luman • 1937 Blackjack, TX
Dave Edmunds • 1944 Cardiff, UK
Rose Maddox † 1998
Ray Condo † 2004

16th John Delafose • 1939 Duralde, LA

17th Freddie Steady Krc • 1954 LaPorte, TX
Eddie Cochran † 1960
Hank Penny † 1992
Chris Gaffney † 2008

18th Clarence Gatemouth Brown • 1924 Vinton, LA
Milton Brown † 1936

19th Dar Williams • 1967 Mount Kisco, NY
Clifford Scott † 1993

20th Ray Campi • 1934 New York City, NY
Gary Primich • 1958 Chicago, IL

21st Dorothy Shay • 1921 Jacksonville, FL
Ira Louvin • 1924 Rainesville, AL
Carl Belew • 1931 Salina, OK
Ronny Elliott • 1947 Birmingham, AL
Sandy Denny † 1978

22nd Gabby Pahinui • 1921 Kaka'ako, HA

23rd Roy Orbison • 1936 Vernon, TX
Ray Peterson • 1939 Denton, TX
Ocie Stockard † 1988

24th George Tomsco • 1940 Raton, NM

25th Karl Marx Farr • 1909 Rochelle, TX
Don Santiago Jimenez • 1913 San Antonio, TX
Cliff Bruner • 1915 Texas City, TX
Jerry Leiber • 1933 Baltimore, MD
Barbara Pittman • 1943 Memphis, TN

26th Duane Eddy • 1938 Corning, NY
Monte Warden • 1967 Houston, TX
Rebekah Pulley • 1971 Anchorage, AK

28th DP 'Dad' Carter †1963

29th Carl Gardner • 1928 Tyler, TX
Eddie Noack • 1930 Houston, TX
Hasil Adkins • 1939 Madison, WV
Keith Ferguson † 1997

30th Johnny Horton • 1929 Tyler, TX
Bobby Marchan • 1930 Youngstown, OH
Willie Nelson • 1933 Fort Worth, TX
Muddy Waters † 1983

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