

3rd COAST MUSIC

CAVE CATT SAMMY

#52/141 MAY 2001

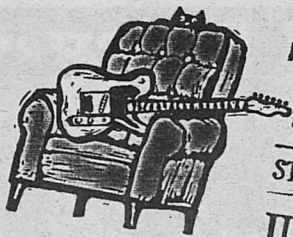


CHARLES EARLE
visits with **LYNN ANDERSON**
FREEFORM AMERICAN ROOTS #21
JOHN THE REVEALATOR
BIRTHS & DEATHS

REVIEWS * * * * * (or not)

MARK AMBROSE • FRED EAGLESMITH
ROSIE FLORES • TERRI HENDRIX
PETE MITCHELL • OH SUSANNA
THE TATTERS • REDD VOLKAERT

COUNTRY: Admit it . . .



TWANGFEST

ST. LOUIS MISSOURI • WEASEL FREE FOR FIVE YEARS

JUNE 6-9, 2001 • WANNA SIT IN?

web: www.twangfest.com mail: info@twangfest.com

ADVANCE TICKETS: Miles of Music, 818/508-4566 or www.miles of music.com

June 6: TAP ROOM at the ST. LOUIS BREWERY, 2100 Locust St.

June 6

8:30 PM MELVERN TAYLOR

9:30 PM THE LUCKY PIERRES

10:30 PM SCOTT MILLER AND THE COMMONWEALTH

June 7-9: DUCK ROOM at BLUEBERRY HILL, 6504 Delmar

June 7

8:00 PM STAR CITY

9:00 PM ROCKHOUSE RAMBLERS

10:00 PM TARBOX RAMBLERS

11:00 PM SLAID CLEAVES

Midnight Special acoustic performance by THE BOTTLE ROCKETS

June 8

8:00 PM FEAR & WHISKEY

9:00 PM KAREN POSTON

10:00 PM CHARLIE CHESTERMAN & THE LEGENDARY MOTORBIKES

11:00 PM ROGER WALLACE

Midnight BLOOD ORANGES

June 9

8:00 PM KEVIN GORDON

9:00 PM ELIZABETH COOK

10:00 PM DOMINO KINGS

11:00 PM ASS PONYS

Midnight DEKE DICKERSON & THE ECCO-FONICS

SPONSORED BY

Atlantic Nashville
bowlingshirt.com

BMI



NO DEPRESSION



WE DELIVER!

TEXICALLI

GRILLE

After all he's done for
Austin country music
Now Austin country music (and
you) get to do something for

JAMES HENRY

A Gala Sunday Show to help the
Henrys with their medical bills

***** featuring *****

BILL BAILEY

T JARROD BONTA

JUNIOR & TANYA RAE BROWN

LOST JOHN CASNER

SON GEEZINSLAW

MIKE HEIL

THE CORNELL HURD BAND

JIM LESLIE

KAREN POSTON

BERT RIVERA

TED RODDY

JIM STRINGER

JUSTIN TREVIÑO

TONY VILLANEUVA

ROGER WALLACE

DON WALSER'S PURE TEXAS BAND

DALE WATSON

and more

OUTLAWS

Liberty Hill

noon-?

SUNDAY MAY 20th

\$10/BBQ \$5

FREEFORM AMERICAN ROOTS

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

#21 • APRIL, 2001

*XX = that DJ's Album of the Month

#1 ROGER WALLACE: THAT KIND OF LONELY (Texas Round-Up)

*AB/*BL/*CD/*DF/*GW/*JHo/*JSn/*JZ/*KC/*KF/*KL/*MA/*MT/*PP/*RJ/*RS/*SH

- 2 Tom Russell: Borderland (HighTone) *KR/*LW/*TF
- 3 Shaver: The Earth Rolls On (New West) *BF/*JSp/*MM/*RD/*WR
- 4 Alejandro Escovedo: A Man Under The Influence (Bloodshot/Fargo) *ST/*TA/*TJ
- 5 Justin Trevino: Travelin' Singin' Man (Lone Star) *ChL/*KD/*TS
- 6 Frog Holler: Idiots (Record Cellar) *DY/*SG/*TW
- 7 VA: The Gals Of The Big D Jamboree (Dragon Street) *DC
- 8 Cornell Hurd Band: A Stagecoach Named Desire (Behemoth)
- 9 Charlie Robison: Step Right Up (Sony) *DaN
- 10 Jim Stringer & The AM Band: On The Radio (Music Room)
- 11 Audrey: The Fallen (Reckless) *JoH
- Eric Taylor: Scuffletown (Eminent) *DJ
- 12 Terri Hendrix: Live In San Marcos (Wilory) *PD
- 13 Dry Branch Fire Squad: Hand Hewn (Rounder) *CrL/*JR
- Old 97s: Satellite Rides (Elektra) *RB/*RC
- 14 Bastard Sons of Johnny Cash: Walk Alone (Ultimatum)
- The Highwaymen: Live Texas Radio (3rd Coast Music)
- Jimmy LaFave: Texoma (Bohemia Beat) *EW
- Redd Volkaert: No Stranger To A Tele (Hightone)
- 15 Ronnie Elliott: Pioisonville (Blue Heart) *BiW
- Steve Forbert: Young Guitar Days (Rolling Tide) *NA
- The Mary Janes: Flame (Flat Earth) *CZ
- Maria Muldaur: Richland Woman Blues (Stony Plain) *DwT
- Red Meat: Alameda County Line (Ranchero)
- Bobby Earl Smith: Rear View Mirror (Muleshoe)
- 16 Nancy Apple: Outside The Lines (Ringo)
- Big Smith: Big Rock (self) *JE
- Paul Burch: The Last of My Kind (Merge) *DoN
- 17 Marcia Ball Presumed Innocent (Alligator) *PR
- Rodney Crowell: The Houston Kid (Sugar Hill)
- Jim Lauderdale: Point Of No Return (Westside)
- Greg Trooper: Straight Down Rain (Eminent)
- VA: Big E's Lone Star Record Hop! (Remedial) *LG
- Sean Watkins: Let It Fall (Sugar Hill) *EB
- 18 The Be Good Tanyas: Blue Horse (bgt) *DoT
- Fred Eaglesmith Ralph's Last Show (Signature Sounds)
- The Heymakers: Making Hey (Haystack) *GS
- Delbert McClinton: Nothing Personal (New West)
- Rod Moag: Ah-Haa! Goes Grass; A Bluegrass Tribute To Bob Wills (Texttracs)
- The Morells (Slewfoot) *JSi
- Bill Morrissey: Something I Saw Or Thought I Saw (Philo)
- Oh Susanna: Sleepy Little Sailor (Catamount/Stella)
- The Sadies: Tremendous Efforts (Bloodshot)
- Trailer Park Troubadors: Way Cool World (Rugburn) *TG
- VA: A Nod To Bob (Red House)
- VA: Train Don't Leave Me; 1st Annual Sacred Steel Convention (Arhoolie) *TT
- 19 Clay Blaker: Welcome To The Wasteland (Neobilly)
- Laura Cantrell: Not The Tremblin' Kind (Diesel Only)
- Don Edwards: Kin To The Wind (Western Jubilee)
- The Jenny Kerr Band: Itch (Jennycy)
- 20 Evangeline: Felt Like Home (Squatch On the Rocks) *RP
- Red Foley & His Crossroads Boys: Stay A Little Longer (Jasmine) *WH
- Hazeldine: Double Back (Glitterhouse) *AL
- Wayne Kemp: Alcohall Of Fame (CMC) *BiW
- Hermann Lammers-Meyer: I'd Like To Live It Again (Desert Kid) *RH
- Mandy Mercier: Wild Dreams Of The Shy Boys (Wild Cantina) *SJ
- Scrimshanders: Longneck (self) *JSm
- Michael Shelley: I Blame You (Bar None) *LC
- VA: Concerts For A Landmine Free World (Vanguard) *BR
- Terry Ware: Buffalo Tracks (OkieMotion) *GJ
- The Weavers: Weavermania!—Live (Depot) *MR

THE FAR REPORTERS

Allen Baekeland, CJSW, Calgary, Canada
 Aleksandar Lazarevic, Radio Politika, Yugoslavia
 Barry Wass, 3 Inner, Melbourne Australia
 Bill Conner, KNBT, New Braunfels TX
 Bill Frater, KRCB, Santa Rosa CA
 Bill Wagman, KQVS, Davis CA
 Billy Lee, NEAR/Caroline, Ireland
 Bruce Ross, KZSU, Stanford CA
 Chris Darling, WMPG, Portland ME
 Chip Lamey, WLFR, Pomona NJ
 Craig Lammers, WBGU, Bowling Green OH
 Chad Williams, WCBN, Ann Arbor MI
 Carl Zimring, WRCT, Pittsburgh PA
 Dave Chamberlain, WRFG, Atlanta GA
 Dan Ferguson, WRIU, Kingston RI
 David John, KTRU, Houston TX
 Dan Nemeth, CiTR, Vancouver, Canada
 Doug Neal, WDBM, East Lansing MI
 Dan Orange, KZSC, Santa Cruz CA
 Dave Tilley, WXDU, Durham NC
 Doug Tucker, KWVA, Eugene OR
 Dwight Thurston, WWUH, W Hartford CT
 Doug Young, KRCL, Salt Lake City UT
 Erika Brady, WKYU, Bowling Green KY
 Eddie White, 2RRR, Sydney, Australia
 Greg Johnson, KRXX, Oklahoma City OK
 Gerd Stassen, Radio Ems-Vechte-Welle, Germany
 Gus Williker, KCR, San Diego CA
 Jamie Hoover, KSUT, Ignacio CO
 & KUGS, Bellingham WA
 Jim Beal Jr, KSYM, San Antonio TX
 Julie Espy, KUCI, Irvine CA
 John Hauser, KOOP, Austin TX
 Jana Pendragon, KXLU, Los Angeles CA
 John Roths, KEOS, College Station TX
 Johnny Simmons, KUSP, Santa Cruz CA
 John Smith, WEBR, Fairfax VA
 Joe Snyder, WQVR, Sergeantsville NJ
 Jacques Spiry, RCF, Lyon, France
 Jon Ziegler, WMSE, Milwaukee WI
 Kay Clements, KWMR, Point Reyes CA
 Ken Date, 2RRR, Sydney, Australia
 Kirsty Fitzsimons, Radio Anna Livia, Ireland
 Kip Loui, KDHX, St Louis MO
 Kim Rogers, KVMR, Nevada City CA
 Laura Cantrell, WFMU, East Orange NJ
 Lynne Greenamyre, KKFI, Kansas City MO
 Larry Weir, KDHX, St Louis MO
 Mathias Andrieu, NSEO, Paris France
 Mark Mundy, KNON, Dallas TX
 Michel Penard, ISA Radio, France
 Mike Regenstreif, CKUT, Montreal, Canada
 Mike Trynosky, WCNI, New London CT
 Nancy Apple, WEVL, Memphis TN
 Paul Daly, KSYM, San Antonio TX
 Professor Purple, KZMU, Moab UT
 Peter Rost, WWUH, West Hartford CT
 Rob Banes, KEOS, College Station TX
 Rick Cornell, WXDU, Durham NC
 Renee Dechert, Powell WY
 Rolf Hierath, Radio RheinWelle, Germany
 Rik James, KGLT, Bozeman MT
 Rod Moag, KOOP, Austin TX
 Ray Pieters, Radio Milo, Belgium
 Rob Silverberg, WCUW, Worcester MA
 Raúl Tejeiro, Cabildo-Mas, Uruguay
 Rein Wortelboer, Radio Venray, Netherlands
 Stu D Baker, KRXS, Globe/Phoenix AZ
 Steve Gardner, WXDU, Durham NC
 Steve Hathaway, KKUP, Cupertino CA
 Suzanne Jameson, KXCI, Tucson AZ
 Skeeter McCorkle, KACV, Amarillo TX
 Steve Terrell, KSFR, Santa Fe NM
 Tom Ayres, WRUV, Burlington VT
 Tom Funk, KGLP, Gallup NM
 Thomas Greener, KVMR, Nevada City CA
 Tristessa Howard, WTTU, Cookeville TN
 Tom Jackson, WLUW, Chicago IL
 Ted Smouse, Radio Del Ray, DC
 Troy Tyree, WICN, Worcester, MA
 Vida Lee, KKUP, Cupertino CA
 Wade Hockett, KBOO, Portland, OR
 Wesley Robertson, KVMR, Nevada City CA

SPONSORED BY



MILES OF MUSIC

Good Music By Mail

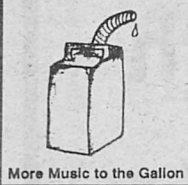
www.milesofmusic.com

11029 McCORMICK ST,
 N HOLLYWOOD, CA 91601
 ORDER TOLL FREE
 888-766-8742



FAR RULES

ALL REPORTERS MUST BE DJs
 ALL SHOWS MUST BE FREEFORM
 FAR CHARTS ARE ARCHIVED AT
WWW.ACCD.EDU/TCMN/FAR/



More Music to the Gallon

BOB GRADY RECORDS

405 Edwards St,
Calhoun, Georgia 30701

we SELL independently released country music
in EUROPE and AUSTRALIA

—JUST ASK—

TEXAS MUSIC ROUNDUP

Kevin Deal • Cornell Hurd • Mark David Manders
Susanna Van Tassel • Carl Vaughan
Two Tons Of Steel • Brian Burns
Augie Meyers • Cory Morrow • Kelly Spinks
Owen Temple • Justin Treviño • Chris Wall
Roger Wallace

Let us distribute YOUR record in
Europe and Australia

CALL ME—BOB GRADY—706/629-5792



COMPACT DISCS
RECORDS
VIDEO

WHERE MUSIC STILL MATTERS

10-11 MON.-SAT. 12-11 SUN

(512) 474-2500 FAX 474-2522 VIDEO 474-2525

600-A N. LAMAR AUSTIN, TX 78703

E-Mail: waterloo@eden.com



Prime Time on KUT Radio



Blue Monday 🎸 Mondays, 8:08 p.m.

Paul Ray's Jazz 🎵 Tuesdays, 8:08 p.m.

Jazz, Etc. 🎷 Wednesdays, 8:08 p.m.

The Phil Music Show 🚗 Thursdays, 8:08 p.m.

World Music 🎧 Fridays, 8:08 p.m.

Twine Time 🎸 Saturdays, 7:00 p.m.

Live Set 🎤 Sundays, 8:00 p.m.

Texas Radio 📻 Sundays, 9:00 p.m.

Not printed at State Expense.

 KUT 90.5 FM • Austin

SERVING GREAT AMERICANA MUSIC TO ADVENTUROUS RADIO STATIONS ACROSS AMERICA

Jerry Jeff Walker Gonzo Stew
Jonell Mosser Enough Rope
Red Meat Alameda County Line
David Frizzell 2001

BILL WENCE PROMOTIONS

P.O. BOX 39 • NOLENSVILLE, TN 37135

615-776-2060 Fax 776-2181

E: billwencepro@earthlink.net

www.billwencepromotions.com

CURTIS WOOD DISTRIBUTORS

visit us online at

www.honkytonkin.com

new indie country titles added frequently

RR #1, PO Box 172-C, Telephone, TX 75488

phone/fax: 903-664-3741

email: cwood2265@aol.com

LUBBOCK OR LEAVE IT

2311 WEST NORTH LOOP, AUSTIN, TX 78756

phone 512/302-9024 • fax 512/302-9025

HOURS

10-4 Mon

10-5 Tue-Fri

11-4 Sat

Recordings by West Texas & other artists

Specializing in singer-songwriters

YES... WE DO MAIL ORDERS

Home of Waterwheel Soundworks
CD and tape duplication



Austin Americana

Musicalalternatives eNewsletter free every week
covering Americana music in South Central Texas.
On the web site find a music guide, links to bands,
venues & clubs, Americana Internet Radio, news,
and other resources including reviews, photos & more.



<http://www.AustinAmericana.com>



FRED EAGLESMITH • RALPH'S LAST SHOW TERRI HENDRIX • LIVE IN SAN MARCOS

(Signature Sounds, double CD *****/Wilory *****)

Most of the time, live shows sorta remind you of the studio albums, but Eaglesmith and Hendrix's studio albums sorta remind you of the live shows, so it's always a pure pleasure when either of them puts out a live album. Eaglesmith, about the most instantly convincing performer I've ever heard, hasn't put one out since 1994's **From The Paradise Motel**, but he sure makes up for it with this 25 track monster, marking the departure of bassplayer Ralph Schipper from The Flying Squirrels. Recorded in Santa Cruz, it packs in enough of his most admired material, not to mention the previously unrecorded crowd favorite *When Exactly Did We Become White Trash?*, to make his other albums somewhat redundant, guaranteeing it pride of place in any Fredhead's collection. If you're free early June, Charlie Hunter is promoting the 2nd Annual Fred Eaglesmith Weekend on the 8th-10th in Bellows Falls, VT. As he says, "Take a performer from Canada who most people have never heard of and have him play for three days in an old dead mill town in Vermont. It's a no-brainer."

◆ Not many artists will hand over an album saying, "You don't really need to review this, it's just something we did for the fans." Of which, of course, Ms Hendrix has plenty, not least in her home town, where she recorded these 15 tracks (plus the bonus *Born To Be Wild*) at Cheatham Street Warehouse last January. Backed by Lloyd Maines, who, as usual, also produced, Paul Percy and Glenn Fukunaga, Hendrix manages to make subtly evolving set standards like *Hole In My Pocket* and *Flowers* as engaging as material she hasn't recorded before. I've remarked before on the Golden Girl's ability to light up any room, and Kent Finlay's dark, smoky honky tonk is no exception. **JC**

REDD VOLKAERT • NO STRANGER TO A TELE PETE MITCHELL & FRIENDS DREAMS TO REMEMBER

(Hightone *****/Spectrum *****)

What do Ernest Tubb and Merle Haggard have in common? Well, I guess you could probably find a bunch of stuff, but for now we'll settle on both having Canadian guitar players who live in Austin, which is quite strange when you come to think of it. Volkaert is the man who took over from Roy Nichols in The Strangers, not exactly a trifling testimonial, while Mitchell was with Tubb up until his death.

◆ Volkaert's second time out is considerably more successful than his 1998 **Telewacker**, which never rose much above the sideman project level, lots of technique, rather less soul. The emphasis is on original instrumentals, with some sizzling country/swing/jazz picking on his '53 guess what, but Volkaert is more than adequate on vocals (Wynn Stewart's *Big Big Love*, Bob Will's *End Of The Line*, Haggard's *I Forget You Everyday*, Johnny Bush's *Conscience Turn Your Back*). Backed by fellow Strangers, Johnny Barber drums and steel guitarist Norman Hamlet, plus pianist Floyd Domino, Volkaert is far more convincing as a frontman this time out.

◆ While Volkaert is building a solo career, Mitchell's album is a one-off celebration, on which, the only common denominator on the 15 tracks, he's content to pick behind and with a circle that includes Scotty Moore and DJ Fontana (*Mystery Train*). High spots include Joe Sun singing *Old Flames (Can't Hold A Candle To You)*, Darrell McCall *Half A Mind*, Craig Dillingham *You Comb Her Hair* and, my favorite, Bret Graham singing his and Bert Graham's *Honkin' Out Some Hank*. Produced by Mitchell, with some very nifty sax, trumpet and trombone arrangements, this may be the less ambitious of the two, but I have to say that it's more fun. **JC**

MARK AMBROSE • SHADOW ON THE MOON

(Redbird *****)

Another month, another new to me Zandtista. Originally from Illinois, Ambrose hung out with his hero and mentor in the early 90s at Nashville's Rock & Roll Motel, playing cards and music, and found Van Zandt and other expatriate songwriters so convincing on the subject of Texas that, though they stayed put, he moved to Austin in 1994. A few years ago he put out an eponymous cassette, so this isn't technically his debut, but will introduce him to considerably more people. Ambrose cheerfully describes himself as "a lighter, more accessible Townes Van Zandt with a honky-tonk edge," which is reasonably accurate. If you only heard *For Supper*, you might substitute Butch for Townes, but Ambrose's main inspiration comes through in the subdued intensity, concise imagery and emotional melodies of the other eight original songs (there's also an instrumental). Produced by Scrappy Jud Newcomb, who also plays acoustic, electric, gut string and slide guitars (plus acoustic bass on one track), the album features George Reiff on bass, Dana Myzer drums and persussion, Little Ricky Davis pedal and lap steel, Pete Gordon piano, with Toni Price harmonizing on *George And Martha*. **JC**

THE TATTERS

(knottygirl *****)

You may think it counts as a guilty pleasure, but frankly I make no bones about my adoration of The Andrews Sisters, and anybody who can pull off a reasonable approximation of those glorious three part harmonies is very much OK with me. Erika Harding, Jennie Snyder and principle songwriter Mary Z Wilson, of Ventura, CA, sing together almost as beautifully as LaVerne, Maxene and Patti, but, for the most part, while paying tribute with some 40s pop pastiches, they wisely eschew period or comparable material, instead using the sisters' vocal techniques on rootsy songs that draw on country, honky-tonk, Western Swing (one writer called Wilson's work, "the best songs songs Bob Wills never wrote"), folk and Appalachian gospel. Equally, the backings, which feature pedal and lap steel, mandolin, accordion, string bass, bongos and fiddle, are far from big band. There are many excellent songs on this album, notably *Tattered And Torn* and *Angel Of Death*, but the singing simply knocks me out. The stylish Andrews Sisters might not have approved of The Tatters' folky hairdos and thrift shop chic, but I think they'd have applauded the sound. **JC**

ROSIE FLORES • SPEED OF SOUND

(Eminent ****1/2)

Credibility is the big problem here. After a succession of albums each more dreadful than the last, it takes an effort of will to even crack the cellophane of Flores' latest, let alone jack it into the CD player. Then she gets off to a real good start with one-two-three covers of The Davis Sisters, Billy Holliday and Buck Owens. I imagine the calculation, unfortunately quite reasonable, is that most people, reviewers included, won't be familiar with Billy Jack & Skeeter's *Rock-A-Bye Boogie* or Holliday's *Don't Know If I'm Comin' Or Goin'*, though Owens' *Hot Dog* appeared on the recent **Young Buck**. Not that I object to Flores' covering great old, all but forgotten, songs, on the contrary, but it's a rather odd way to sequence an album by a performer who's always touted as a songwriter (or rather cowriter, she rarely manages to write a complete song on her own). However, this aspect is fairly muted; other covers are of producer Rick DeVito's forgettable *Devil Love*, Marshall Crenshaw's *Somewhere Down The Line*, Robbie Fulks' *I Push Right Over* and Johnny Cash's *Country Boy*, leaving just two Flores cowrites and one original. From which I deduce that Flores, notoriously unable to critique her own material, was strongarmed on song selection. Most of the guitar work is by DeVito and/or Greg Leisz, and while I haven't seen Flores play live recently, I well remember a time when she could have dusted either or both of them without breaking sweat. Which basically mean that this album showcases Flores as a singer, doing do some really very nice work over spare arrangements. Ten odd years ago, I was certain that Flores could, and would, make a kickass roots/rockabilly album and while this isn't it, it's certainly her best work since 1986. Which is kind of sad when you think about it. **JC**

OH SUSANNA • SLEEPY LITTLE SAILOR

(Catamount ****1/2)

David Lynch's *Twin Peaks* was a quirkified sensation, so fucked-up and mesmerizing viewers didn't know what to make of it. Before I even played it, a short tale on the back of the CD booklet, written by Canadian Suzie Ungerleider, aka Oh Susanna herself, grabbed my eye in a very *Twin Peaks*-ish unsettling way. It told the story of a seafaring, pot-bellied, seldom seen uncle (aka the Sleepy Little Sailor?) whose life dittoed the C&W music he listened to constantly and who when he passed on, had the toupee he'd worn for years, grease and all, sent to the family as a parting gift. While others in the Ungerleider clan were aghast at the sight of the grizzly thing, young Suzie took a perverted interest in the heirloom, adopting it as her own and even going as far as to don it in the privacy of her room and make believe she was that sailor. Fact or fiction, who knows, but it sure as shit could've fit in any *Twin Peaks* episode. In many respects, it sets the stage for what is to follow, a dark and dreamy collection of songs of intimacy and starkness that comprise Oh Susanna's third release. Certainly such tales make for good fodder when it comes to songwriting. Towards that end, Ungerleider proves herself quite adept at weaving offbeat yarns that read like a peephole look at life's other side. Her narrative style meshes perfectly with the arrangements, the bulk of which are built upon a typically spare mix where electric guitar and piano dominate. It's a combination that gives an almost ethereal quality to the album's landscape. And then there's the voice, a versatile soprano which at one instance can be an outpouring of emotion that cuts like a dull knife and in another, such as the lone cover, a stirring rendition of Otis Redding's *I've Got Dreams To Remember*, sees her dive soul deep and nail it. **Dan Ferguson**

CHARLES EARLE VISITS WITH LYNN ANDERSON

En route to Albuquerque, to spend a few days with Lynn Anderson in Taos, New Mexico, I pondered the question why a lady who's still one of the ten best selling female country artists of all time would pull up stakes from Nashville and move to a little town in the high desert. In 1971, this woman put *Rose Garden* on top of the pop and country charts, for heavens sake, and now she lives more than two hours from the nearest major airport. What gives?

◆ I was still thinking this one over as I drove through the rugged terrain outside of Albuquerque and on to Santa Fe. Soon, the highway narrowed and entered the Rio Grande Gorge. The two lanes twisted between steep foothills and along the banks of that legendary river for several miles before rising out of the gorge on to a wide open plain.

◆ And suddenly everything became clear. Towering before me was the most beautiful range of snow-capped mountains I have ever laid eyes on. They were enormous, and they stood over the little hamlet of Taos like some sort of majestic guardian. It was almost more than my eyes could take in, and I had to pull the car over. Okay Ms Anderson, I get it now.

◆ But when we finally sat down to chat, I went ahead and ask her why she has settled in this spot. "I really like it here," Anderson said. "It's very peaceful and calming. There are a lot of nice folks here, and they are interesting, artistic people. There are singers, songwriters, actors, authors and painters." Indeed, Taos does seem to satisfy Anderson's needs. During our visit she took me on a long drive, introduced me to friends, artists and the memorable local cuisine, and talked at length about her love of horses. *Anderson smiled all the while and moved gracefully among the people of this quiet community.* The locals treat her as one of their own, and it occurred to that while Taos is a long way from the music business and Nashville, it is very true to Anderson's roots, "I've always been kind of a cowgirl."

◆ Born in North Dakota, Anderson and her family moved to San Jose when she was four. They settled in a tract house neighborhood, which didn't suit the budding equestrian at all. "I never did like (the house in San Jose), and I kept bugging my mom and dad to move to a ranch so I could have a horse." Within a few years, the family moved to Sacramento and Anderson got her wish. Sort of. "We got a huge ranch—two acres," she said with a laugh.

◆ Her father Casey sold automobiles in those days. Anderson always had a "really cool car" as a result, but her dad was also a horseman. He was a member of the Sacramento Sheriff's Posse, which rode in parades and rodeos and served as the honor guard for then Governor Ronald Reagan. But while her father helped lead her to horses, it was Anderson's mother Liz, an accomplished country songwriter, who was the major musical influence.

◆ "I came by the two loves of my life thanks to mom and dad. I would often come home from school and find Merle Haggard or Buck Owens sitting in the living room listening to mom's songs. She was friends with the country artists out of Bakersfield at the time, and she was one of the few female songwriters in those days. Music was just always there when I was growing up."

◆ It turned out that Anderson was quite gifted herself, as her parents learned from hearing their daughter sing and play guitar at family gatherings. When the opportunity to audition as a vocalist for a local television show in Sacramento came around, mom and dad didn't stand in the way. Naturally Anderson got the job, and at the age of 16 she embarked on a career as a country vocalist that has now lasted more than 35 years. One of the first songs

she performed, *I've Been Everywhere*, is still a mainstay in her live shows today.

◆ While Lynn was singing on television, Liz was trying to convince the folks in Nashville that they should pay attention to the songwriting talents of a mom from California. Her methods were fairly unorthodox, but her persistence paid off. "Mom played a Hammond organ, and she would send these demos off to Chet Atkins in Nashville. He finally called and said he had to get a look at her. I mean, how many country demos had anyone heard that featured a woman playing a pump organ?"

◆ Atkins brought the Anderson family to Nashville and signed Liz to a recording contract. Lynn sang backing vocals on the record, and apparently made quite an impression. She was offered a contract herself at the age of 17. Though she was an excellent student and had been offered a scholarship to Stanford, the choice was easy. "I took the deal and never looked back. I've been singing ever since."

◆ Recording for the Chart Records label, Anderson began a string of hits. She scored with cuts like *Ride, Ride, Ride*, which was written by her mom, *If I Kiss You, Will You Go Away?* and *That's A No-No*. These songs brought Anderson an opportunity for national exposure that would prove monumental in her career. She accepted the offer to become a regular on the Lawrence Welk show in 1967. Country music received very little play on national TV at the time, so Anderson was an unofficial ambassador. "I had the market cornered there for a while. If you wanted to watch country music on national TV, you had to watch me."

◆ But three shows into her run, things almost came to an abrupt end. Upset over the choices of material, Anderson went to Welk himself. "I was doing *Buttons and Bows*, and they dressed me in high-button shoes and a parasol, and I just said to him that this isn't country music, I quit." Anderson reconsidered when she was told she would have more say in her material, and things were back on track. The exposure she gained from the Welk show led to performances in the coming years with Bob Hope, Red Skelton, Lucille Ball, Dean Martin and many others.

◆ While her career was taking off, Anderson's personal life was also eventful. She married Glenn Sutton, producer and enormously successful songwriter, in 1968. Sutton would eventually produce Anderson, and he also wrote a number of Tammy Wynette's biggest hits during that period. Anderson remembers her husband coming home at night and playing her such classics as *I Don't Wanna Play House*. "I'd ask him if that was for me, and he'd say, 'No, it's for Tammy.'"

◆ Sutton produced what became Anderson's career song in 1971. After hearing *Rose Garden* on a record by songwriter Joe South, Anderson was very eager to cut the tune. Sutton, however, was initially reluctant, saying that a woman in those days would never express the sentiments in the song to a man. But one day, while running ahead of schedule during a recording session, Anderson was encouraged to cut a few of her favorite songs. After taking a stab at *Sunday Morning Coming Down* and *Help Me Make It Through The Night*, she asked the band to do *Rose Garden*. The result left everyone present in awe.

◆ "When we got finished, none of the musicians would go home. Somebody went and got a six pack and somebody went and got some champagne. Guys were calling their wives. We called people at other studios and told them to come over right away, and we just sat there and played it over and over." But while they thought they had a hit on their hands, nobody had any idea just how big this perfect match of voice and song would become. "We figured that it

would be a country hit, but we had no idea it would be a pop hit."

◆ The defining moment for the success of *Rose Garden* would come a few months down the road. Anderson was in the hospital giving birth to her first child when she was given some astonishing news. "The morning my daughter was born, I woke up and they said, 'Congratulations, you have a baby girl and your song just went number one on the pop chart.'"

◆ As a result of this huge success, Anderson has performed the song more times over the years than she can even remember. I pointed out that many artists often have love-hate relationships with their signature songs, and that they grow tired of being forced to perform them over and over again. But Anderson is still quite fond of *Rose Garden*. "I like the song. I like what it says. I think it's still just as relevant now as it was in 1971."

◆ Throughout the rest of the 70's, Anderson continued her string of hits. She also had breakfast with President Nixon, met Elvis, performed on TV often and toured constantly with her band The Country Store. Additionally, she found opportunities to try acting, starring in an NBC Movie of the Week and an episode of *Starsky & Hutch*. However, she regrets turning down a role in the hit movie **WW & The Dixie Dance Kings** opposite Burt Reynolds. Her part called for her to shoot a scene kissing Reynolds in the back seat of a car, and her husband stepped in. "He said, 'how stupid do I look?'"

◆ The 80's were a troubled time in Anderson's life. Her marriage to Sutton having ended, she married wealthy Louisiana businessman 'Spook' Stream. After some rocky years together, she divorced him and took her children back to Nashville, but Stream later went on the offensive, trying to gain custody of the children. Anderson was so tied up with legal matters that she couldn't leave town to perform. Wild accusations and innuendo flew. The newspapers in Nashville told the story to friends and colleagues on a daily basis. Anderson lost her record deal and her band eventually took a gig with Tracy Lawrence.

◆ "Going to Louisiana and entering into that second marriage was the most harmful thing that has ever happened to me. I was going to be married and be a housewife and raise horses and babies. But it didn't work out that way."

◆ Anderson relocated to Taos in 1994. Stream had moved to Nashville and the country music business had turned its attention to new faces and younger talent. As a result, it was time for a change. "Part of my decision to leave was that I didn't want to appear to be hanging on. I know all of the people on Music Row, and I got to the point where I felt like they were avoiding me. It's like they were afraid I was going to ask them for a record deal or something."

◆ Still, I wondered if Anderson has ever regretted the decision to move. "The best thing I ever did in my life was to move to Nashville, and the second best thing I ever did was move away. Now when I go there, people are glad to see me. I can go to get my work done and then come home to this. I really felt like a little distance would be a good thing, and it has worked out that way."

◆ Anderson spends her time these days working on creative projects. She still performs six to eight live dates a month, but she has also developed a love for painting. And to see the seriousness in her face while she is blowing glass at the Taos Glass Art Works is quite an experience. She stays in touch with old friends like Emmylou Harris and Brenda Lee, and you can bet that all of those folks will be present one day in the future when she is rewarded with her well-deserved spot in the Country Music Hall of Fame.

◆ It's also worth noting that she has won eight world championships riding cutting horses. I asked Anderson if she is the only person in the world to have had a #1 song on the country and pop charts and a world championship in equestrian events. She smiled as she modestly dismissed the thought.

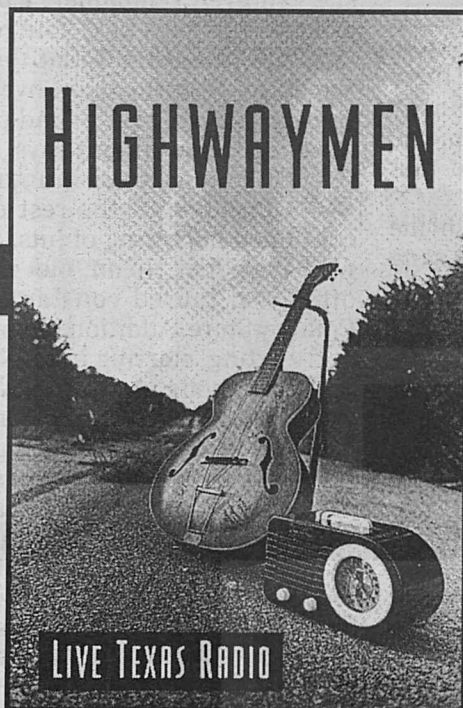
◆ Come to think of it, Anderson seems to smile a lot these days. Good for her. She deserves it.

TEXASMUSIC ROUND-UP

Your Independent Texas Music Superstore



The Round-Up Special - Buy any 5 or more CDs for only \$10 each! (plus s&h)



FROM 3RD COAST MUSIC:

HIGHWAYMEN LIVE TEXAS RADIO+

Available starting April 15 exclusively from
TEXAS MUSIC ROUND-UP through the end of May

BEFORE THEY WERE LOOSE DIAMONDS

TROY CAMPBELL
SCRAPPY JUD NEWCOMB
MIKE CAMPBELL
MARK PATTERSON
WITH CHAMP HOOD

FIRST TIME ON CD!

THE ORIGINAL 9 SONG CASSETTE REMASTERED
PLUS 6 BONUS TRACKS!

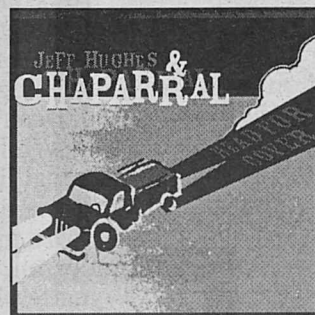
ATTENTION ARTISTS & LABELS!

**TMRU is now offering
CD Manufacturing
Services including
graphic design!**

**1000 CDs with jewel box
and shrink wrap - \$900**

Email for more info:
cdpressing@texasmusicroundup.com

JEFF HUGHES & CHAPARRAL *Head For Cover*



Head For Cover stamps Chaparral's brand on time-honored classics by The Cure, REM, Bruce Springsteen, Bad Company, Guns and Roses and other rock icons. Described by the *Austin Chronicle* as "irresistibly twangy" Chaparral's spin on "Don't Go Back To Rockville", "Sweet Child Of Mine", and "Feel Like Makin' Love" pack the dance floor every time.

SonicOne.com

CDs are \$15 each OR 5 for \$10 each. U.S. GROUND please include \$1.75 P&H for 1st item, .50 for each additional item. CANADA/MEXICO please include \$2.25 for 1st item, \$1.00 for each additional item. EUROPE/U.K. AIR please include \$6.00 for 1st item, \$1.75 for each additional item. ALL OTHER AIR (ASIA, AUSTRALIA, ETC.) please include \$6.00 for 1st item, \$2.00 for each additional item. Texas residents please add 8.25% Sales Tax. Make checks payable to **TEXAS MUSIC ROUND-UP**. Send Check, Money Order, or Credit Card (MC/VISA/AMEX/DISCOVER) info to:
TEXAS MUSIC ROUND-UP P.O. Box 49884 Austin, TX 78765-9884 512-480.0765 512-499.0207 (FAX) info@texasmusicroundup.com www.texasmusicroundup.com

order online at texasmusicroundup.com



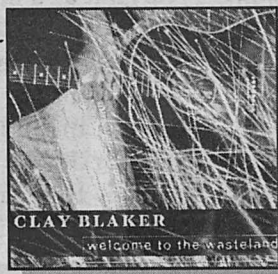
TEXASMUSIC ROUND-UP

Your Independent Texas Music Superstore

The Round-Up Special - Buy any 5 or more CDs for only \$10 each! (plus s&h)

CLAY BLAKER

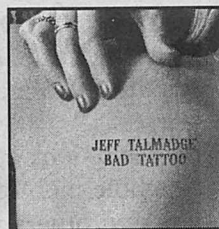
Welcome To the Wasteland



Blaker revisits a rock-influenced kind of honky-tonk country music that recalls the work of Foster & Lloyd, Steve Earle, Jim Lauderdale and Kevin Welch. Pure, unadulterated Texas Country, and Blaker once again proves that it is indeed possible to blend honky-tonk integrity with commercial viability in a way that is both fresh and distinctive.

JEFF TALMADGE

Bad Tattoo



The latest from Texas singer-songwriter Jeff Talmadge

11 new songs, with great support from Gene Elders, Paul Percy, Glenn Fukunaga, Bukka Allen, Bradley Kopp and Mark Hallman, with backup vocals from Annie Gallup.



IN 2000, JEFF WAS A SHOWCASE ARTIST OR FINALIST AT:

Falcon Ridge
The Wildflower! Arts and Music Festival
The Tucson Folk Festival
The Sierra Songwriters Festival
The Lake County Folk Festival
The KRCL/Founders Title Folk and Bluegrass Festival

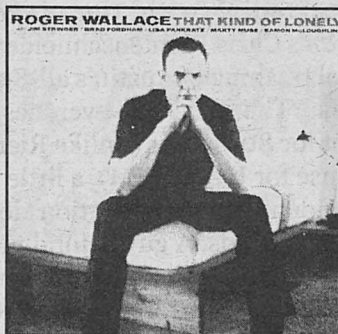
Produced by Bradley Kopp

ROGER WALLACE

THAT KIND OF LONELY

PRODUCED BY DAVID SANGER & ROGER WALLACE

"A stone country gem." - Jim Caligiuri



with

JIM STRINGER
BRAD FORDHAM
LISA PANKRATZ
MARTY MUSE
EAMON McLOUGHLIN
STEWART COCHRAN
T JARROD BONTA



CDs are \$15 each OR 5 for \$10 each. U.S. GROUND please include \$1.75 P&H for 1st item, .50 for each additional item. CANADA/MEXICO please include \$2.25 for 1st item, \$1.00 for each additional item. EUROPE/U.K. AIR please include \$6.00 for 1st item, \$1.75 for each additional item. ALL OTHER AIR (ASIA, AUSTRALIA, ETC.) please include \$6.00 for 1st item, \$2.00 for each additional item. Texas residents please add 8.25% Sales Tax. Make checks payable to **TEXAS MUSIC ROUND-UP**. Send Check, Money Order, or Credit Card (MC/VISA/AMEX/DISCOVER) info to: **TEXAS MUSIC ROUND-UP** P.O. Box 49884 Austin, TX 78765-9884 512.480.0765 512.499.0207 (FAX) info@texasmusicroundup.com www.texasmusicroundup.com

order online at texasmusicroundup.com

JOHN THE REVEALATOR

Deep apologies to his family and friends, but my intention to mark April 29th, the fourth anniversary of the death of **Keith Ferguson**, with more than just a listing in the Births & Deaths column, got lost in the shuffle. Please take this as both an earnest that Keith has not been forgotten here at **3CM** and a commitment to dedicating next April's issue to him. If there's anybody who'd like to contribute, deadline is March 28th, 2002.

◆ Couple of personal benefits to look out for this month. On Sunday 20th, a whole mob of onetime Henry's Bar & Grill regulars and others will be at Outlaws, Liberty Hill, noon-?, to support **James Henry** who's been very ill. On Saturday 26th, at the Empanada Parlor, 1.30-7.30pm, Texana Dames will host a show with Troy Campbell, Ponty Bone, RC Banks, Stephen Doster and others to help out **Sylvia Benini**, one of the founders of *Music City Texas*, who got banged up in a car accident earlier this year and lost her job because of her injuries.

◆ Earlier this year, **Jim Ellinger** was in Tomsk, Siberia, training staff for a Russian commercial media group. Passing through Moscow, Ellinger bought as many Austin and Texas CDs as he could get his hands on, all bootlegs, of course, costing around \$1.50 each. "I'm just not sure whether my Texas musician friends will be pleased or pissed how much of their music is available here." However, one of his boots has a bit of a giveaway on the cover; though the Russian pirates, unlike countless American journalists, actually know how to spell 'Vaughan,' Ellinger is now the proud owner of 'Jummie' Vaughan's **Out There**.

◆ A recent press release for an **Ally McBeal** soundtrack album offered up a wonderful double whammy of stupefying failure to grasp the concept and simple pig ignorance. In the former category, it would be hard to top the internal contradiction of "Vonda Shepard's... minimalist cover of Bob Dylan's *Don't Think Twice, It's Alright* employs a subtle backing of orchestral strings." In the latter, we get "Shepard... joins (Robert) Downey Jr on the album's lead single *Chances Are*—a beautifully moving cover of the Bob Seger favorite." What the writer means, of course, or would if he or she wasn't a 20 or 30something moron, is "Johnny Mathis favorite."

◆ As the **Americana Music Association** hasn't yet asked me for any more dosh, I haven't been able to make good on my decision not to renew my membership. However, I did get an email that positively reinforced just about every reason I have for bailing. Announcing an AMA listserv replacing the "periodic" (I'll say) newsletter, the email hit a new low in the AMA's utter disinterest in communication: "this is a one-way listserv, and *you can't respond*" (my emphasis). Shit, a line as blatant as that would've embarrassed hardline Stalinist apparatchiks, but that's the AMA for you: we speak, you listen.

◆ On top of that, the email also announced that the second **AMA Music Conference** will be held in Nashville, just like last year, now ain't that a fucking surprise. Where on earth do you think the third AMA Music Conference will be held? Of course, by that time they might just as well hold it in Nashville because that's where the entire remaining membership will be.

◆ However, the real 'they just don't get it' zapper is yet another grotesque line from the same

communiqué: "The Americana Roots chart is building momentum in *Album Network*. The Board would like to encourage those members with the resources to support the chart by advertising in *Album Network*." Decoded, what this means is that if Americana artists and labels don't start blowing \$900 a week for quarter page ads, in a magazine nobody reads, right quick, *Album Network* will elbow the chart. Well, **3CM** would like to encourage those members without such resources—surely the vast majority—to stand by and watch the chart die the miserable death it so richly deserves.

◆ We interrupt this column for an important message from **Charles Earle**:

Howdy folks, as you may already know, sales of major label country records have slumped drastically over the last six years. Things have gotten so bad that a number of major labels (Giant, Asylum, Atlantic) have closed the doors of their Nashville office. But just when things are at their darkest, those folks at the Country Music Association come riding in to, uhm, save the day. The CMA has hired an advertising firm to come up with a 'branding effort' for the country music industry. Because of what the dairy industry has done with their 'Got Milk' campaign or the beef industry has done with their 'Beef, it's what's for dinner' slogan, the CMA felt that country music's problems could be solved with a catchy slogan. In an effort that reeks of desperation, they unveiled the following slogan today:

COUNTRY: Admit it. You love it.

To quote Adam Sandler, who is the advertising genius that came up with that one?

Anyway, I am asking you, my friends, to help me come up with alternate slogans that I'll probably end up using in a future column. Here's my first effort:

COUNTRY: Admit it. You haven't listened in years.

or

COUNTRY: Admit. We really started to suck in about 1995.

or even

COUNTRY: Admit it. You think Ty Herndon is secretly dating Bryan White.

or how about

COUNTRY: Admit it. You'd like to have sex with two of the three Dixie Chicks.

and finally

COUNTRY: Admit it. We're slightly less annoying than rap.

So give me your best efforts if you don't mind. I will assemble the best and distribute them to all of you. Charles Earle, clubnash@mindspring.com

P.S. COUNTRY: Admit it. If it weren't for the fact that most of our artists are physically attractive, they couldn't get a job singing at a rural prom.

◆ The background materials record companies send out with review copies are not, you may shocked and astounded to hear, altogether reliable or objective. Of course, one expects labels' promotion departments and indie publicists alike to put the best possible spin on everything, but I got a blurb recently that pushed credibility way beyond the limits. **Eminent Records'** claim that **Rosie Flores'** 1999 Rounder album **Dance Hall Dreams** "received universal critical acclaim" is simply untrue, and, as "universal" is an absolute, would be even if I was the one and only writer who loathed and despised it, which is very far from being the case. Even if it had indeed received universal critical acclaim, the claim

runs into another problem, which is how come Rounder let Flores go if everybody loved it so much?

◆ Remarking on the fact that the **O Brother, Where Art Thou?** soundtrack has been the top selling country album in the US, also making the mid-teens on the pop album chart, **Dave Marsh** recently observed, "Yet country radio programmers recently told the *Washington Post* they consider this music 'poison.' Absolutely nothing from the album is being programmed... If you were already under the impression that there is no more stupid group of people in America than country radio programmers, consider the point proven... To have broken the stranglehold of the programming morons in the most reactionary bastion of America's music world and gone all the way to No 1 may not be the story of the year, but as a harbinger, it might be the story of the decade."

◆ To gauge the current state of mainstream country radio, consider a recent *Chicago Sun-Times* report about Chicago's **WUSN**, aka US-99. Program Director Justin Case (a name that made me sniff a rat, but this came straight from the *Sun-Times'* website) has commanded every on-air employee to not only attend but work the crowd at the George Strait Country Music Festival on May 26. However, any free tickets WUSN gets as 'official station' have been earmarked for contests, so staffers have to buy their own. Case told the paper, "I would hope that this being the most important country music event of the year that my staff would want to be there." Leaving aside the pitiful notion that Chicago's "most important country music event of the year," really is the George Strait Country Music Festival, easily disproved by checking The Hideout's monthly calendar, this penny-pinching Infinity Broadcasting outlet calls itself "America's most listened to country music station," claims an audience of 700,000 and, with revenues of \$46 million, was #1 in the Chicago market last year. As the *Sun-Times* observed, "this isn't about some dinky little radio station nickel-and-diming its employees. It's a lot scarier. If that's the way it is at one of Chicago's top radio powerhouses, how much worse can it be at one of the losers?"

◆ It's not often that I agree at all, let alone wholeheartedly, with the *Austin American-Statesman's* Chris Riemenschneider, but I loved his mid-April trashing of Austin's all-80s oldies station, **KTND** aka 'The End.' However, despite my abiding contempt for 80s music (unlike Riemenschneider, I have no use for U2 or REM), a little later I did come across evidence that the station does have certain minimal standards. A guy behind me in a check-out line was bitching to a buddy that he'd requested a song five times and KTND still hadn't played it—**Samantha Fox's Touch Me**.

FAR STUFF

One new FARster this month, **Alan 'Skeeter' McCorkle**, whose *Redneck Underground* goes out to enlightened people and progressive cattle within range of KAVC, Amarillo, TX.

◆ In response to a query about last month's chart, without boring you with the mechanics, the reason **The Gals Of The Big 'D' Jamboree** beat out Justin Treviño, even though it got fewer Album of the Month nominations, was that it was listed in virtually every report and Treviño wasn't (the same applies to The Cornell Hurd Band which edged out Jimmy LaFave for the #3 slot). Album of the Month nods provide considerable momentum but you still need a lot of them to fend off someone who's getting support across the board.



CD ReRelease Party

Full band performance

La Zona Rosa

612 W. 4th St.

Friday, May 11

Just added! Special 30 min. acoustic performance
At Ken Schaffer's Safety in Numbers Showcase
La Palapa 6640 Hwy 290E Monday May 7

Present this ad at the door for 50% off admission —Limit six

Restaurante y Cantina

1619 South First

447-7825

Closed Mondays

Shows 8-10pm

Sundays 6-8pm

NO COVER

(unless specified)



Tuesdays—Don Walser's Pure Texas Band

Thursdays—Cornell Hurd Band

- 2nd The Lasalles
- 4th Eleven Hundred Springs
- 5th Texana Dames' Cinco De Mayo celebration (9pm)
- 6th Jimmy Lee Hannaford
- 9th Cave Catt Sammy
- 11th The LeRoi Brothers
- 12th The Lowells • 13th closed for Mother's Day
- 16th The Lasalles
- 18th Shelley King Band
- 19th Common Thread
- 20th Penny Jo Pullus
- 25th Supernatural Family Band
- 26th Randy Garibay & Cats Don't Sleep
- 27th Jon Emery (CD release)
- 30th Barnstompers (from Holland)



Thu 3rd MICHAEL FRACASSO

Fri 4th TOM RUSSELL Sat 5th PATRICE PIKE

Wed 9th ROD MOAG (CD release)

Thu 10th NATHAN HAMILTON Fri 11th ASYLUM STREET SPANKERS

Sat 12th KELLY WILLIS

CLOSED May 16th-25th

24th & Guadalupe • 475-6515

Out of the Past



Collectibles

Largest selection
of Austin music posters
and movie memorabilia
Jewelry - furniture - toys & more
BUY—SELL—TRADE
Mon-Sat 10-6.30 • Sun 12-6

5341 BURNET RD,
Austin, TX 78756
(512) 371-3550

outofthepast@earthlink.net

Redbird Records

CD release party for

MARK AMBROSE

Shadow On The Moon

produced by Scrappy Jud Newcomb
with guest appearance by Toni Price

Sunday June 3rd, 7pm

Opal Divine's Free House,

619 E 6th Austin, TX

"An introspective, solid, more than listenable
album" Tom Geddie, *Buddy*

In-Stores

Cheapo Discs, 5pm, Thursday May 31st

Waterloo Records, 5pm, Friday June 1st



REMEMBER WHEN MUSIC WAS FUN?

texasrebelradio.com Saturdays 6 to 7 pm
mediadesign.net/kindmenu.htm Mondays 6 to 8 pm



2024 South Lamar Boulevard • Phone No. 442-4446

3rd COAST MUSIC

620 Circle Ave, Round Rock, TX 78664, USA

512/218-8055 • 3rdcoast@music.com

publisher/editor • John Conquest

SUBSCRIPTIONS

USA & Canada • \$18 (12 issues, 1st class)

Anywhere else • \$30 (12 issues, air mail)

REVIEWS CODE

***** Essential ***** Damn good

**** Specialized or slightly flawed

*** Sub par * Piss on this noise

The 3rd Coast Music Commitment

Any pretence at fairness, objectivity, balance
or fact checking is explicitly disavowed.

However, every effort will be made to ensure that
each issue contains a reference to Faron Young.

FROM A DISTANCE

During April, I received a copy of *New Times*, Miami's equivalent of the *Austin Chronicle*, *San Antonio Current*, *Dallas Observer* et al, with a note from 'Kulchur' columnist Brett Sokol thanking me for bringing NotSXSW, to which he devoted much of his Austin coverage in the issue, to his attention. There was a lot of interesting stuff in Sokol's report, not least his conclusion that SXSW is "grossly out of touch with the musical trends dominating pop culture." Seeing as it'd be hard to be further out of touch than I am with the musical trends dominating pop culture, I'll take his word for it, but I thought it was interesting that a critique of SXSW from an almost polar opposite view point, still echoed my own, which could have been summarized as "grossly out of touch with the musical trends dominating non-pop culture."

◆ However, our text this month is taken from Sokol's observations on Vallejo; 'Highly touted as the first 'rock signing' to Crescent Moon, the Sony Discos imprint of Latin pop padrón Emilio Estefan, Vallejo's resultant album was everything a Miami-meets-Austin fusion suggests: generically grungy guitar lines crammed into slick, at times painfully bright, rhythm tracks. In other words absolute dreck."

◆ Now, for those of you outside Austin, and indeed those of you in Austin who don't give a shit about the *Austin Chronicle's* Music Awards, Vallejo was voted Austin's Band Of the Year not just this year but last year as well. Sokol remarks, "The distinction seemed more cautionary than cause for celebration . . . The band might remain hometown heroes with well-attended (and decidedly raw) live shows, but the yawn that has greeted their album everywhere else should serve as a warning for any other guitar-slingers being courted by Estefan." That yawn can equally well be taken as a warning to Austin.

◆ Leaving aside the fraught subject of music awards (except to say that, in my experience, for truly valid results, input should be limited to venues' bartenders, waitstaff and doorpersons) and, for the sake of argument, accepting that the people have spoken, the results, if the awards had any credibility whatsoever, would, and should, make the Austin music scene the object of scorn and derision everywhere else. Those who voted for Vallejo (and Bob Schneider) send a message to the rest of the world that the Austin music scene sucks, as do the writers and DJs who've decided that they're Austin's Next Big Things.

◆ The question, of course, is whether people in other cities, states and countries who hear or read about Vallejo and/or Schneider really figure that this is good as it gets? Of course, people who know or care about Austin music will probably never hear or read about either, but more casual listeners or readers may well be left with a decidedly unfortunate impression. From a distance, Austin doesn't look too hot, but when you get here, as Sokol, who devoted rather more positive ink to the subject of Wayne Hancock, discovered, it's a bit different. Glad you enjoyed NotSXSW, Brett.

JC

CAVE CATT SAMMY COMIN' ON STRONG

(Big Bellied)

Any time I say anything about the way things are or are done in Britain, Debra Lou always reminds me that I've been gone quite a while, so whatever it is I'm boasting or apologizing about may well have, and probably has, changed. Which is true enough, for all I know everything in the Old Country is now fucked up in exactly the same way as in America, rather than being fucked up in the distinctively British ways I remember. However, one thing I will state with 100% confidence is that British rockabillys haven't changed one iota. These are, after all, people for whom civilization as we know it ended in 1960—even if they hadn't even born in 1960. To them, Rockabilly isn't just some poxy lifestyle option, it's a secular religion, one to which they held true during the years when Rockabilly was a complete non-issue in the United States. We didn't have no revival in Britain, we didn't need one. If British rockabilly fans hadn't changed in 30 odd years before I left, I see no likelihood that they've changed since.

◆ This continuity makes for a very tough audience indeed, one with zero tolerance for phonies, often spotted before they even get on stage just from their outfits. So when I hear that four youngsters from San Antonio have played a British Rockabilly festival, you don't need to tell me they went down well—they're still alive aren't they? Even if I hadn't seen them play or heard either of their albums, this one item of information alone, on top of Jim Beal Jr's consistent endorsements (which make up the bulk of their press kit) and Casbeers' sponsorship, tells me that Cave Catt Sammy has to be taken very seriously.

◆ When I say 'youngsters,' I mean no kidding, the oldest member of the band turned 21 on April 25th. With their youth I have absolutely no problem, it's hard to think of any rockabilly performer of any consequence who didn't start out as a teenager. Eddie Cochran was only 21 when he died, and he'd been a professional musician for five years. Many Golden Age veterans, including Texans such as Ronnie Dawson and Gene Vincent's drummer Juvey Gomez, still active in Dallas, don't yet qualify for Social Security.

◆ Nor does the apparent disconnect from some of the band's subject matter—when they released *Fast Cars And Smoky Bars* in 1999, two were still seniors at McArthur High, where the four met and started playing together in 1997, in other words in need not just of radar detectors but fake IDs—pose a problem. Speed and drinking age limits may have changed since the late 50s, but Beau Sample, slap bassplayer, singer and songwriter, admitting that the band often has to wait outside clubs when they're not actually playing, is drawing on a heritage of archetypes as rich and primordial as those of folk, country or blues.

◆ Regardless of age, in order to acquire and maintain any credibility, a Rockabilly band has to meet certain expectations. Actually these expectations should apply in almost every genre, blues being an obvious example, but in the Rockabilly world, the true believers cut no slack. A Rockabilly band has to respect the tradition but keep a respectful distance; there's very little call for Rockabilly 101 when the audience invariably knows the music at least as well as the musicians, often much better, and really doesn't care to hear warmed over classics (really obscure Starday shit is another matter altogether). A Rockabilly band has to be inventive but cannot be innovative, aficionados will not tolerate any attempt to reinvent this particular wheel. A Rockabilly band must be a true, and consistently talented, band, not sidemen backing a wannabe star, least of all a guitar wanker. The clothes can, indeed should, be flashy, but not the playing.

◆ I could go on, but these are the essential requirements, which Cave Catt Sammy satisfy and then some. It's no accident that these four young men, who hit the road before the youngest had graduated, are already touring nonstop (none of them has ever had a day job, "we don't have time") and, at the urging of such notables as Deke Dickerson and Big Sandy, playing at major Rockabilly festivals. Sample, acoustic guitarist Dustin Hutchinson, electric guitarist Stephen Scott and drummer Paul Ward's mastery of the style is impeccable. Much of Sample's original material, songs like *Bombs Away* and *Dressed To Kill*, has 'instant classic' stamped all over it, and this is not the kind of thing I say lightly—the kid really is an absolutely terrific Rockabilly songwriter. And Cave Catt Sammy is a truly cohesive unit, in fact, they learned their craft together, and until very recently none of them had ever played with anyone else.

◆ During my lifetime, I've seen every other musical genre I've fallen for either fade away (swamp pop) or turn to shit (rock & roll, jazz, country, blues, R&B, soul), but my first love has remained constant. Forty plus years after I was scraping pennies together to buy Jerry Lee Lewis, Eddie Cochran and Gene Vincent 45s, Cave Catt Sammy prove that Rockabilly can still be as fresh and vital as it ever was. Wonder if I can get them together with Martí?

JC

CD RELEASE PARTY

AH-HAA! GOES GRASS

A BLUEGRASS TRIBUTE TO BOB WILLS

Cactus Café, May 9,
two shows, 8pm & 9.30pm

Performing with Rod Moag

From the album caste:

Dayna Wills, Vocals

Alan Munde & Wayne Ross, Banjo

Paul Glasse, Jazz Mandolinist

Don McCalister, Jr., Guitar & Vocals

Jerry Lightsey, Don Keeling, & Mark Rubin, Bass

Gurf Morlix, Producer/Guitar

Special Guests:

Bluegrass Recording Artist, Jerry Wicentowski

Rolf Sieker, Banjo

Darcie Deaville, Fiddle/Vocals

Plus: Rod's Austin Band, Texas a la Moag

\$8 at the door



Where Great Artistry & Technology Meet!

Flashpoint
RECORDING STUDIO

Call us today!

512.476.7009

CASBEERS

a tradition...

Famous Enchiladas, Burgers, Steaks, Nachos

MAY 2001

Fri 4th Marc Benno

Sat 5th 3rd Annual Casbeers Crawfish Boil w/Delta Roux

Wed 9th The Infidels

Thu 10th The Bombadiers

Fri 11th Wayne 'The Train' Hancock w/Bob Rose Band

Sat 12th Carey Swinney Trio

Wed 16th Jay Sims

Thu 17th Slobberbone

Fri 18th Dirk Hamilton & Adam Carroll

Sat 19th Sisters Morales

Wed 23rd the Infidels

Thu 24th Damon Bramblett

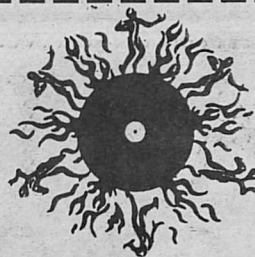
Fri 25th Mark Jungers

Sat 26th Billy Bacon & The Forbidden Pigs

Wed 30th Sharon Bosquet

Thu 31st 1100 Springs

1719 Blanco Road, San Antonio 210/732-3511



23 years
and
growing

SUNDANCE

Records • Compact Discs • Tapes

www.sundancerecords.com

\$200 off Any reg, Priced CD
Cassette or T-Shirt
\$8.99 or higher

Sale items excluded. Valid thru 5-31-01

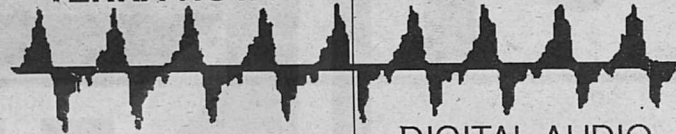
GOLF DISCS-T SHIRTS-INCENSE-POSTERS-CANDLES-BODY JEWELRY

— WE BUY USED CDs & LPs! —

202 B UNIVERSITY, SAN MARCOS 512/353-0888

Mon-Sat 10-9 Sunday 12-8

TERRA NOVA



DIGITAL AUDIO

I N C O R P O R A T E D

3102 Bee Caves Rd. Ste C

Austin, Texas 78746

(512) 328-8010

Fax (512) 328-8505

E-Mail: terra@eden.com

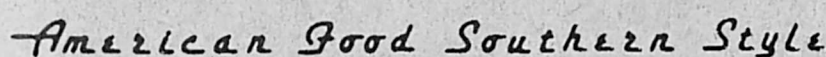
wholesome
TEXAS
VINTAGE
fun for the
whole family
at

**UNDER
THE
SUN**

1323A
South
Congress
442-1308

11-6
Mon-Sat
12-5 Sun
closed Tues





1st - Little Walter • 1930 • Marksville, LA
----- Bonnie Owens • 1932 • Blanchard, OK
----- Wayne Hancock • 1965 • Dallas, TX
2nd - Link Wray • 1935 • Fort Bragg, NC
----- Ted Roddy • 1958 • Corpus Christi, TX
3rd - Curt Massey • 1910 • Midland, TX
----- Dave Stogner † 1989
----- Patsy Montana † 1996
4th - Dick Dale • 1937 • Boston, MA
5th - Big Bill Glendening • 1924 • Taylor, TX
----- Terry Clement • 1934 • Evangeline, LA
6th - Jimmie Dale Gilmore
----- • 1945 • Amarillo, TX
7th - Terry Allen • 1943 • Wichita, KS
----- Lorrie Collins • 1942 • Talequah, OK
----- Riley Puckett • 1894 • Alpharetta, GA
----- Roy Hall • 1922 • Big Stone Gap, VA
8th - Mary Egan Hattersley
----- • 1943 • Wichita, KS
----- John Fred • 1941 • Baton Rouge, LA
----- Rick Nelson • 1940 • Teaneck, NJ
----- Robert Johnson • 1911 • Hazlehurst, MS
9th - Sonny Curtis • 1937 • Meadow, TX
10th - Larry Williams • 1935 • New Orleans, LA
----- Maybelle Carter
----- • 1909 • Copper Creek, VA
----- Arthur Alexander • 1940 • Florence, AL
11th - Ocie Stockard • 1909 • Crafton, TX
----- Tiny Moore • 1920 • Hamilton Co, TX
----- Joe Maphis • 1921 • Suffolk, VA
----- Lester Flatt † 1979
----- Walter Hyatt † 1996
12th - Sherry Brokus • 1957 • Baltimore, MD
13th - Mike Stoller • 1933 • Belle Harbor, NY
----- Ritchie Valens • 1941 • Pacoima, CA
----- Sarah Elizabeth Campbell
----- • 1953 • Austin, TX
----- Bob Wills † 1975
----- Nathan Abshire † 1981
----- Chet Baker † 1988
14th - Al Strehli • 1941 • Lubbock, TX
15th - Dave Stogner • 1920 • Gainesville, TX
----- Eddy Arnold • 1918 • Henderson, TN
16th - Johnny Nicholas • 1948 • Westerly, RI
----- Django Reinhardt † 1953
----- Robert Shaw † 1985
17th - Isidro Lopez • 1933 • Bishop, TX
18th - Monette Moore • 1902 • Gainesville, TX
----- Big Joe Turner • 1911 • Kansas City, MO
----- Mickey Newbury • 1940 • Houston, TX
----- Webb Wilder • 1954 • Hattiesburg, MS
----- Amédé Breaux † 1972

no cover