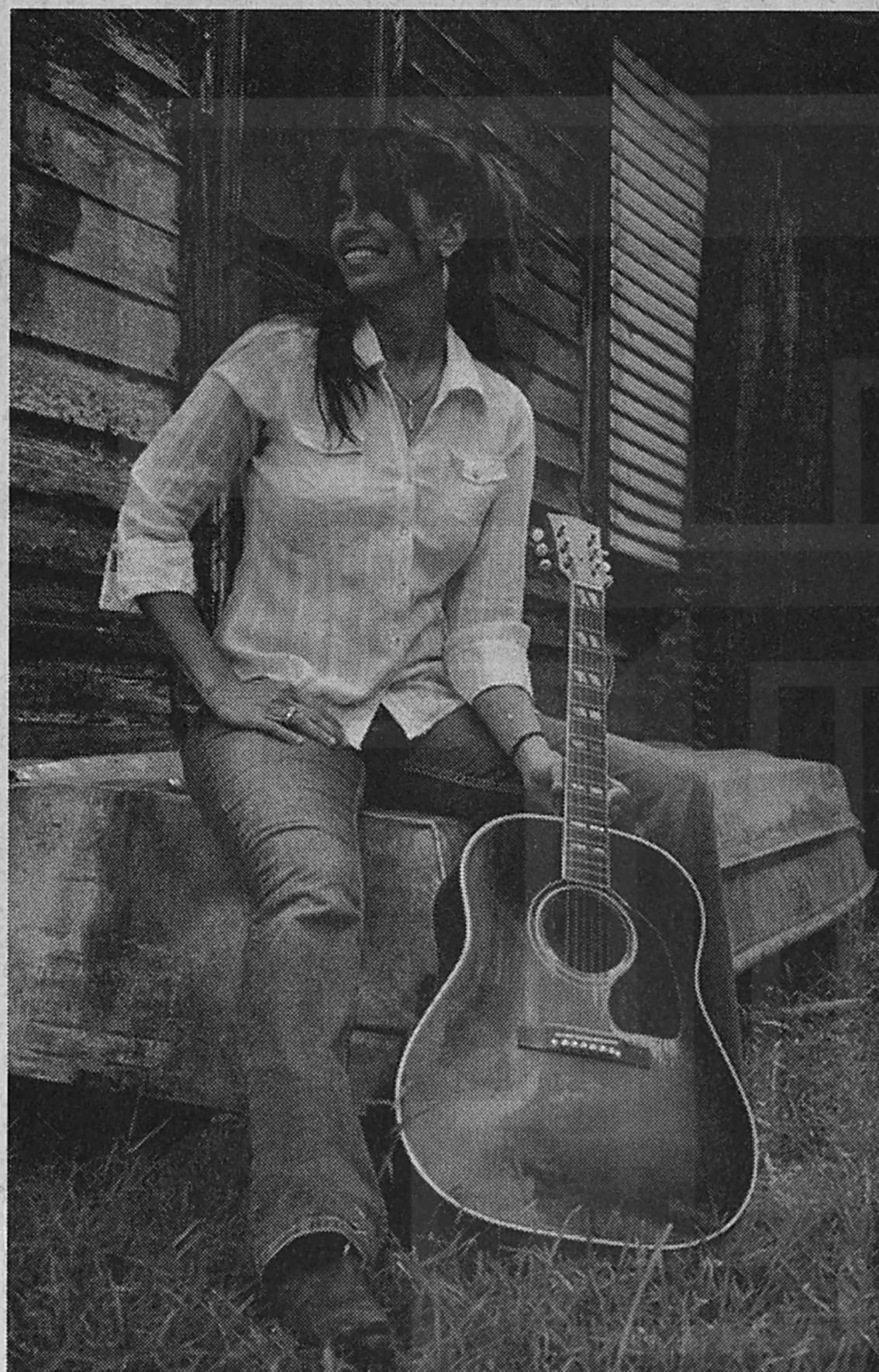


# 3<sup>rd</sup> COAST MUSIC



**YVETTE LANDRY**

**#164/253 SEPTEMBER 2010**



**JOHN THE  
REVEALATOR  
FREEFORM  
AMERICAN ROOTS  
#133  
ROOTS BIRTHS  
& DEATHS**

## **REVIEWS**



**(or not)**

•

**BONSOIR, CATIN**

•

**DICK DALE**

•

**GUTHRIE  
KENNARD**

•

**CALEB KLAUDER**

•

**STEVE POWER**

•

**RED HORSE**

•

**THE RIZDALES**

•

**STEVEN L SMITH**

•

**VA • BLACK  
SABBATH**

•

**'NONE OF  
THE HITS,  
ALL OF  
THE TIME'**





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## #1 EILEEN JEWELL: BUTCHER HOLLER A TRIBUTE TO LORETTA LYNN

- (Signature Sounds) \*CF/\*CP/\*CS/\*DT/\*EE/\*RMP/\*RS  
2 Marty Stuart Ghost Train: The Studio B Sessions  
(Sugar Hill) \*ATC/\*BF/\*BR/\*BS/\*KC/\*KW/\*NA/\*TA  
3 Lucky Tomblin Band: Honky Tonk Merry Go Round  
(Texas World) \*AG/\*GF/\*GS/\*JD/\*SH/\*TG  
4 Caleb Klauder: Western Country (Quicksilver)  
\*AA/\*DWB/\*JM/\*LN/\*R78/\*TF/\*TPR  
5 Los Lobos: Tin Can Trust (Proper) \*MDT/\*WR/\*XE  
6 Asleep At The Wheel w/Leon Rausch: It's a Good Day!  
(Bismieux) \*LB/\*TB/\*TR  
7 Max Stalling: Home To You (Blind Nello) \*JH/\*MN  
8 Bill Kirchen: Word To The Wise (Proper American) \*TS/\*TTF  
9 Tim O'Brien: Chicken & Egg (Howdy Skies) \*BP/\*RL  
10 Shinyribs: Well After Awhile (Nine Mile) \*BB/\*JF  
11- Amber Digby & Justin Trevino: Keeping Up Appearances  
(Heart Of Texas) \*TH  
John Mellencamp: No Better Than This (Rounder) \*JP/\*SC  
12 Blaze Foley: Sittin' By The Road (Lost Art) \*GV/\*WW  
13- Peter Case: Wig! (Yeproc) \*BK  
Paul Thorn: Pimps And Preachers (Perpetual Obscurity)  
14 Alejandro Escovedo: Street Songs Of Love (Concord) \*AB/\*GG  
15- Annita & The Starbombers: It'd Surprise You (Barn) \*BL/\*KF  
Red Horse (Red House) \*ES  
16 Sherry Austin: Love Still Remains (Barking Topiary) \*MF/\*MP  
17- Les Sampou: Lonesomeville (self)  
Yarn: Come On In (Yarn Music) \*DS/\*MY  
18- Deke Dickerson & The Modern Sounds: Live At Duff's  
(Ventrella/Major Label) \*DV/\*MT  
Doctor G & The Mudcats: My Daddy's Blues  
(Cheatham Street) \*DB/\*KD  
Christina Martin: I Can Too (Come Undone) \*JR/\*SB  
Anne McCue : Broken Promise Land (Flying Machine)  
Richard Thompson: Dream Attack (Proper) \*MB/\*RF  
19 Kevin Welch: A Patch Of Blue Sky (Music Road)  
20 Del Barber: Love Song For The Last Twenty (Corncob) \*CJ  
21 The Cedar Squeezers: El Chupacabra (self)  
22- Mollie O'Brien & Rich Moore: Saints & Sinners (Remington Road)  
American Graveyard: Hallelujahland (self) \*DA  
Chatham County Line: Wildwood (Yep Roc) \*RC  
JJ Grey & Mofro: Georgia Warhorse (Alligator) \*JB  
DB Rielly: Love Potions And Snake Oil (Shut Up & Play!) \*RG  
23 Mumford & Sons: Sigh No More (Glassnote) \*GM  
24- Art Gomperz Band: A Different Story To Tell (AAM) \*RW  
Terri Hendrix: Cry Till You Laugh (Willory)  
25- Nick Curran & The Lowlifes: Reform School Girl  
(Eclecto Groove) \*ST  
The Rizdales: How The Marriage Ended! (self) \*FS  
Peter Rowan: Legacy (Compass) \*CL  
Stonehoney: Cedar Creek Sessions (Music Road) \*HT  
Loudon Wainwright III: High Wide & Handsome  
(2nd Story Sound) \*GC

# VA • BLACK SABBATH

(Idolsohn Society)

Subtitled 'The Secret Musical History of Black-Jewish Relations,' this is without doubt the oddest album I've ever heard, weird beyond Al Yankowitz's wildest dreams. Anything that opens with Billie Holiday singing *My Yiddishe Momme*, which surely has to be satirical, and closes with Johnny Mathis' reverent *Kol Nidre* is in a very special, and rather lonely, category. There are, of course, two Black-Jewish relations, the other, the often virulent anti-Semitism created among black artists who had to deal with gonifs like Mo Levy, is not so much secret as untold, however that is by no means the one presented here. Finding Tin Pan Alley songs by Jewish writers sung by black artists wouldn't be much of a trick, but Johnny Hartman's version of Arlen & Mercer's *That Old Black Magic*, Aretha Franklin's of Irving Caesar's *Swanee* and Lena Horne's of Betty Comden, Adolph Green & Jule Styne's *Now* are actually exceptions. The other tracks, including Marlena Shaw's *Where Can I Go?*, which is a translation of Dutch superstar Leo Fuld's 1943 (think Nazi pogroms) *Vi Ahin Zol Ikh Geyn?*, are explicitly Jewish; Cab Calloway's *Utt Da Zay*, Alberta Hunter's *Ich Hob Dich Tzufil Lieb* (I Love You Too Much), Eartha Kitt's *Sholem*, Jimmy Scott's *Exodus*, Cannonball Adderley's *Sabbath Prayer*, Slim Gaillard Quartet's *Dunkin' Bagel*, Nina Simone's *Eretz Zavot Chalav* (Land Of Milk & Honey) and The Temptations' *Fiddler On The Roof Medley*. One knows, for instance, that Simone was friends with folksinger/Hebrew songwriter Rabbi Shlomo Carlebach and that Mathis admired the cantoral tradition, but why did The Temps get involved with such sentimental schlock just as they were entering their hard-edged *Ball Of Confusion* period? The answer to this, and many other questions, will, hopefully, be in the "deluxe booklet" which didn't come with my advance copy. **JC**

## RED HORSE

(Red House)

Bit of a headscratcher, this one. On the cover, it says Gilkyson • Gorka • Kaplansky. As in Eliza, John & Lucy, which, I think it's fair to say, gives the impression that Red Horse is a folk supergroup, in fact a folk superdupergroup. However, while there's a fair amount of lyrical interaction, Gorka sings Gilkyson's *Wild Horse* and Kaplansky's *Don't Mind Me*, Gilkyson sings Kaplansky's *Promise Me* and Gorka's *Forget To Breathe*, and Kaplansky sings Gilkyson's *Sanctuary* and Gorka's *Blue Chalk*, they never actually get together and even the song swapping isn't consistent. Gilkyson also contributes Neil Young's *I Am A Child* and her own *Walk Away From Love*, Gorka adds Stuart McGregor's *Coshieville* and his own *If These Walls Could Talk*, while Kaplansky pitches in her own *Scorpion* and the traditional *Wayfaring Stranger*. Were these three somewhat less exalted, this might be seen as Red House's cunning way of introducing fans of any one of them to the work of the other two, more cynically, it might be thought that none of them was quite ready to put out a complete album, but while it's been a couple three years since Gilkyson and Kaplansky's latest albums, Gorka's *So Dark You See* hasn't even been out a full year. However, if it seems mainly intended to provide a rationale, a promotional teaser and new product for Gilkyson, Gorka & Kaplansky's upcoming tour together, the album itself, featuring the talents of Mike Hardwick on Gilkyson's tracks and Duke Levine on Kaplansky's, is, almost predictably, stunning. **JC**

## STEVE POWER • NOTHIN' ON THE RADIO

## STEVEN L SMITH • OUTSIDE OF TUPELO

## GUTHRIE KENNARD • MATCHBOX

(Javelin/Vinyl/Rango)

Normally, I don't mess with EPs, and with only three tracks, Power's barely even qualifies as an EP, but if you're in range of a FAR station, there's a very good chance you'll be hearing the excellent title track, in which Power, while inspired by omnipresent house music on Dutch radio, articulates a lament all too common Stateside, Graced with the B-Bender Telecaster of Casper Rawls, Power's support also includes Earl Poole Ball piano and Warren Hood fiddle.

As Levon Helm owns one, I figure the acoustic guitars made by Stephen L Smith are pretty good instruments at that, but Smith also aspires to being a singer-songwriter and has put out five albums without making much of a mark outside the Adirondacks. However, his sixth has one absolutely fabulous line, which could well have come from the pen of Arty Hill—"I left the soap and stole the Bible." Smith obviously knows *I Stole The Bible* is the standout because he offers two different mixes of it among only ten tracks, unfortunately, as I've had occasion to mention before, I need rather more than one good track, even the same one twice.

Produced by Ray Wylie Hubbard, Kennard sounds so like him that I wondered if it wasn't actually the man himself recording under an alias. Kennard has some good moments, but, unfortunately, he commits one of 3CM's Seven Deadly Sins, The album cover shows him sitting outside a biker bar, dubious enough, but on the reverse, he's walking down a railway track, which may not bring the Lord's burning fire down upon his head but precludes me from taking him seriously. As a FAR DJ noted of crappy artwork in *Bum Notes: Mistakes Musicians Make* (3CM #134/223), "This saves us the trouble of actually having to listen to the album." **JC**



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3rd, Larry Lange's Lonely  
Knights, 10pm  
4th, Sunset Valley Boys, 3pm  
6th, CLOSED for Labor Day  
8th, Mark Viator & Susan Maxey, 7pm  
9th, Chrissy Flatt Trio, 7pm  
10th, Jeff & The Jumptones, 10pm  
11th, TBA  
15th, Tony Airolti, 7pm  
16th, Paul Glasse & Mitch Watkins,  
7pm  
17th, Charlie Terrell  
& The Murdered Johns, 10pm  
18th, Eve & The Exiles, 10pm  
22nd, Freddie Steady Krc, 7pm  
23rd, Harry Bodine, 7pm  
24th, Greezy Wheels, 10pm  
25th, Redd Volkaert, 10pm  
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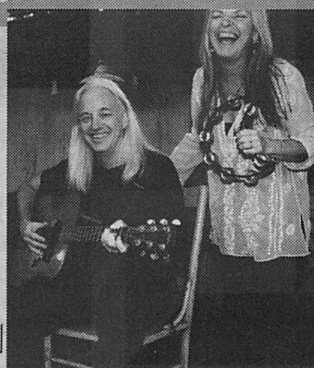


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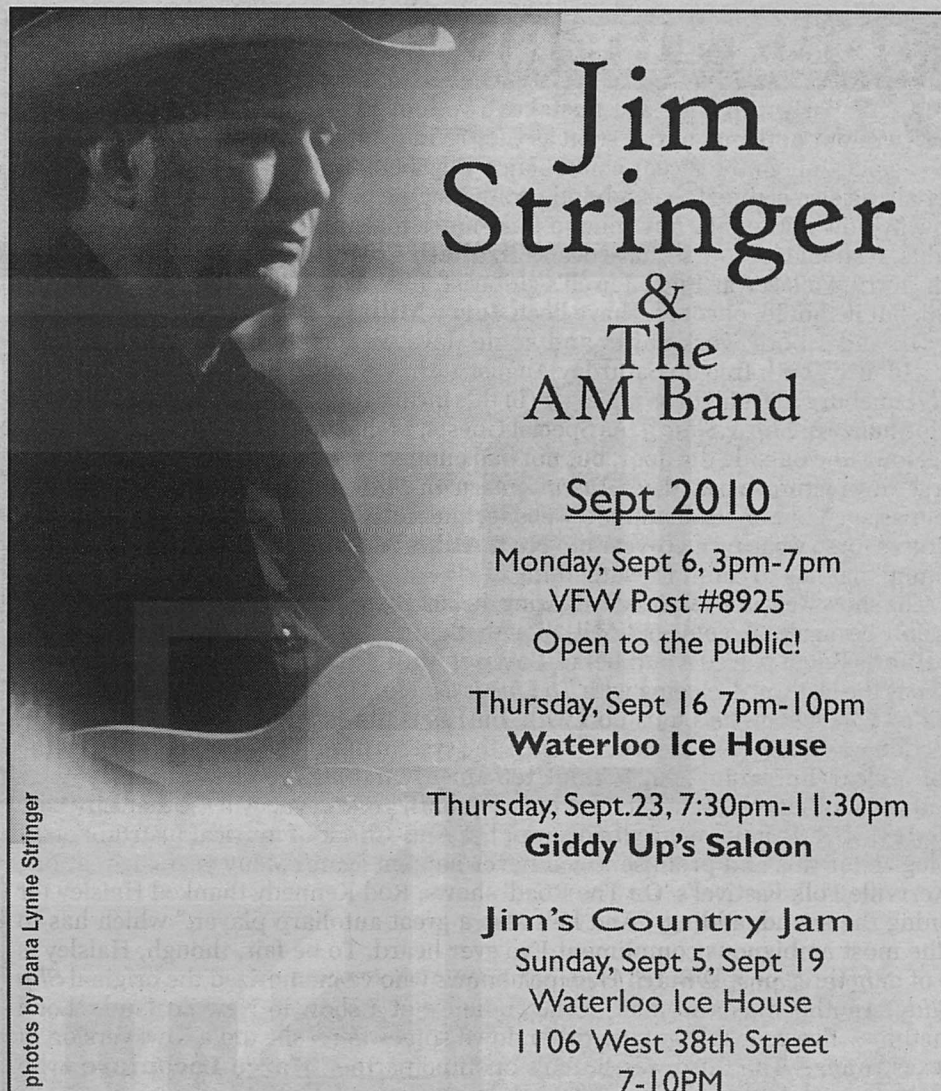
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## JOHN THE REVEALATOR

Particularly annoying are mistakes I've looked at a dozen times on screen without noticing, but as soon as they're in print, they jump off the page and smack me in the face. I could blame Elizabeth 'Cotton' on Michael Hurwitz, after all, he also claimed that subdude John Magnie plays "accordian," but I should know by now not to take anything in liner notes for granted, especially songwriter credits. It should, of course, have been **Elizabeth Cotten**. However, I'm on my own with 'Jerry Wallace,' as Eilen Jewell's guitarist. I have no idea where that one came from, but it should, of course, have been **Jerry Miller**.

DL and I both work shifts and some days we hardly see each other, but, miraculously, both free on Saturday August 14th, we got to be at **Cactus Cafe** for Griff Luneburg's last night as manager (in this incarnation, at least) and the first ever performance of *Slip & Slide 3*. As Special Guests, I felt a bit bad about bypassing the long, long line outside the door, but not bad enough to give up the privilege. So, did you see my picture in next day's *Austin American-Statesman*? Well, not in the actual paper as such but on its austin360 website, and not a picture of me as such but of a headless torso wearing a 20-year old **No 2 Alike** T-shirt. Still, my name was on the caption, that has to count for something.

The show was pretty damned amazing, in fact **Butch Hancock** thinks there may possibly be an album come out of it, though it didn't much resemble the original **No 2 Alike** as Butch played a number of **Townes Van Zandt** songs, and, indeed, gave Townes the last word, closing with *To Live Is To Fly*. He told me later that he hadn't decided which song he's finish off with, but, as is the way with Butch, his random selection was the perfect choice: "I'll miss the system here/The bottom's low and the treble's clear/But it don't pay to think too much/On things you leave behind."

If you look closely at the pictures on last month's cover, you will see that **Lindsey Haisley**, XXI, is holding an **autoharp**, the Anti-Christ of musical instruments. I apologize for this and promise it will never happen again. Many years ago, at one of Kerrville Folk Festival's 'On The Road' shows, Rod Kennedy thanked Haisley for running the sound, adding, "And he's also a great autoharp player," which has to be the most ambiguous compliment I've ever heard. To be fair, though, Haisley is one of only three people Butch Hancock knows who've memorized the original *Slip & Slide*. Another was a woman in the audience at a show in New Zealand, "Lorri something? I've probably got it written down somewhere, she did a Kiwi version of a Texas twang." The third was Butch's onetime partner **Marce Lacouture**, who surprised Butch by singing it on his birthday at Cactus Cafe.

While working on the review of **Taking Turns**, though, to be honest, 'notice' would be a better word as it arrived at the very last minute, I came across this fascinating bit of revisionist history on **Spencer Perskin's** website: "In 1969 Perskin released the Shiva's [Headband] second single on his new Armadillo Record label, after the Capitol release in 1970 he founded, with a lot of help from his friends, the now-legendary Armadillo World Headquarters." To be fair, Perskin did invest \$4000 in the Armadillo World HQ, which was a bob or two back then, otherwise there's not a word of truth in his version of events.

Splashed across the cover of *austin360's* August 5th physical version was a quote from "rising Tejano star" AJ Castillo, "I want to make the instrument cool." The instrument in question is the **accordion**. The accordion? Guess I never get the memo that it wasn't cool anymore.

Quote of the Month for August comes from William Michael Smith's *Houston Press* interview with **Kevin Russell** of The Gourds, in which they discussed his Shinyribs side project: "The beer-drinker comedy *Country Cool* seems like it should appeal to the Texas music crowd and make a perfect addition at so-called Texas music radio stations. Russell is skeptical. 'We always try to share our music with that network of folks, but I'm not sure they really get what I'm doing,' he says. 'They really need stuff to sound a certain way—basically, the warmed-over Nashville golf-rock sounds they dig. If it doesn't sound like a car commercial, they seem to shy away from it.'"

Had to call out David Cotton, who books Threadgill's World Headquarters, on his email notice about the ongoing Armadillo WHQ 40th Anniversary shows, which included, "The ORIGINAL Joe Ely Band with David Grissom, Jimmy Pettit, and the KING himself Davis McLarty." Original? I don't think so. The original Joe Ely Band, or, as I call it, *The Joe Ely Band*, was, as we all know, Jesse Taylor, Lloyd Maines, Ponty Bone, Gregg Wright and Steve Keaton. A rather sheepish Cotton admitted that his inner PT Barnum took over when he wrote the press release.

One thing I didn't know about **Rockin' Sidney Simien's** *My Toot Toot* was that he recorded it in his home studio, playing all the instruments himself. So he made out like bandit, buying a radio station and entertainment complex in Lake Charles with the royalties. If, like me, you detested his platinum hit, Simien also wrote *You Ain't Nothin' But Fine*.

Thinking about **Rounder's** glory days as the main source of Cajun and Zydeco put me in mind of the label's disastrous foray, with Carl Finch of Brave Combo as house producer, into **Conjunto**. While red hot in Mexico with *Rueda De Fuego* (Ring Of Fire), Mingo Saldivar marvelled how well his albums were selling "they're even buying the Rounder one." However, if Saldivar joked about his, Tony De La Rosa flatly refused to acknowledge the very existence of his Rounder album.

## CALEB KLAUDER

### WESTERN COUNTRY

(Quicksilver \*\*\*\*)

Should really be 'Northwestern Country,' as Klauder's based in Portland, OR, but, fair enough, since the mass exodus of California country luminaries like Mike Stinson, Portland and Seattle do seem to be the new West. While enjoying a fair amount of success as vocalist/mandolin player with old-timey Foghorn Stringband, Klauder's also been pursuing a parallel solo career, exploring early honky tonk and bluegrass styles, though his first album, **Sings Out** (Padre, 2000) seems to have been swept under the rug. His second, **Dangerous Mes & Poisonous Yous** (Padre, 2007), a very fine piece of work, got some attention but he didn't start promoting it until earlier this year, when he signed on with the same Pacific NW outfit that brought us the fabulous Zoe Muth of Seattle (a recent Muth/Klauder doublebill must have something else). Klauder's inspirational timeframe for his six splendid originals can be gauged from the six covers, *Satisfied Mind*, a #1 hit for Porter Wagoner in 1955, Charlie & Ira Louvin's *My Baby Came Back*, GB Grayson & Henry Whittier's *Joking Henry*, *What Was I Supposed To Do?* and *Deep River* by Paul Williams, who played mandolin with Jimmy Martin's Sunny Mountain Boys in the 50s, and bluegrass pioneer Bill Reid's *In My Heart I Love You Yet*. What makes this package special isn't just Klauder's dusty, authentic vocal styling—he's been compared to Hank Williams, Charlie Monroe, Dwight Yoakam, Townes Van Zandt (?) and Doug Sahm, though what I'm hearing is a healthy dose of Lefty Frizzell—but also his superb production. This album just plain and simple sounds right, as close as you'll get to a 50s LP without actually touching vinyl. In an odd coincidence, I just learned that Klauder recently teamed up with Joel Savoy (see cover story and editorial). **JC**

## THE RIZDALES

### HOW THE MARRIAGE ENDED

(TNT \*\*\*\*)

Not exactly a Hallmark album title, but then Tara & Tom Dunphy don't exactly do Hallmark Country. Actually, the title track, with which their fifth album closes, doesn't really set the tone, 'On The Rocks' would be more descriptive of songs like *The Last Time You Put Me Down*, *Who Knows You*, *One Year Down* ("and a lifetime to go"), *It's Not Me, It's You*, *Don't Turn Around*, *It's Not The Baby, Baby* and, in particular, *To Have Or To Hold*, about a couple whose marriage is so burned out that they don't even have the energy to fight anymore. Time was, the Dunphys might have made a reasonable living simply by songwriting, just from the titles one can imagine their style of sardonic material, which *The Record* of Kitchener/Waterloo brilliantly described as "Tom and Tara Dunphy pen poisoned valentines to each other with subtle wit," providing hit songs and album tracks for such idols as Cash, Haggard, Price and Lynn, but that ship sailed long ago. Fortunately, London, Ontario, and its neighbors manage not only to provide them with an excellent, mostly Toronto-based, band but a steady supply of gigs at which to preach the 50s country gospel with their classic Manhattan sound, the rye of Tom's vocals perfectly complementing the vermouth of Tara's. If you don't want to take my word for it, take it up with The Queen—Wanda Jackson says of her go-to Canadian band, "I love working with The Rizdales." **JC**

## GUITAR LEGEND

### THE VERY BEST OF DICK DALE

(Shout!Factory \*\*\*\*.5)

Depending who you ask, there are two or three different answers to the question Who was the greatest surf guitarist? Another guitar player will most likely tell you Nokie Edwards of The Ventures, maybe throwing in Hank Marvin of The Shadows as runner-up. Just about the only name anybody else would come up with is that of Dick Dale, self-dubbed **King Of The Surf Guitar** (Capitol, 1963), whose first group, Dick Dale & The Deltones, was unique among surf bands in naming an individual member (Eddie & The Showmen doesn't really count). Bouncing round the place chronologically, the 16 tracks span 41 years, from the 1961 Deltone single *Let's Go Trippin'* to *HMFIC* from **Spacial Disorientation** (Sin-Drome, 2002), opening with the bona fide classic *Miserlou*, of which the exotic scales drew on Dale's part-Lebanese background. Taking a bet that he couldn't play a song on one string, Dale was inspired by an uncle who played a one string version of *Miserlou* (Egyptian Girl), first performed by a Greek rebetiko band in 1927, on the oud. Between Deltone and Capitol singles, including *Hava Negila*, *King Of The Surf Guitar*, featuring ludicrous vocals by The Blossoms, and a cover of The Chantay's *Pipeline* with Stevie Ray Vaughan, from the 1987 movie **Back To The Beach**, and tracks from Deltone, Capitol, HighTone and Begger's Banquet albums, well, to be honest, this is an awful lot of surf guitar at one sitting. Dale was an outstanding guitar shredder (and amp blower, Leo Fender had to create a custom rig for him), but surf was one of the reasons God gave us 45s. Incidentally, Deke Dickerson, amazed that there are not one but two surf bands in San Antonio, told me that California surfers don't listen to surf anymore, reggae's their thing now. **JC**



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\*Reports to the Freeform American Roots (FAR) Chart

## SEPTEMBER 2010

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Thu 2nd • Baskery (church)

Fri 3rd • First Friday: The In & Outlaws w/Leo Rondeau (church) • Texas Medicine (cafe)

Sat 4th • TBA

Tues 7th • Michael Martin (cafe)

Wed 8th • Freddie Kre & Cam King (cafe)

Thur 9th • Deke Dickerson (church)

Fri 10th • Eddie & The Allnighters (cafe)

Sat 11th • Sisters Morales (church) • Neverly Brothers (cafe)

Sun 12th • Gospel Brunch

w/The Ear Food Gospel Orchestra. noon-3pm

Tue 14th • Bett Butler & Joel Diffey (cafe)

Wed 15th • Claude Morgan (cafe)

Thur 17th • Flying Bourbon Brothers (cafe)

Fri 17th • Trout Fishing In America (church)

Sat 18th • Ruben V (church)

Tue 21st • Open Mike with Glen & Kim (cafe)

Wed 22nd • Jack Barber (cafe)

Thu 23rd • Brother Dave's Open Mike (cafe)

Fri 24th • Max Baca y los Texmaniacs (church)

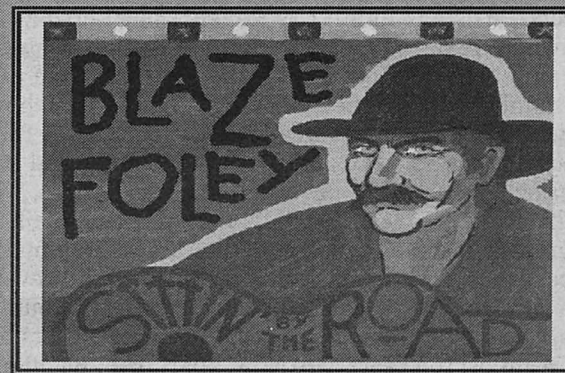
Sat 25th • The Flamin Hellcats (cafe)

Tue 28th • Ruben V (cafe)

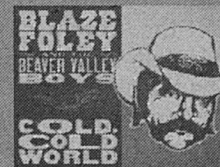
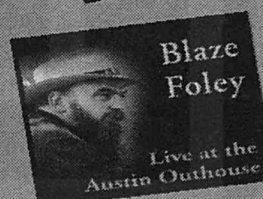
Wed 29th • Earfood Hootenany (cafe)

Thu 30th • Brother Dave's Open Mike

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## L'EAU NE TE MANQUE PAS

Until the well runs dry. Not long ago, I ran into Tom Mahnke, host of KOOP's *Fais Do Do*, which, of course, specializes in Louisiana music, and, while shooting the shit, I realized that I hadn't been sent anything in that line for quite some time. When I mentioned this to Tom, he said, "Welcome to the club. Unless I buy it, the only way I get new stuff is by going to Louisiana and talking to the bands, and they don't always see anything in it for them to get airplay in Austin."

During the 80s, Cajun and Zydeco were almost mainstream. 'Best Ethnic or Traditional Folk Recording' Grammys went to Queen Ida Guillory in 1982, Clifton Chenier in 1983 and Rockin' Sidney Semien in 1985. Major labels signed such (more or less) Cajun and Zydeco artists as Jimmy C Newman, Doug Kershaw, Jo-El Sonnier, Wayne Toups, Buckwheat Zydeco, Zachary Richard, Rockin' Dopsie and Boozoo Chavis. By the early 90s, they'd all been cut loose, but Louisiana music stayed in national circulation thanks to indie labels, notably Rounder, which put out its first Cajun album in 1973, and whose secret weapon, producer Scott Billington, made it dominant in the contemporary field, and Arhoolie, which ruled the archives. In 2002, Rounder released 'Essential Collections' for both genres, which, drawing entirely on its own back catalog, featured DL Menard, BeauSoleil, The Magnolia Sisters, Balfa Toujours, Zachary Richard, Steve Riley & The Mamou Playboys, John & Geno Delafosse, Boozoo Chavis and many others. This was, however, pretty much the label's Louisiana swansong, only one or two more original albums followed.

In others words, the majors pulled out of Louisiana 20 years ago, by far the most supportive indie almost ten years ago. Now, apart from BeauSoleil, which has spent 25 years bouncing from label to label (Swallow, Rounder, Arhoolie, Rhino, Vanguard), currently with Yep Roc and Red Stick Ramblers on Sugar Hill, you'd be hard put to it to find a Cajun or Zydeco band affiliated to a non-local label, if that.

The first exodus from ethnic/regional music was caused by vinyl rationing during WW2, the latest abandonment of Louisiana music has its roots, rather obviously, in the bottom line. No matter how compromised at one end of the spectrum or critically admired at the other, regionally based music was never going to sell consistently enough to satisfy the majors. Rounder reluctantly pulled out because too many retail stores had shut down their Cajun and Zydeco sections, along with those of many other niche genres. Those musics are still thriving, not just in Louisiana but at festivals as far afield as Rhode Island, San Diego, Washington state, Iowa and France, which proves that there's an audience for them, but their fans stopped buying records long before Rounder stopped recording them.

The problem is compounded by what one might politely call the somewhat parochial perspective of local labels and self-releasing bands. If they don't see why it might pay them to send promo copies to a specialized radio show, obviously they wouldn't see the point in sending them to a magazine that's neither specialized nor local. Bonsoir, Catin's press, for instance, apart from a piece related to a Bloomington, IN, festival, all comes from Lafayette or New Orleans media, and Joel Savoy's Valcour is, so Mahnke tells me, the *only* Louisiana label that does any promotion at all. Which is a roundabout way of saying that while Cajun and Zydeco are still alive, they're mostly keeping very quiet about it.

## YVETTE LANDRY • SHOULD HAVE KNOWN

### BONSOIR, CATIN • VIVE L'AMOUR

(Valcour \*\*\*\*\*/Valcour \*\*\*\*\*)

Something about the name Landry, like Broussard, Guillory, Balfa or Cormier, inspires confidence. I've remarked before that, as a rule of thumb, having musical talent in the bloodlines is hardly a reliable indicator, and that's giving nature and/or nurture plenty of the best of it, but, for some reason, the odds seem to be much better in Louisiana. However, though her family tree includes grandparents Lucien Landry and Viola Hébert Landry of The Louisiana Six, and a granduncle who fronted The Bill Landry Orchestra, Yvette came to the family music relatively late in life. Trained as a pianist, she toured the US and Europe with classical orchestras and it was only six years ago that she started messing around with a bass guitar.

"I didn't even know what kind of music I wanted to play. I'd heard about this local Cajun jam session in Breau Bridge, so one morning I went in and this guy asks 'Can I help you?' It was Mitch Reed of BeauSoleil! So I asked if I could sit in, I'd brought my bass and played along. I did this for four or five weeks, and then on a Friday I was asked if I'd like to join the Lafayette Rhythm Devils and played my first gig on Wednesday."

Since then, Landry, has been getting around some, playing 10-16 gigs a month. While she doesn't make a big thing out of it, there's some YouTube footage of her squeezing pretty mean accordion with the Lafayette Rhythm Devils, but up to now, her reputation has rested on her bass playing. When you see her called 'The Queen of Cajun bass,' the more cynical among you might wonder how many other female Cajun bass players are out there, but this is actually something of an in-joke. Landry is, at least as far as I know, the first authentic beauty queen to grace 3CM's cover.

"I was a real tomboy in high school, always getting into trouble, so I think it was meant as a punishment when they put me into the Breau Bridge Crawfish Queen beauty pageant when I was 16—but I won! At the end of your year, you get to be in a Queen of Queens contest with all the other Queens in Louisiana. It's a long story, but I wasn't good at walking in high heels so I tripped and fell, but I was still a runner-up." When they were both teaching at a music camp, John Lilly wrote a song about Landry, *Yvette The Crawfish Queen*—there's a YouTube video of him playing it with Bill Kirchen on guitar.

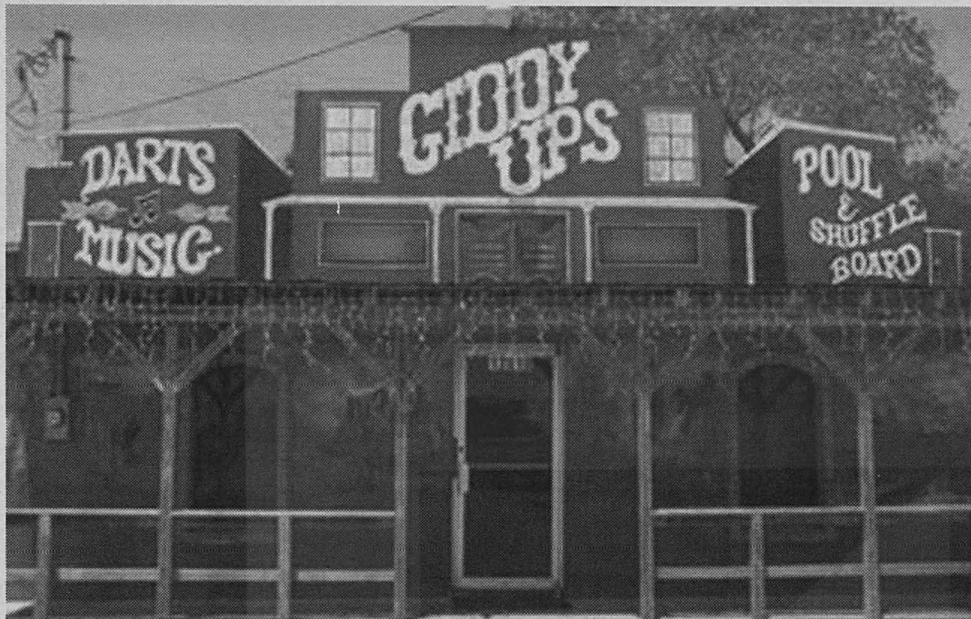
However, despite having held such a prestigious title, being so active in Cajun music and enlisting Cajun royalty Joel Savoy, who also plays acoustic and electric guitars and harmony fiddle, as coproducer, along with members of the Red Stick Ramblers (Chas Justus electric guitar, Eric Frey bass/banjo, Glen Fields drums), Lil Band Of Gold (Richard Comeaux steel) and The Pine Leaf Boys (Wilson Savoy piano), Landry's solo outing is hard country. In fact, the dominant instruments are Comeaux's steel and the fiddle of Betse Ellis of The Wilders, who plays on all but five of the 16 original songs (a couple of which also feature gorgeous cello by Emma Beaton of Joy Kills Sorrow). Far from playing accordion, Landry doesn't even play bass, just acoustic guitar.

Landry certainly qualifies as 'hard' country, there's nothing soft or fuzzy about her songwriting, from which you'd have to figure she's something of an expert on crummy relationships. A line that comes up in a couple of songs, and would've made a good album title, is "Should have seen it coming." Bottoming out with adulterous one night stands (*Friday Night Special*), Landry's songs, often set in barrooms, mine much the same 'Wrong's What I Do Best' vein as Miss Leslie and if she has the occasional iffy rhyme, it's easily offset by a flair for gritty, authentic detail.

"Well, I've had my share of heartache and bad relationships, and there might be a little bit of truth (just a snippet) in most of the songs. I had a therapist tell me once that my 'picker' was broken, but I think, for the most part, it's observation of others. *Can't See Me Without You* was written about a friend's relationship ending, *Another Broken Heart* comes from playing a gig and watching the patrons, trying to figure out their story. I could probably tell you something about each song—hmmmm... now that I think about it, a couple of those songs are straight from the movie that is my life."

Landry not only plays in the Lafayette Rhythm Devils, she's also a founding member of the almost-all-female Cajun supergroup Bonsoir, Catin, along with Christine Powell Balfa of Balfa Toujours, Rhythm Devils accordionist Kristi Guillory and fiddler Anya Burgess of The Magnolia Sisters (the token male is drummer Jude Veillon, who was in Guillory's first band, Réveille). The best news for me is reconnecting with Guillory, who, then 17, knocked me out at Festivals Acadiens some years ago, one of the best, albeit the smallest, accordion players I've ever heard, but who, after putting out the excellent *La Dance Des Ancêtres* (Swallow, 1996, reviewed MCT #85), went off to get an edjuration, mastering in folklore. This, on top of her powerful and fluid playing, serves the band well, adding obscure traditional material to Guillory's three originals, Belton Richard's *Donne-Moi Une Autre Chance*, Alex Broussard's *Orphan Waltz*, DL Menard's *Listen To Me When I Talk To You*, Pierre Varmin Daigle's *Si Je Pourrais Oublier* and Adam Hébert's *Le Moulin*. Produced by Balfa's husband Dirk Powell, this is an album that reflects Guillory's obsession with sad, pitiful Cajun songs and raunchy drinking ones. JC





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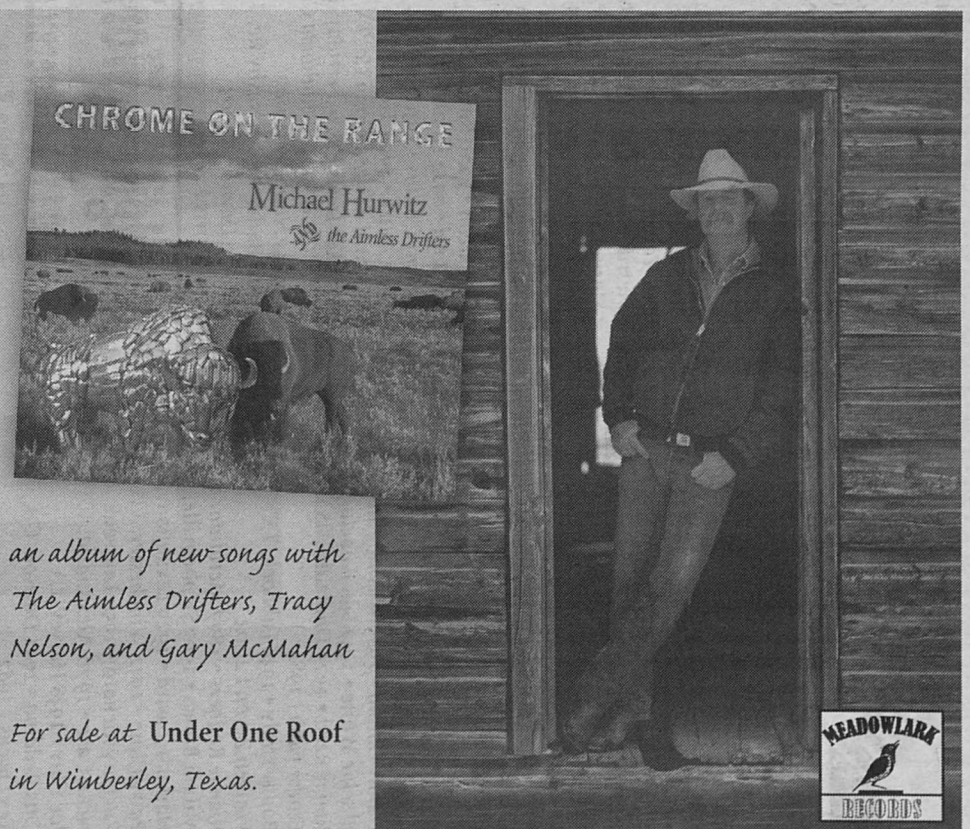
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## SEPTEMBER ARRIVALS & DEPARTURES

- 1st Conway Twitty • 1933 Friars Point, MS  
Charlie Robison • 1964 Houston, TX
- 2nd Johnny Lee Wills • 1912 Limestone Co, TX  
Charline Arthur • 1929 Henrietta, TX  
Jimmy Clanton • 1938 Golden Meadow, LA
- 3rd Lefty Perkins • 1917 Clarksville, TX  
Hank Thompson • 1925 Waco, TX  
Knocky Parker † 1986
- 4th Danny Gatton • 1945 Washington, DC  
Blackie White • 1951 San Angelo, TX
- 6th Jimmy Reed • 1925 Dunleith, MS  
Ernest Tubb † 1984
- 7th Buddy Holly • 1936 Lubbock, TX  
Warren Zevon † 2003
- 8th Jimmie Rodgers • 1897 Meridian, MS  
Milton Brown • 1903 Stephenville, TX  
Harlan Howard • 1929 Lexington, KY  
Patsy Cline • 1932 Winchester, VA  
Zachary Richard • 1950 Lafayette, LA  
Neko Case • 1970 Alexandria, VA
- 9th Joe Clay • 1938 Harvey, LA  
Otis Redding • 1941 Dawson, GA  
Tex Owens † 1962  
Bill Monroe † 1996
- 10th Roy Brown • 1925 New Orleans, LA  
Rosie Flores • 1950 San Antonio, TX  
Mary Battiata • 1956 Brooklyn, NY  
Cary Swinney • 1960 Lubbock, TX  
Gatemouth Brown † 2005
- 11th Jimmie Davis • 1902 Beech Springs, LA  
Roger Wallace • 1971 Knoxville, TN  
Leon Payne † 1969  
Curtis Jones † 1971
- 12th Kenneth Threadgill • 1909 Peniel, TX  
Armando Marroquin • 1912 Alice, TX  
Ella Mae Morse • 1924 Mansfield, TX  
George Jones • 1931 Saratoga, TX  
Christine Albert • 1955 Rome, NY  
Johnny Cash † 2003  
Charlie Walker † 2008
- 13th Bill Monroe • 1911 Rosine, KY
- 14th Malcolm Yelvington • 1918 Covington, TN  
Don Walser • 1934 Brownfield, TX  
Elizabeth Cotten † 1998
- 15th Roy Acuff • 1903 Maynardsville, TN  
Jimmy Gilmer • 1940 Chicago, IL  
Beaver Nelson • 1971 Norman, OK  
Vernon Dalhart † 1948
- 16th Ralph Mooney • 1928 Duncan, OK  
Little Willie Littlefield • 1931 Houston, TX  
Vince Bell • 1951 Dallas, TX  
Phil Lee • 1951 Durham, NC  
Jenny Wolfe • 1992 Austin, TX
- 17th Hank Williams • 1923 Georgiana, AL  
Bill Black • 1926 Memphis, TN  
John DeLafose † 1994
- 18th Lefty Perkins † 1984
- 19th Bill Neely • 1916 McKinney, TX  
Red Foley † 1968  
Gram Parsons † 1973

- 20th Ana Egge • 1976 Estevan, Canada  
Steve Goodman † 1984  
Don Walser † 2006
- 21st Ted Daffan • 1912 Beauregarde, LA  
Jesse Ed Davis • 1944 Norman, OK
- 22nd Roy Buchanan • 1939 Ozark, TN  
Jimmy Bryant † 1980
- 23rd Jimmy Wakely † 1982  
Gary Primich † 2007
- 24th Helen Hall † 2006
- 25th Joe Sun • 1943 Rochester, MN  
Eric Taylor • 1949 Atlanta, GA
- 26th Merrill Moore • 1923 Algona, IA  
Marty Robbins • 1925 Glendale, AZ  
Julie London • 1926 Santa Rosa, CA  
Bessie Smith † 1937  
Sahara Smith • 1988 Austin, TX
- 28th DP 'Dad' Carter • 1889 Columbia, KY  
Joe Falcon • 1900 Rayne, LA  
Jim Boyd • 1914 Fannin Co, TX  
Tommy Collins • 1930 Bethany, OK
- 29th Gene Autry • 1907 Tioga, TX  
Bill Boyd • 1910 Fannin Co, TX  
Jerry Lee Lewis • 1935 Ferriday, LA  
Alvin Crow • 1950 Oklahoma City, OK  
Mickey Newbury † 2002
- 30th Pearl Butler • 1927 Nashville, TN  
Ronnie Dawson † 2003  
Amy Farris † 2009

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- 11th Leon Russell
- 12th, George Ensle, 11am
- 14th, (Hank & Lucinda) Williams Night
- 16th, Rankin Twins
- 17th, Cas Haley w/Cyril Neville
- 18th James Hyland + Warren Hood
- 21st, HAAM Day
- 23rd, Larry Lange & His Lonely Knights
- 24th, Bob Schneider w/Autumn
- 25th, Jimmy LaFave
- 26th, Bells Of Joy, 11am

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- 5th, Old Waterloo, 11am
- 12th, Rod Moag & Texas Grass, 11am
- 19th, Danny Santos y Los Bluegrass Vatos, 11am
- 26th, Hank & Shaidri Alrich, 11am
- 29th, SW Regional Folk Alliance Showcase, 6pm

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