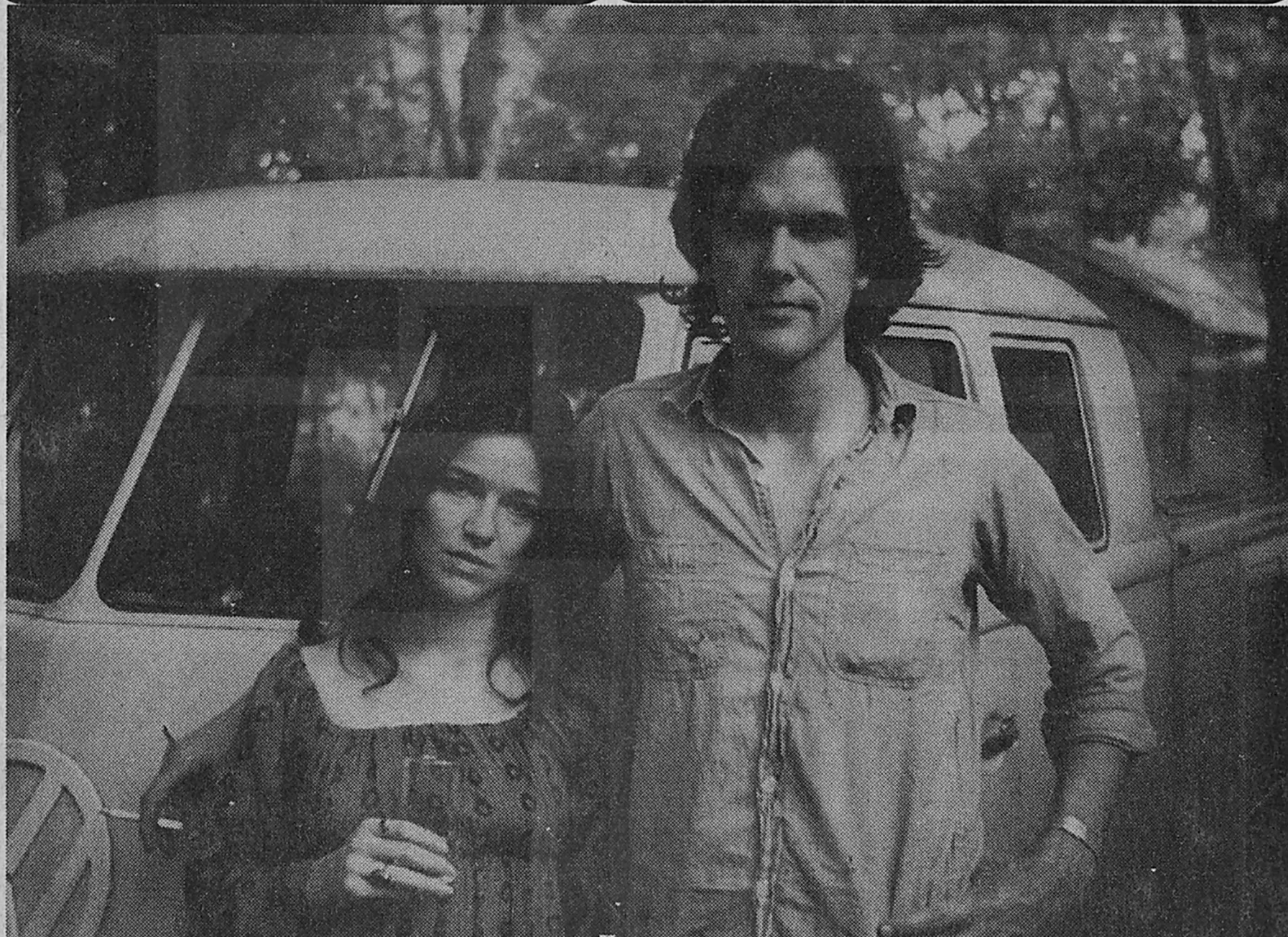


# **3<sup>rd</sup> COAST MUSIC**



**GUY CLARK**

**#179/268 DECEMBER 2011**



**JOHN THE REVEALATOR**  
**FREEFORM AMERICAN ROOTS #148**  
**ROOTS BIRTHS & DEATHS**  
**FAUXCABULARY**  
**How To Decode Music Reviews**  
**REVIEWS \*\*\*\*\* (or not)**  
**THE FAR WEST • JOHN LILLY • RED MOLLY**  
**VA: This One's For Him;**  
**A Tribute To Guy Clark**  
**DALE WATSON**  
**'NONE OF THE HITS, ALL OF THE TIME'**



# 24th INTERNATIONAL FOLK ALLIANCE CONFERENCE<sup>20</sup><sub>12</sub>

February 22-26 Memphis, Tennessee

Keynote Speaker  
**BOB LEFSETZ**

Earlybird Registration & Official Showcase Entry Opens: June 15, 2011 • Showcase Deadline: November 19, 2011

2000+ Conference Registrants • 200+ Official Showcase Artists • 400+ Unofficial Showcase Artists  
Jam Packed 3 Day Exhibit Hall • Jubilant Panels, Workshops, & Films • Mind Boggling Instrument Clinics • Fun Parties  
Centennial Features on Woody Guthrie, Robert Johnson & Bill Monroe  
and much more • all under one roof!

For Info: [www.folk.org](http://www.folk.org) • [fa@folk.org](mailto:fa@folk.org) • 901-522-1170



## FREEFORM AMERICAN ROOTS #148

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING NOVEMBER 2011

### #1 JOHN LILLY: COLD COMFORT

(self) \*BW/\*CP/\*DA/\*GS/\*JM/\*JP/\*KC/\*KF/\*KW  
\*LMG/\*MB/\*MP/\*PP/\*RA/\*TA/\*TW/\*TF

- 2 Lydia Loveless: Indestructible Machine  
(Bloodshot) \*BR/\*CTS/\*DT/\*JE/\*RJT/\*TM
- 3 Tom Russell: Mesabi (Proper) \*AA/\*EW
- 4 The Carper Family: Back When (self) \*HH/\*KR
- 5 Merle Haggard: Working In Tennessee (Vanguard) \*DWB  
Red Molly: Light In The Sky (self) \*DS
- 6 T Jarrod Bonta: White Lines (Music Room) \*JA
- 7 Johnny Cash: Live Around The World: Bootleg Series III  
(Columbia Legacy) \*BL/\*RH
- 8= Ry Cooder: Pull Up Some Dust And Sit Down (Nonesuch) \*TJ  
John Howie Jr: Leavin' Yesterday (Hands Up!) \*BP/\*MM
- 9= The Gourds: Old Mad Joy (Vanguard) \*BB/\*GC  
VA: The Lost Notebooks Of Hank Williams (Egyptian/Columbia)
- 10 Connie Smith: Long Line Of Heartaches (Sugar Hill)
- 11= Roy Sludge Trio: Too Drunk To Truck (deevueus) \*ATC/\*DG  
Tom Waits: Bad As Me (Anti-) \*RV/\*SG
- 12= Chris Isaak: Beyond The Sun (Vanguard) \*NA  
Joe West: Aberdeen SD (Stock Tank)
- 13 Fred Eaglesmith: 6 Volts (A Major Label) \*BS
- 14 Mark Viator & Susan Maxey: These Arms (Rambleheart) \*TB
- 15 Scott H Biram: Bad Ingredients (Bloodshot) \*JT
- 16= Robert Earl Keen: Ready For Confetti (Lost Highway) \*FH  
Los Texas Wranglers: Adios, Goodbye (Deep South) \*KD
- 17= Danny Barnes: Rocket (ATO) \*MDT  
Carolyn Wonderland: Peace Meal (Bismieux) \*DJ
- 18= Knut Bell: Wicked, Ornry, Mean And Nasty (self)  
Fiona Boyes: Blues For Hard Times (Blue Empress) \*TG  
Pieta Brown: Mercury (Red House)  
Justin Trevino: Two Of The Usual (Heart Of Texas) \*MT
- 19= Mike McClure: Fifty Billion (598) \*OO  
John McCutcheon: This Land: Woody Guthrie's America (Appalsongs)  
Willie Nelson: Remember Me (R&J) \*LB  
The Steel Wheels: Live At Goose Creek (Goose Creek) \*MF
- 20= Deadman: Take Up Your Mat And Walk (Rootsy) \*MW  
Paul Geremia: Love My Stuff (Red House) \*SC  
Glossary: Long Live All Of Us (Undertow) \*GM  
Stoney LaRue: Velvet (B Side) \*HT  
Paladino (self) \*TPR  
Brock Zeman: Me Then You (Busted Flat) \*JR

## RED MOLLY • LIGHT IN THE SKY

(self \*\*\*.5)

Calling themselves after the female interest in Richard Thompson's 1952 *Vincent Black Lightning* gets Laurie MacAllister, Abbie Gardner and Molly Venter, who met and clicked at a song swap, off to a good start, but I kept getting stopped cold after the first two tracks before I figured out that the only way to appreciate this album is to pretend #3 doesn't exist—there's a reason CD players have a Skip function. I imagine we've all heard countless maulings of Robert Johnson songs, but Red Molly's version of *Come Into My Kitchen* really does qualify as 'Epic Fail.' Gardner's deconstruction made me fear for the closing track, Otis Blackwell's *Fever*, but, by contrast, that's played absolutely straight, with Peggy Lee's upright bass and finger snaps arrangement. The odd thing is that there's no obvious rationale for *Come Into My Kitchen* in the context of the album. Of the other 12 tracks, *Dear Someone* and *By The Mark* are by Gillian Welch & Dave Rawlings, *Ghost and Why Should I Cry*, by Mark Erelli, along with Tim O'Brien & Darrell Scott's *Walk Beside Me*, Dolly Parton's *Do I Ever Cross Your Mind*, Buddy & Julie Miller's *Does My Ring Burn Your Finger*, Doc Watson's *Your Long Journey*, Amy Speace & Jonathan Byrd's *It's Too Late To Call It A Night* and originals by Gardner and Vetter. With this kind of material, Red Molly really rev it up, swapping lead and harmony vocals to lovely effect. Juxtaposing a gospel song with the sexual come on of *It's Too Late To Call It A Night* is mildly curious sequencing (and trying to compete with Speace in suggestive is a lost cause), but this is a major step up from the trio's earlier albums. **JC**

## THE FAR WEST

(Light Fighter \*\*\*\*)

Usually one picks up, for better or worse, on a particular facet of an album, the singing, the material, an instrument, the arrangements or the production, but with this LA alternative country quintet you get a seamless package, everything fits together like, well, I was going to say a well-oiled machine, but that doesn't work because there's nothing slick or mechanical about their debut. Lee Briante, vocals/guitar/harmonica, Robert Black, bass/vocals, Erik Kristiansen pedal steel guitar/guitar, Tony Sanborn drums/percussion and Mike Wells piano all quit other bands early last year "to pursue a sound they weren't getting elsewhere," but while their website has comments that compare them to Waylon, Wilco and Whiskeytown, or combinations thereof, what I'm hearing is an exceptionally good country band backing two remarkable Americana songwriters, Briante, who wrote eight of the 14 songs, and Black, who wrote the other six. Though you can't tell from Amos McWoods' superb production, the bar was open when this was recorded live to tape at American Legion Post #416, Encinitas, and perhaps being in their natural habitat rather than a studio accounts for the relaxed, laid back vibe. Normally, I wouldn't quote a blog, but a lead story honoring Mamie Van Doren's 80th birthday would give *Californiality's* review headline, "LA's Best Country Band," major credibility even if I hadn't heard the album. As it is, I'd put these guys up there with Mike Stinson, who collared a good few 'LA's Best' himself before moving to Houston. OK, one criticism—accordionist Debra Tala should be in the band instead of just playing on a couple of tracks. **JC**

## DALE WATSON & THE TEXAS TWO THE SUN SESSIONS

(Red House \*)

Flipping open the current issue of *Texas Music*, with Watson on the cover, a friend who works in an Austin record store pointed at a photo showing the 'Lone Star Lite' logo on the back of Watson's jacket, and remarked dismissively, "That pretty much says it all." Which is concise enough but doesn't really plumb the depths. I have to concede that Watson has a genius for self-promotion, though born in Alabama, he's a master of Texas bullshit and his current shovelful, swallowed whole in the blogosphere, is that after a gig in Memphis fell through, he booked time at Sun Studio, wrote six of the 14 songs on this album while en route from Nashville and, after a couple of run-throughs, cut this album with just his rhythm section. There may be some people who can write six great songs in a 200 mile trip, though Watson does not appear to be one of them, but the crappy material isn't the major problem. Were I being charitable, I'd approach this as an innocuous, if pointless, homage to Johnny Cash & The Tennessee Two, but when the one-sheet uses a word like "channeling," it gives the distinct, and very creepy, impression that, while he, Chris Crepps & Mike Bernal do a reasonable imitation of the Sun Records sound, Watson is setting himself up as Cash's spiritual heir, if not his avatar. Thanks to the miracle of recorded sound, Johnny Cash is still very much with us—there at least three 'Complete' collections of his Sun recordings available—so we hardly need a third-rate (to give Watson plenty of the best of it) knock-off. Watson made three good no-frills honky tonk albums for HighTone in the 90s, but since then it's been one gimmick after another. Legends in their own minds are plentiful enough, what baffles me is how many people buy into Watson's construct. **JC**



**Compact Discs  
Records • Video**

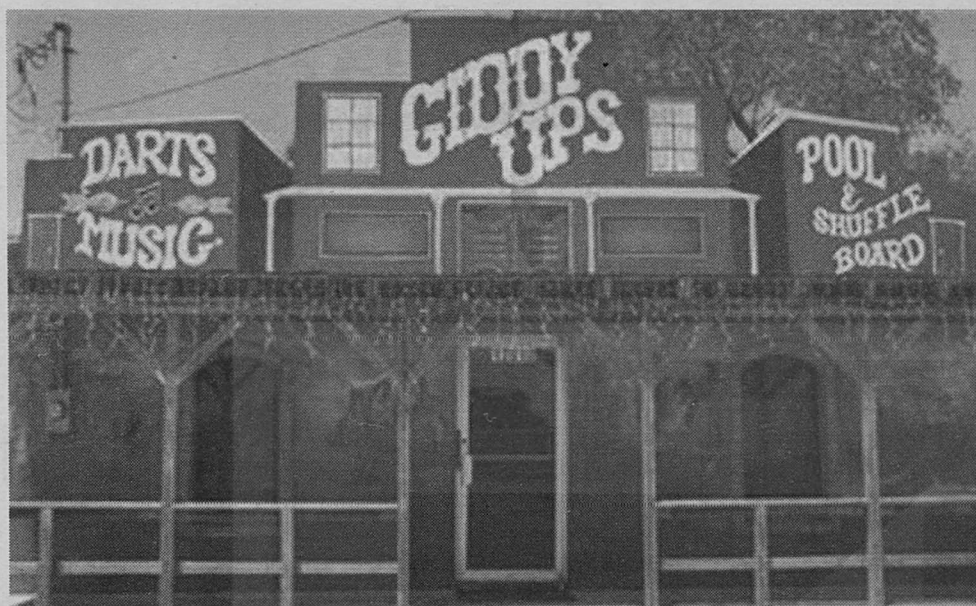
10-11 Mon-Sat 12-11 Sun  
600-A North Lamar Austin, TX 78703  
www.waterloorecords.com  
(512)474.2500

**WHERE MUSIC STILL MATTERS**

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

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





## Live Music In Deep South Austin

### A Genuine Texas Honky Tonk

Live music, classic jukebox, shuffleboard tournaments, chili cookoffs, fund raisers

We Welcome Good Friends

and Good Times

and we do charge \$5 for whining.

**12010 Manchaca Road**

(2.3 miles S of Slaughter Lane)

(512) 280-4732

**www.giddyups.com**



**Buy-Sell-Trade**

2928 Guadalupe  
Austin, Tx. 78705  
(512) 322-0660

LPs-CDs-45s-78s-Cassettes-Posters-Mags  
Blues-Jazz-Rock-R&B-Texas-Zydeco-Country

**www.antonesrecordshop.com**



**2213 South 1st**



photos by Dana Lynne Stringer

# Jim Stringer

&

The AM Band

December 2011

### Jim's Country Jam

Sunday, Dec 4, 7pm-10pm

Sunday, Dec 18, 7pm-10pm

Waterloo Ice House

1106 West 38th Street, Austin, TX

### American Legion

Country Dance

Friday Dec 16, 6pm-10pm

4401 E. St. Elmo, Austin, TX

### New Years Eve

Sat Dec 31 8:30-12:30

K-Oaks Clubhouse, Lago Vista, TX

complete schedule

at:

**WWW.JIMSTRINGER.US**

(click "Schedule")



A PLACE FOR GOOD TEXAS MUSIC

**the music room**  
austin texas

info@musicroom.org

www.musicroom.org



**KOOP Radio plays the music**  
*3rd Coast Music* writes about  
with six distinctly different  
roots music programs:

- ★ **STRICTLY BLUEGRASS** New and older Bluegrass releases presented by a team of rotating hosts, **Sundays 10 am - noon**
- ★ **UNDER THE X IN TEXAS\*** Ted Branson features Texas artists, live performances, covering a variety of genres, **Tuesdays 9 - 11 am**
- ★ **FAIS DO DO** plays the music of South Louisiana and East Texas from host Tom Mahnke, **Wednesdays 9 - 11 am**
- ★ **RANCHO DEL RAY\*** Ted Smouse plays new & older Americana, Roots, Honky Tonk, Hawaiian, Surf & more, **Wed. 11 am - noon**
- ★ **COUNTRY, SWING & ROCKABILLY JAMBOREE\*** presented by Pickin' Professor Rod Moag, **Thursdays 9 - 11 am**
- ★ **COUNTRY ROOTS\*** Classic Country plus new "real" Country releases with host Len Brown, **Fridays 9 - 11 am**

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



# FAUXCABULARY: HOW TO DECODE MUSIC REVIEWS

## SAYS ..... MEANS

Adult-orientated	undemanding
Alternative (anything)	no one in the band can sing
Ambiguous	meaningless
Ambitious	over-ambitious
Artistic triumph	financial disaster
Atmospheric	lots of effects
Augmented by	... band sucks
Blistering/Searing/Scorching	guitar too loud
Breakthrough album	sold out
Bonus cut/s	filler
Challenging	annoying
Channeling	kinda reminds you of someone really good
Chanteuse	chick singer
Classic sound	recycled crap
Collaboration	Between them they may have enough fans who'll buy this turkey
Complimenting	misspelling of complementing
Concept album	pretentious crap
Consistent	bland
Contemporary	ephemeral
Contender	loser
Contractual obligation	the good stuff will be on the next album
Cool	vacuous
Country	suburban
Critically acclaimed	sold 12 copies
Cult figure	marketing nightmare
Disappointing	sucks, big time
Distinctive	will never replace music (see Unique)
Diva	out of control
Eclectic	try anything
Energetic	loud
Enigmatic	pointless
Ethereal	lightweight
Exciting	contrived
Experiment	failure
Fan-orientated	coasting on empty
Featuring the hit song	... rest is filler
Flamboyant	egomaniac
Folk sound	two chords (and 2/3rds of the truth)
Follow up	contractual obligation (qv)
Fun	don't listen if sober
Funky	crude
Fusion	worst of both worlds
Genius	sells lots of records
Great studio band	session musicians
Great live act	albums are crap
Great video	shame about the song
Guest stars	need all the help they can get
Guitar hero	guitar wanker
Happening band	big promo budget
Hard working	desperate
Haunting	lots of synthesizer
Heavy rotation	slow week
Hip	about to become unhip
Honest	embarrassing
Hypnotic	monotonous
Influenced by	rips off
Instrumental flights	noodling
Interpretation	cover
Interesting	horrible
Jazz inflected	sax out of tune
Kids love 'em	downers are cheap this week
Label support	ludicrous advance
Laidback	boring (see Mellow)
Lavish	overproduced

## SAYS ..... MEANS

Legendary	never saw any royalties
Long awaited	disappointing (qv)
Luminary	triple scale
Mature talent	burnt out
Meaningful	half-baked
Mellow	very laidback (qv)
Moody	forgets to take the meds
Multi-talented	multi-untalented
Neo-traditional	crap with steel guitar
New Age	sterile crap
New Country	soft rock
New CD mix	LP was crap
New direction	new bandwagon
Nostalgic	ran out of ideas
Old school	clichéd
Perennial	no hoper
Personality	poseur
Personality clash	cocaine psychoses
Phenomenon	flash in the pan
Previously unreleased	outtakes
Produced by	big production budget
Professional	available for interviews
Progressive	out of tune
Prolific	speed freak
Protegé(e)	swallows
Pyrotechnic	flashy
Radical departure	last album bombed
Relaxed	too slow
Reminiscent of	identical to
Rising star	don't bother remembering the name
Road warriors	should have broken up years ago
Rock legends	jeez, they're still alive?
Rocking	moronic
Second generation	great contacts, no talent
Short lived	grabbed the money and ran
Showcase	unpaid gig
Significant	footling
Singles band	irritating crap
Six album deal	see Rising Star
Socially conscious	dull as dishwater
Solid	boring
Standout track	only tolerable track
Stage presence (female)	big hair, tight skirt
Stage presence (male)	big hair, tight pants
Strong	can't bring myself to say good
Stylish	superficial
Stylistic range	unfocussed
Supergroup	boring old bozos
Superstar	boring rich bozo/bimbo
Tasteful	no balls
Tight	crap, but played in time
Timeless	out of fashion
Transitional	worse than the last album but not as bad as the next
Tribute	cover
Unclassifiable	what is this crap?
Uncompromising	unlistenable
Unique	there's a reason nobody else sounds like this (see Distinctive)
Urgent	hysterical
Valiant effort	turkey
Veteran	has been
Virtuoso	competent
Youth-orientated	moronic





**8106 BRODIE LN  
Austin  
512/282-2586  
Southern Louisiana  
Cajun Style Cafe  
PoBoys, Gumbo,  
Etouffe & More!**

## DECEMBER LIVE MUSIC SCHEDULE

Every Monday, Austin Cajun Aces, 6.30pm  
Every Tuesday, Brennen Leigh, 7pm  
2nd, Larry Lange's Lonely Knights, 10pm  
3rd, Sunset Valley Boys, 3pm  
7th, Lissa Hattersley, 7pm  
The Peacemakers, 10pm  
8th, Charlie Irwin & Friends, 7pm  
9th, Greg Izor & The Box Kickers, 10pm  
10th, Omar & The Howlers, 10pm  
14th, Paul Glasse, 7pm  
The Peacemakers, 10pm

15th, Evolution-Phil Auldridge, 7pm  
16th, Ted Roddy's Hit Kickers, 10pm  
17th, 7th Annual Christmas Revue, 3pm  
21st, Floyd Domino, 7pm  
The Peacemakers, 10pm  
22nd, Strumero, 7pm  
24th & 25th, CLOSED—MERRY XMAS  
28th, The Peacemakers, 10pm  
29th, Matt Smith, 7pm  
30th, the 86'd, 10pm  
31st, Cleve & Sweet Mary's  
Ol' Farts Early New Year's, 7pm  
 Let The Good Times Roll!

*Out of the Past*

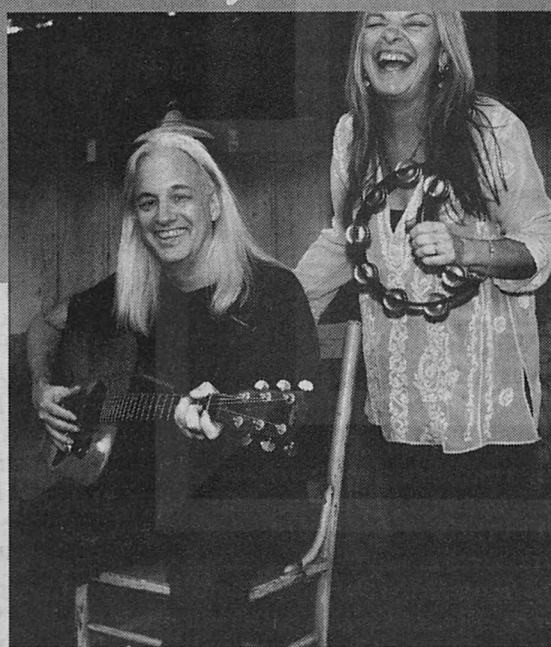
Collectibles

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

## Jim Patton & Sherry Brokus



Thursday December 1st  
at Anderson Fair  
Writers Showcase  
with Ken Gaines & Wayne Wilkerson  
Hosts: Doors open at 8 PM  
(2007 Grant St. Houston, TX  
832-212-4057)  
Wednesday December 7th  
at NeWorld  
7:30 show  
with John Cronin as he returns  
from Canada!  
(4101 Guadalupe, Austin, TX - 512-451-7170).

www.pattonbrokus.com | www.myspace.com/pattonbrokus

Hank & Shaidri  
Alrich



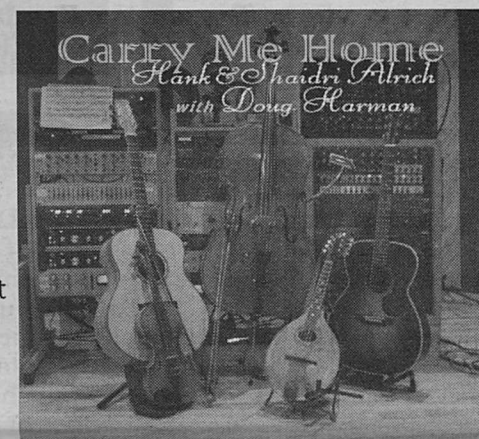
Armadillo Christmas  
Bazaar  
Friday, December 16  
at 3:30PM

...a daughter-father duo whose  
dedication and determination to  
make music on their own terms -  
*music for music's sake* - shines  
through.

Joe Nick Patoski

...what can I say that adequately  
conveys the beauty of her leads and  
harmonies? She glows in the dark.

John Conquest



Shaidri also appears on Taking Turns, along with...



Tommy Elskes  
Craig Toungeate  
Michael Durbin  
Mady Kaye  
Denim  
Shake Russell  
Béto y los Fairlanes  
Greezy Wheels  
Elizabeth Wills  
Rose Kimball & Judy Painter  
Lindsay Haisley

a song swap among my musical pals - twelve exciting artists  
and ensembles, supported by great players  
Fletcher Clark, Producer

Great holiday gifts at Antone's, Waterloo and  
Sundance Records, and other select retailers



ArmadilloMusicProductions.com



# JOHN THE REVEALATOR

**J**ust after I'd written a regular size review of **VA: The Lost Notebooks Of Hank Williams** (Egyptian/Columbia) and had, to the best of my abilities, dotted the i's and crossed the t's, I got an email from **Jen Medlin-Lloyd** (*Back 40*, WNMC, Traverse City, MI), who nailed it in six words: "It's so loathsome I could cry."

- While discussing the Guy Clark 70th birthday tribute **This One's For Him** (see reviews) with an equally unimpressed fellow music writer, he reminded me of a 60th birthday tribute album that was never released. Or possibly was. There's a reference, on a Rodney Crowell forum (jeez, guys, get a life) to a "limited edition private CD," which included Crowell's version of *Better Days* and further digging revealed that Emmylou Harris' recording of *Immigrant Eyes* on **Songbird** (Rhino, 2007) was originally cut for the same project. After that, I ran out of leads.

- While trying to find some background on Tim Henderson (see obituary below), I came across a number of references, none of which gave a citation, to a list of **Townes Van Zandt's** favorite LPs, supposedly from a 1987 interview. There are a few glitches, I imagine #2 refers to the 1971 Berlin Philharmonic Orchestra recording with David Oistrakh and #7 to Van Cliburn's recording of Tchaikovsky's *Piano Concerto #1 in B Flat Minor*, while 'Atlantic' is perhaps a simple brain fart or typo for 'Atlanta,' and #8 must be **In Texas Last December** (Buttermilk, 1977). However, #9 is a bit of a puzzle as there was never a 'Complete' Hank Williams on LP, so I assume Townes and/or the interviewer used this as shorthand for Polydor's eight volume series, released between 1985 and 1987, which was as complete as it got at the time. Finally, there's #10, which should, of course, be **Old No 1**, an error that none of the people who've kept this list in circulation has corrected, or possible even noticed. Anyway, for what it's worth:

1. **Muddy Waters: Hard Again**
2. **Mozart's Violin Concertos #4 & #5**
3. **Bob Dylan: The Times They Are a Changin'**
4. **The Rolling Stones: Sticky Fingers**
5. **Lightnin' Hopkins: Automobile Blues**
6. **Blind Willie McTell: Atlantic 12 String**
7. **Van Cliburn: Tchaikovsky's Piano Concertos**
8. **Richard Dobson's first album**
9. **The Complete Hank Williams**
10. **Guy Clark: Old #9**
11. **Jefferson Airplane: Surrealistic Pillow**
12. **Tim Henderson: Waiting For The Naked Girl To Call**

- Reader Hal Davis stumbled across this little gem on the Internet. One of the items in an auction of **Johnny Cash** memorabilia was a handwritten 'To Do' list that reads as follows: "1. Not smoke, 2. Kiss June, 3. Not kiss anyone else, 4. Cough, 5. Pee, 6. Eat, 7. Not eat too much, 8. Worry, 9. Go see Mama, 10. Practice piano." In the 'Notes' section, Cash had written, "Not Write Notes." It went for \$6,400.

- Has everyone forgotten **Hank Snow**? Last month, I mentioned a journalist referring to Snow's monster 1962 #1 hit *I've Been Everywhere* as a **Johnny Cash** song (he recorded his version in 1996). Then, last month, during a country(ish) music bash at The White House, **President Obama**, who'd just come back from a trip to Hawaii, Australia and Indonesia, told guests that "Johnny Cash was really singing our song when he sang, 'I've been everywhere, man.'" Incidentally, just when the fuck did **James Taylor** become a country act?

- Tommy Hancock, who used to own The Cotton Club in Lubbock once told me about **Hank Snow** playing there, when he was touring on the strength of

*I've Been Everywhere*. He came out on stage and said, "It's great to be back in one of my favorite places—Lubbock, New Mexico." As you can imagine, this didn't go down very well.

- Nor sure if this qualifies as moving the goalposts or cutting them down, but it certainly roils the already murky definition of 'country': "Among the originals on **[Kimberly] Dunn's** five-song EP [is] *Randy Rogers*, a song with a catchy chorus to honor the music of some of the Texas Country artists that helped her reconnect with her country roots."

- Announcing a move to Cherrywood Coffeehouse, Austin singer-songwriter **Tricia Mitchell** announces, "NEW! Introducing the 'Perry Moment' Drinking Game! During my Happy Hour set, in a light-hearted tribute to Governor Rick Perry's recent 'synapse collapse' during the presidential candidates debate, I will forget random song lyrics, chord changes, and portions of guitar leads! (Of course I usually do that a bit, anyway!) That's your cue to take a gulp of your wine, beer or other beverage."

## † LIZ ANDERSON

**N**ot long after her song (*All My Friends Are Gonna Be*) *Strangers* had been a *Billboard* hit for both Roy Drusky (#6) and, his first, for Merle Haggard (#10), Anderson released her debut album, (*All My Friends Are Gonna Be*) *Strangers & Other Country Songs* (RCA, 1966), of which all ten tracks were originals, unheard of in country music at the time. Born Elizabeth Jane Haaby, March 13, 1930, in Roseau, MN, 10 miles from the Canadian border, Anderson was married at 16, a mother (of Lynn Anderson) and fledgling songwriter at 17. "When Casey and I moved to Sacramento, there just wasn't any country stations around. I wasn't hearing any new songs, and being the country girl that I am, I just started writing, so I'd have some to sing myself." Her first success was Del Reeves' 1961 #9 hit *Be Quiet Mind* and, through her friendship with Bonnie Owens, she began her association with Haggard when he and Owens made the Top 40 in 1964 with *Just Between The Two Of Us*. Later, of course, she wrote Haggard's first #1 hit, *I'm A Lonesome Fugitive*. Though she herself had hits, she's best remembered as a songwriter, penning Conway Twitty's *Guess My Eyes Were Bigger Than My Heart*, Norma Jean's *I Cried All The Way To The Bank*, Roy Drusky's *Pick Of The Week* and Brenda Lee's *Ride Ride Ride*, not to mention jumpstarting her daughter's career with *If I Kiss You (Will You Go Away)* and *Big Girls Don't Cry*. Liz Anderson died, age 81, on October 31st.

## † TIM HENDERSON

**A**ccording to what may only be Internet legend, in 1987, Townes Van Zandt's favorite LPs (see above) included Henderson's **Waiting For The Naked Girl To Call** (BF Deal, 1978), but Van Zandt mentioned Henderson as one of his favorite songwriters both to myself and **3CM** reader Patrick Hurley, and if this is merely anecdotal, Van Zandt is also on record as saying, "His songs are soulful and solid, sprung from the soil of Texas. Sometimes witty, always wise. Never showy or shallow. His music has always impressed me as beautifully human," to which Tom Paxton added, "I keep trying to think of a more purely representative American songwriter than Tim Henderson and, frankly I am stumped... Tim is my idea of an American songwriter." Originally from West Virginia, Henderson moved to Austin the early 70s, taught technical German at UT, wrote manuals for companies like Motorola and Texas Instruments and won Kerrville Folk Festival's New Folk competition in 1977. Though as obscure as a singer-songwriter can get, his *Rusty Old Red River* was recorded by Toni Price and Anne Hills, and *Maria Consuelo* by Tompall & The Glaser Brothers and others. Beloved by all who knew him, Tim Henderson died, age 71, on November 1st.

## † JOE GRACEY

**S**adly, Gracey and I fell out 15 years ago over my review of an album by his wife, Kimmie Rhodes, but I was saddened to hear of his November 17th death, at 61. Born November 14th, 1950, in Fort Worth, Gracey moved to Austin in the early 70s and first made his mark as a 'progressive country' DJ on KOKE-FM, named *Billboard's* 'Trendsetter' station of 1974, and was also a singer, but lost his larynx to throat cancer in 1978. Writing music features that championed local music for *The Austin Sun* and *Austin American-Statesman* led to becoming the original talent coordinator for Austin City Limits, giving TV exposure to artists like Townes Van Zandt, Guy Clark, Willis Alan Ramsey, Lightnin' Hopkins, Marcia Ball, Tom Waits, Jesse Winchester, Steve Jordan and Clifton Chenier, pairing Ry Cooder with Flaco Jimenez and reuniting The Texas Playboys. When ACL sent a sales force to Europe in the 90s, the music buyer for a British TV channel told me, "They weren't pushing the early stuff, which was all any of us were interested in. We can get all the video we want of the big stars for free." Gracey later worked as a producer and engineer at his Electric Graceland studio, played bass in Rhodes' band, gave cooking classes with her and wrote about food.

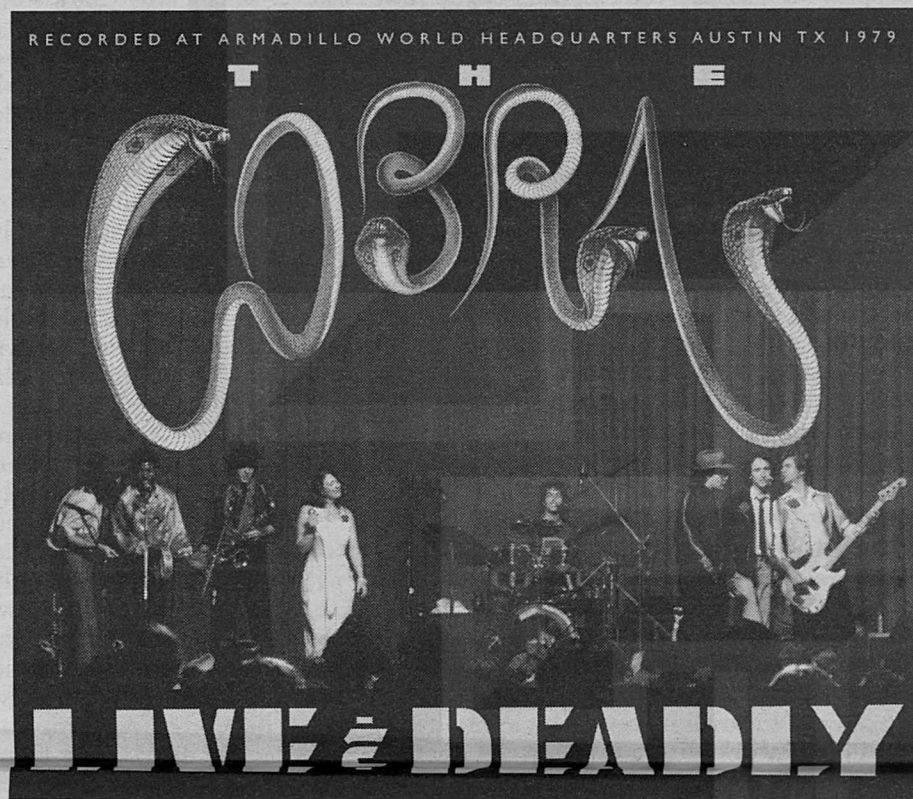
## JOHN LILLY • COLD COMFORT

(self \*\*\*\*)

**G**iven that he's normally a solo performer, as showcased on **Live On Red Barn Radio** (self, 2010), I'm not sure that the musicians Lilly enlisted for this album should properly be called "Guests," but I have no argument with "Special." Whether at Tommy Detamore's studio in Floresville, TX, for nine of the 13 tracks, or Tim O'Brien's in Nashville for three, Detamore and O'Brien, Mike Bub, Floyd Domino, Skip Edwards, Bobby Flores, Bill Kirchen, Sonny Landreth, Brennen Leigh, Tom Lewis, Ric Ramirez, Kayton Roberts and Johnny Staats are all pretty handy people to have around. After opening with the catchy but cryptic *Come And Go*, Flores' magisterial fiddle—nothing says 'country' quite like a Bobby Flores intro—and Detamore's pedal steel launch a string of eight originals, seven lovelorn, including a truckdriver song, one celebrating the *Two Miracles* of love that actually pans out, that are among Lilly's best work. I have a limited taste for novelty songs, so even an off-beat ode to a long-ago Yugo or lines like "We had no electricity so every night/we watched TV by candlelight" don't warm me much to the next three tracks, but the album closes strong with the solo *Somewhere In Texas*, though those of us who live in Texas might cynically inquire where exactly "it's raining tonight." While the unassuming singer and songwriter is a strong performer, Lilly is, as one writer put it, "way too nice to be in show business," but there was a time when he could have had a great career writing hits for country stars. Unfortunately, that time was 40 years ago, but fortunately, Lilly makes Old School records, this is his fifth, not including one he made with legendary old-time fiddler Ralph Blizard, and, if nothing else, from 2002's **Broken Moon** on, he's been a consistent favorite with the Freeform American Roots DJs and predicting he'll be #1 in the November chart is a real safe bet. **JC**



*Live at Antone's Records  
(2928 Guadalupe)  
for an in-store appearance  
Saturday, December 3, 3:00PM  
to celebrate the release of*



On a legendary night in the fall of 1979, The Cobras, with Special Guests Paul Ray and Angela Strehli, took the stage at Armadillo World Headquarters ...and boogied the stink right out of the carpet!

Great stuff. It really takes me back. Feel like I'm back at the Dillo or Rome Inn or Soap Creek.

Steve Wertheimer, Continental Club

It's like a completely knocked-out time capsule has been discovered, buried beneath the long ago-bulldozed Armadillo. What we hear will singe the ears, sending blue flames rocketing through soul brothers and sisters near and far.

Bill Bentley, Vanguard Records



ArmadilloMusicProductions.com

# THE G&S LOUNGE

1st 9:30 End Wave

6th 9:30 Beth Lee & surprise guest

8th 9:30 Nobel Prize & Bullets Joey

15th 10:30 White Elephant party  
(under \$20 gifts)

27th 9:30 Brown Acid

3 1st Beth Lee & Supervillains

2420 South First

1 block south of Oltorf

707-8702

You can update your web site yourself  
AND have your own custom design.

Want to add & update your own gigs, write a blog, upload photos to your on-line scrapbook, post the latest news, and modify it anytime from anywhere?

Don't know a scrap of HTML? Don't want to puzzle out a generic-looking template? No problem! websiteCOPILOT is easy to use and as unique as you are.

SPONSOR  
**FARM**  
Friends of  
American  
Roots Music

websiteCOPILOT

Site Design, Hosting, Domain Names & much, much more.

Affordable Rates for Musicians & Small Businesses

Visit: [www.websiteCOPILOT.com](http://www.websiteCOPILOT.com) or email: [bill@austin78704.com](mailto:bill@austin78704.com)



LMCradio.org  
Austin, Texas

Lying. Cheating. Stealing. Crying. Traveling. Fighting. & Drinking.

**The Happy Hour**

6:30 - 7:30 pm CST - Tune In Daily!



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

7609 Islander Dr, Austin, TX 78749  
512/712-5574 • john@3rdcoastmusic.com  
publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)  
US/Canada • \$18 (1st class)/\$6 (email, PDFs)  
Elsewhere • \$30 (air mail)/\$6 (email, PDFs)

SPONSOR  
**FARM**  
Friends of  
American  
Roots Music

## REVIEWS CODE

\*\*\*\*\* Killer

\*\*\*\*\* What's not to like?

\*\*\* Can do better

\*\* Why did they bother?

\* Piss on this noise

? I don't get it

% Fraction of what you pay for

## HORSES FOR COURSES

Compiling the Freeform American Roots chart is rather like watching a horse race, albeit one in slow motion as the process unfolds over a five day period, and it certainly lends itself to Sport of Kings metaphors. Before I send out the first request for reports, I could make book on the favorites, albums by artists who have form over this course and an inside track with the FARsters. Then, as the reports begin coming in, I start to see dark horses, albums doing better than I would have expected, others hitting their stride, a number jockeying for position in the pack, front runners neck and neck. As the reporting cycle enters the homestretch, it can be down to the wire, with one contender crossing the winning line hands down or by a length, two others taking place and show ahead of the also-rans. You get the picture.

However, there's one metaphor that requires a little explanation. I send out the first call on the Wednesday before my Sunday deadline for that month, with a last call going out on the Saturday, and I think of this reminder as 'the turn for home.' Some very odd things can happen at this turn, it often seems like there's a total disconnect between the DJs who get their reports in early and those who wait until the deadline looms. Albums that were doing well can simply fade, unable to stay the distance, others that were back in the pack suddenly surge out of it, and the field changes completely.

This happened rather more drastically than usual with the October chart that ran in the November issue. Before I sent out the first call, Lydia Loveless was my hot tip. Even though I consider 21-years old to be a serious handicap, she looked like a winner in the paddock. During the first round of reports, she amply justified my confidence, first out of the gate when the flag fell, she was pulling far ahead, so far indeed that on Saturday morning I considered her unbeatable. Then I hit Send and it all fell apart. From that point on she got virtually no more support, while Dale Watson, who, up until then, seemed to define long shot, came through to win by a nose.

There some months, in fact many months, when I'm 100% with the consensus, and then there are just as many other months when, well, that wouldn't have been my first pick, but I'm OK with it. In fact, up to now, there had only been one occasion, in over 12 years, that I really took issue with my reporters, when Bruce Springsteen's **We Shall Overcome; The Seeger Sessions** (Columbia, 2006) was voted #1. My problem with it wasn't so much that it was pretty useless, though it was, as that it was on a major label, which I thought rather violated the spirit of FAR, giving non-com airplay to someone who's guaranteed to get plenty of spins on commercial radio. However, as Professor Purple (Amarillo Highway, KZMU, Moab, UT) pointed out, many FARsters grew up with Springsteen and couldn't resist the opportunity to vote for him when he made a roots-ish album, which I could, aif grudgingly, accept.

Last month, however, for the first time, I disagreed sharply with the result simply on the merits of the albums, joined by several appalled reporters, one of whom wanted to know if I could institute negative voting (too complicated). Still, as any bookie knows, sometimes long shots pay off. **JC**

## VA: THIS ONE'S FOR HIM A TRIBUTE TO GUY CLARK

(Icehouse \*\*\*)

Sometime in the mid-80s, Guy Clark and Jerry Jeff Walker toured Europe together and the conventional wisdom among those of us previewing their shows was that Clark would be the serious shut up and listen to the words songwriter, Walker the showman singer and entertainer. Well, we were wrong, Clark dominated the stage in every sense. The point being, of course, that, up to now, as he'll tell you himself, nobody has ever sung a Guy Clark song better than Guy Clark, and if the 30 covers on this double CD are anything to go by, nobody ever will. While producers Tamara Saviano & Shawn Camp did well matching the contributors to songs that suited their individual styles, all them were, frankly, on a hiding to nothing from the getgo, though a few do manage to shine, most notably Terri Hendrix (*The Dark*), also James McMurtry (*Cold Dog Soup*), Terry Allen (*Old Friends*) and, somewhat surprisingly, the rather erratic Trishas (*She Ain't Goin' Nowhere*), but they're heavily outnumbered by unimaginative, rote renditions, with a few that are so dreadful you can hardly believe it. There's one sequence, of Gary Nicholson, Darrell Scott & Tim O'Brien (*Texas Cookin'*), Jack Ingram (*Stuff That Works*) and Vince Gill (*Randall Knife*) that are such fuck-ups it's hard to decide which is the worst. The lineup is certainly impressive, also including Rodney Crowell, Lyle Lovett, Shawn Colvin, Shawn Camp, Ron Sexsmith, Rosanne Cash, Willie Nelson, Rosie Flores, Kevin Welch, Suzy Boguss, Ray Wylie Hubbard, JT Van Zandt, Ramblin' Jack Elliott, Hayes Carll, Joe Ely, Emmylou Harris & John Prine, Steve Earle, Verlon Thompson, Rodney Foster, Patty Griffin, Kris Kristofferson, Robert Earl Keen and Jerry Jeff Walker, but if you want to hear Guy Clark songs done right, there's quite simply no substitute for Clark's own albums, especially the early ones, before he slipped into the habit of cowriting, an arc that's easy to trace—his first three albums had just one cowrite, with his wife, Susanna, whereas his last studio album had only one song with a single credit, and that was by Townes Van Zandt. On the few occasions I've encountered Clark, he struck me as a kind of an asshole, though, to be fair, he was usually shitfaced at the time, but he is one of the all-time great songwriters and, more to the point in this context, far and away the best interpreter of his own material. Incidentally, the copy I have in front of me has uncredited artwork with a drawing of Guy Clark looking like a character from *Night of the Living Dead*, though when I say "uncredited," the booklet uses a tiny font in white on a blue background, so I may have missed it. However, Icehouse was persuaded to junk this in favor of the far superior packaging you'll find in stores. Normally, I avoid album covers, but I love this 1970 picture of Guy & Susanna, taken outside his parents' house in Rockport, TX. **JC**

My first thought was to add a quick overview of Guy Clark's 36-year recording career (or possibly 48, see below), but when I compared albums with which I'm familiar to a discography, I realized there are some gaps. Then, I came to find that there doesn't appear to be a single complete and accurate discography. So, as a public service, I present **Guy Clark: The Usually Unlisted Oddballs.**

### ALBUMS

**On The Road Live** (Warner Brothers Music Show, 1979) radio promotional only  
**Burnin' Daylight** (Warner Brothers, 1980, unreleased)

### SINGLES

*Cotton Mill Girls/Looks Like It's Us* (Jester, 1963) I only found one reference to this, but Clark, then 22, was playing Houston's Jester Lounge round that time. *The Ballad Of Laverne And Captain Flint/Like A Coat From The Cold* (RCA, 1975), *Rita Balloul/Let Him Roll* (RCA, 1976), *Texas Cookin'/The Last Gunfighter Ballad* (RCA, 1976), *Anyhow I Love You/Virginia Real* (RCA, 1977), *Texas Cookin'/Broken Hearted People* (RCA, 1983), *Fools For Each Other/Fool On The Roof* (WB, 1978), *Heartbroke/Who Do You Think You Are* (WB, 1980), *The Partner Nobody Chose/Heartbroke* (WB, 1981), *She's Crazy For Leavin'/South Coast Of Texas* (WB, 1981), *South Coast Of Texas/New Cut Road* (WB, 1982), *Homegrown Tomatoes/Fool In A Mirror* (WB, 1983), *Better Days/Heartbroke* (WB, 1983)

### APPEARS ON

**Heartworn Highways** (VHS, Rhapsody, 1981; CD, Hacktone, 1995; DVD, Snapper, 2005), **Texas Folk & Outlaw Music; Kerrville Festivals 1972-1976** (Adelphi, 1983), **KGSR Broadcasts Vol 3** (KGSR, 1995), **Texans Live From Mountain Stage** (Blue Plate, 1997), **Kerrville Folk Festival; The Early Years 1972-1981** (Silverwolf, 1999), **Pearls In The Snow; The Songs Of Kinky Friedman** (Kinkajou, 1999), **Transatlantic Sessions 1 Vol 2** (Whirlie, 1999), **KGSR Broadcasts Vol 7** (KGSR, 1999), **KGSR Broadcasts Vol 8** (KGSR, 2000), **Transatlantic Sessions 1 Vol 3** (Whirlie, 2010), **Concerts For A Landmine Free World** (Vanguard, 2001), **Poet; A Tribute To Townes Van Zandt** (Tomato, 2001), **Merlefest Live! The Best Of 2003** (Merlefest, 2004), **KGSR Broadcasts Vol 15** (KGSR, 2007), **Old Grey Whistle Test; Country** (BBC, 2011)



Don Walser's  
**Pure Texas**  
**Band** REUNION  
#2



**JANUARY 17 2012**

**8:00PM - 12:00AM**

**The Broken Spoke**

**3201 South Lamar - Austin, Texas**

**Original Band Line-Up**

Phil Fajardo - Howard Kalish -

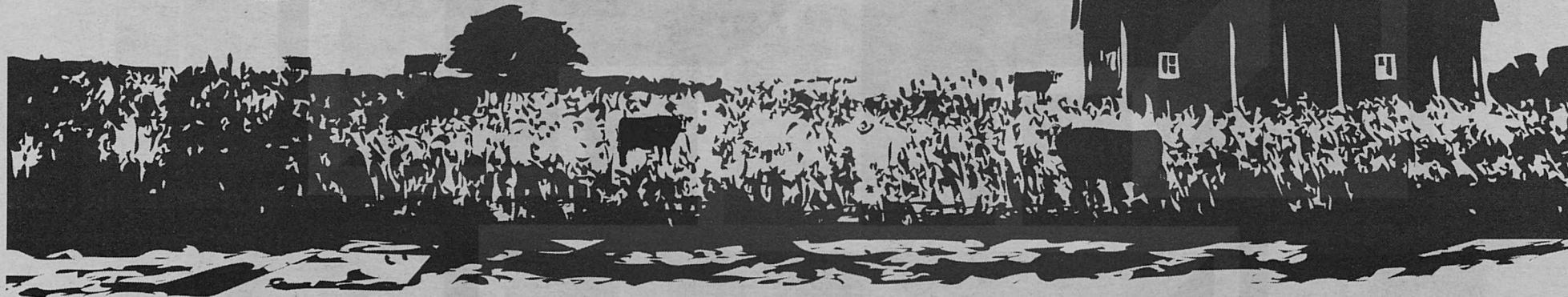
"Skinny" Don Keeling - Jason Roberts - Scott Walls

**SPECIAL GUESTS**

Floyd Domino, Earl Poole Ball, Rick McRae, Bert Rivera,  
Slaid Cleaves, the Atomic Duo & more!



COW ISLAND MUSIC  
...celebrating  
**5** years  
down on the Farm



**THANKS** to 3rd Coast Music and the FAR DJs who have supported us every step of the way...



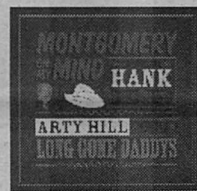
**COMPILATION**  
P.O. BOX 1



**TERRY JOYCE**  
KITCHEN RADIO



**STONE RIVER BOYS**  
LOVE ON THE DIAL



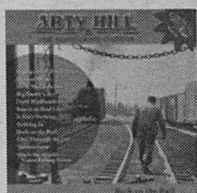
**ARTY HILL**  
MONTGOMERY  
ON MY MIND



**STARLINE RHYTHM BOYS**  
MASQUERADE FOR  
HEARTACHE



**MONICA PASSIN**  
ON THE MOON



**ARTY HILL**  
BACK ON THE RAIL



**STARLINE RHYTHM BOYS**  
LIVE AT CHARLIE O'S



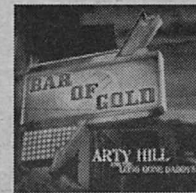
**THE DIXONS**  
STILL YOUR FOOL



**STARLINE RHYTHM BOYS**  
DRUNK TANK 45



**STARLINE RHYTHM BOYS**  
GREEN MOUNTAIN  
STYLE LP



**ARTY HILL**  
BAR OF GOLD



**PREACHER JACK**  
PICTURES FROM LIFE'S  
OTHER SIDE



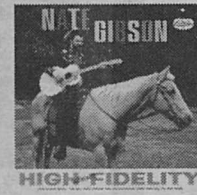
**STARLINE RHYTHM BOYS**  
RED'S PLACE



**STARLINE RHYTHM BOYS**  
HONKY TONK LIVIN'



**STARLINE RHYTHM BOYS**  
BETTER LUCK IS A  
BARROOM AWAY



**NATE GIBSON**  
ALL THE WAY HOME



**THE TWILIGHT RANCHERS**  
WHO STOLE THAT  
TRAIN?



COW ISLAND MUSIC P.O. BOX 1, NORTHAMPTON, MASS 01061

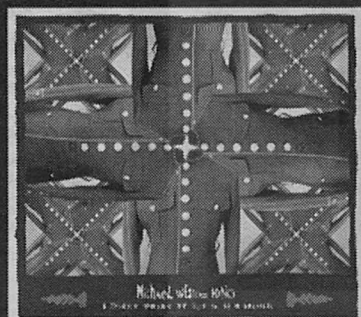


# Michael Weston King

I DIDN'T RAISE MY BOY TO BE A SOLDIER

## 13 songs of protest;

5 brand new ones, and re-workings of



songs by Phil Ochs, Jim Ford, Bobby Womack, Alfred Bryan, Bobby Darin, Roosevelt Sykes, Langston Hughes, and Bob Dylan.

'I Didn't Raise My Boy To Be A Soldier' wields a potent eternal truth. King restates one of contemporary music's most neglected values as a formidable instrument. - **Mojo**

A harrowing and viscerally powerful statement, it's a magnificent achievement.

- **Americana-UK 8/10\*\*\*\*\***

An engaging, pointed set of protest song. King's songs hold up admirably next to covers of Ochs, Dylan, Darin, and more. - **UnCut**

Protest music for a new generation but as heart felt as anything you will ever hear.

- **Maverick 4/5\*\*\*\***

Protest by pathos as well as passion, an excellent record. - **R2 4/5\*\*\*\***

Coherent, passionate and compelling - undoubtedly one of his best albums.

- **Lonesome Highway**

One of the most eloquent voices of protest in recent times.

- **whisperinandhollerin.com 9/10\*\*\*\*\***

'Hey Ma, I'm Coming Home' is simply one of the best protest songs ever written.

- **pennyblackmusic.co.uk 9/10\*\*\*\*\***

[michaelwestonking.com](http://michaelwestonking.com) & [myspace.com/michaelwestonking](http://myspace.com/michaelwestonking)



Distributed by







*American Good Southern Style*

**6416 N. LAMAR AUSTIN, TX**

**DECEMBER ARRIVALS & DEPARTURES**

- 1st Slim Willet • 1919 Victor, TX  
Sandy Nelson • 1938 Santa Monica, CA  
Magic Sam † 1969  
Lee Dorsey † 1986  
Stephane Grappelli † 1997
- 2nd Mercy Dee Walton † 1962
- 3rd Rabon Delmore • 1916 Elkmont, AL  
Randy Garibay • 1939 San Antonio, TX  
Jimmy Heap † 1977  
Kendel Carson • 1984 Calgary, Canada  
Grady Martin † 2001
- 4th Larry Davis • 1936 Kansas City, MO  
Freddy Cannon • 1940 Lynn, MA  
Ernie Durawa • 1942 San Antonio, TX  
Chris Hillman • 1944 Los Angeles, CA  
Gary P Nunn • 1945 Okmulgee, OK
- 5th Little Richard • 1935 Macon, GA  
Molly O'Day † 1987  
Wilf Carter † 1996  
Bobby Marchan † 1999
- 6th Leadbelly † 1949  
Joe King Carrasco • 1953 Dumas, TX  
Tish Hinojosa • 1955 San Antonio, TX  
Anna Fermin • 1970 Manila, The Philippines  
Roy Orbison † 1988
- 7th Tom Waits • 1949 Pomona, CA  
Bill Boyd † 1977
- 8th Floyd Tillman • 1914 Ryan, OK  
Big Walter Horton † 1981  
Marty Robbins † 1982
- 10th Rich Minus • 1940 San Antonio, TX  
Johnny Rodriguez • 1951 Sabinal, TX  
Otis Redding † 1967  
Faron Young † 1996
- 11th Big Mama Thornton • 1926 Montgomery, AL  
Tom Brumley • 1935 Stella, MO  
Brenda Lee • 1944 Lithonia, GA  
Troy Campbell • 1964 Germantown, OH
- 12th Clifton Chenier † 1987  
Ike Turner † 2007
- 13th Wayne Walker • 1925 Quapaw, OK  
Conni Hancock • 1956 Lubbock, TX
- 14th Charlie Rich • 1932 Colt, AR
- 15th AP Carter • 1891 Mace Springs, VA  
Jesse Belvin • 1932 San Antonio, TX  
Fats Waller † 1943  
Betty Elders • 1949 Raleigh, NC
- 16th Gary Stewart † 2003
- 17th Spade Cooley • 1910 Pack Saddle Creek, OK  
Big Joe Williams † 1982
- 18th Wilf Carter • 1904 Port Hilford, Nova Scotia, Canada  
Professor Longhair • 1918 Bogalusa, LA  
John Reed • 1945 Charleston, SC  
Jacky Ward • 1946 Groveton, TX  
Blaze Foley • 1949 Malvern, AR  
Don Santiago Jimenez † 1984
- 19th Charlie Ryan • 1915 Graceville, TN  
Little Jimmy Dickens • 1925 Bolt, WV  
Phil Ochs • 1940 El Paso, TX
- 20th Hank Snow † 1999

- Lydia Mendoza † 2007
- 21st Albert Lee • 1943 Leominster, UK  
Danny Barnes • 1961 Belton, TX
- 22nd Hawkshaw Hawkins • 1921 Huntingdon, WV  
King Karl • 1931 Grand Coteau, LA  
Red Steagall • 1937 Gainesville, TX  
Speedy Sparks • 1945 Houston, TX
- 23rd Johnny Kidd • 1939 London, UK  
Tim Hardin • 1941 Eugene, OR
- 24th Dave Bartholomew • 1920 Edgard, LA  
Lee Dorsey • 1924 New Orleans, LA  
Stoney Edwards • 1929 Seminole, OK  
Cornell Hurd • 1949 Honolulu, Hawaii
- 25th Cab Calloway • 1907 Rochester, NY  
Alton Delmore • 1908 Elkmont, AL  
Johnny Ace † 1954
- 26th Harry Choates • 1922 Rayne, LA  
Lowman Pauling † 1973  
Kristi Guillory • 1978 New Orleans, LA
- 27th Scotty Moore • 1931 Gadsden, TN  
Will T Massey • 1968 San Angelo, TX  
Bob Luman † 1978
- 28th Johnny Otis • 1921 Vallejo, CA  
Dorsey Burnette • 1932 Memphis, TN  
Freddie King † 1976  
Hoagy Carmichael † 1981
- 29th Rose Lee Maphis • 1922 Baltimore, MD  
Ed Bruce • 1939 Keiser, AR  
Walt Wilkins • 1960 San Antonio, TX  
Tim Hardin † 1980
- 30th Joaquin Murphy • 1923 Hollywood, CA  
Bo Diddley • 1928 McComb, MS  
John Hartford • 1937 New York, NY  
Michael Nesmith • 1942 Dallas, TX
- 31st John Platania • 1946 Poughkeepsie, NY  
Robert Pete Williams † 1980  
Floyd Cramer † 1997

## Threadgill's World HQ

**301 W Riverside**

**4th, Max Stalling, 8pm**

**5th Big John Mills, 8pm**

**6th, Josh Grider**

**Old #1, 6416 N Lamar**

**4th, Danny Santos y Los Bluegrass**

**Vatos, 11am**

**7th, Carper Family, 7pm**

**11th, Hank & Shaidri Alrich, 11am**

**31st, Jimmy LaFave, 8pm**

**[www.threadgills.com](http://www.threadgills.com)**