

3rd COAST MUSIC

#104/193 SEPTEMBER 2005



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FREEFORM AMERICAN ROOTS #73
ROOTS BIRTHS & DEATHS
REVIEWS ***** (or not)

ALTA SCHOOL COWBOY CHOIR • *Best Of No Depression*
CARL & PEARL BUTLER/JOHNNY & JONIE MOSBY • JOHNNY CASH
JORDAN CHASSAN • KINKY FRIEDMAN & THE TEXAS JEWBOYS
ELIZA GILKYSON • JIMMIE DALE GILMORE • WOODY GUTHRIE
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FREEFORM AMERICAN ROOTS #73

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING AUGUST 2005

#1 Marti Brom Sings Heartache Numbers

- (Goofin' [Finland]) *BL/*DB/*JF/*KD/*KF/*LB/*MP/*RC/*RT
2 Eliza Gilkyson: Paradise Hotel
(Red House) *AA/*AB/*BF/*ES/*SB/*TT
3 Jimmie Dale Gilmore: Come On Back
(Rounder) *BP/*CP/*JM/*RH/*TF
4 Rodney Crowell: The Outsider
(DMZ/Sony) *BK/*JB/*JP/*R&H/*TR
5 James McMurtry: Childish Things
(Compadre) *KB/*LW/*OO/*RV
6 Delbert McClinton: Cost Of Living (New West) *DS
7 Miss Leslie & Her Juke-Jointers: Honky Tonk Revival
(Zero Label) *MT/*TC
8 Waco Brothers: Freedom & Weep (Bloodshot) *AN/*TW
9 Bear & The Essentials: Two Time Fool (self) *DC/*LG/*RS
10= The Modern Sounds Of The Knitters (Zoe/Rounder) *TM
Nickel Creek: Why Should The Fire Die?
(Sugar Hill) *HP/*JMB/*N&T
11 Laura Cantrell: Humming By The Flowered Vine
(Matador) *MDT/*SF
12 Tim O'Brien: Cornbread Nation (Sugar Hill) *KM/*RJ
13 Dwight Yoakam: Blame The Vain (New West) *BH
14 Janet Beazley: 5 South (Backcountry) *FW
15 Tim O'Brien: Fiddler's Green (Sugar Hill) *BR/*JT
16= Stephen Bruton: From The Five (New West) *ND
Bobby Flores: Too Many Rivers (Yellow Rose) *RW
Billy Joe Shaver: The Real Deal (Compadre) *KC/*KR
17 Cary Swinney: Big Shots (Johnson Grass) *GS/*TO
18= Ry Cooder: Chavez Ravine (Nonesuch) *DJ/*TJ
Son Volt: Okemah And The Melody Of Riot
(Transmit Sound/Legacy) *JS
19= Terry Allen: The Silent Majority (Sugar Hill) *PP
Hackensaw Boys: Love What You Do (Nettwerk) *T&C
20= Danny Barnes: Get Myself Together (Terminus) *T&L
Maria Muldaur: Sweet Lovin' Ol' Soul (Stony Plain) *B&C/*MR
The Domino Kings: Some Kind Of Sign (Hightone)
21 The Kennedys: Half A Million Miles (Appleseed) *DY
22= Frank Black: Honeycomb (Back Porch) *DF
Abigail Washburn: Song Of The Traveling Daughter
(Nettwerk America) *TA
23= Arlo Guthrie: Live In Sydney (Rising Son) *WR
Carolyn Mark: Just Married (Mint) *FS
24= Kate Campbell: Blues & Lamentations (Large River)
Caitlin Cary & Thad Cockrell: Begonias (Yep Roc)
Brian Capps: Walk Through Walls (Hightone) *DN
25= Foghorn Stringband: Weiser Sunrise (Nettwerk) *MF
Hit & Run Bluegrass: Without Maps Or Charts (self) *RR
26 John Hiatt: Master Of Disaster (New West)
27= Honi Deaton & Dream: Promise To A Soldier (CMG) *MA
Josh Lederman y Los Diablos: Let's Waste Another Evening
(9 Mile)
Corb Lund: Hair In My Eyes Like A Highland Steer
(Stony Plain) *BS
Brian Setzer: Rockabilly Riot; Sun Tribute Vol 1 (Surfdog)
Two Tons of Steel: Vegas (Palo Duro) *RR
Uncle Earl: She Waits For Night (Rounder)
Dale Watson: Heeah!! (Continental Song City/Koch) *MB
Joe West: The Human Cannonball (Frogville) *ST
Adrienne Young & Little Sadie: The Art Of Virtue (Addiebelle)
28 DeSoto Rust (self)



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WHERE MUSIC STILL MATTERS

*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs in the US, Canada, Europe, Australia, New Zealand and Uruguay. More information can be found at www.accd.edu/tcmn/far

LOOSE DIAMONDS #18

TWO DJ's' PRIVATE STASHES

BILLY LEE & KIRSTY FITZSIMONS

Better not say that Billy and Kirsty are unique, but I can't imagine you'd need a lot of space for a rally of father and daughter DJs, come to that, you probably wouldn't need all that much for fathers and daughters who share the same taste in music. FAR reporters, representing the Republic of Ireland, since the spring of 2000, they don't speak with one voice, but as you'll see, the apple sure didn't fall far from the tree.

BL: I should explain my poor daughter was brainwashed from an early age with Ol Hank and Johnny. She never had a chance. Got a little bit off track during the 80s with the punky thing but was saved when Jason & The Scorchers, Dwight Yoakam, The Blasters, etc rescued her.

I started programming back around 78/79 and a couple of thousand shows later I'm still at it. I reckon someday I'll get it right. I present two weekly shows on different stations. My favourite (now in its 7th year) is *Billy Lee's Rockin' Jukebox*, Friday nights on Dublin City Anna Livia 103.2 fm. Strictly Rockabilly and R&B (Big Joe Turner, Wynonie Harris etc).

My other joy is my Saturday afternoon country show on NEAR fm, 10 years old last moth. At least the station lists it as a country show, a phrase I usually avoid. The PD is a lovely girl but wouldn't know Garth Brooks from Wayne Hancock. Two solid hours of Real Hillbilly, Honky Tonk and what I refer to as obscurably you know, Starday B sides like Cliff Blakely's *Get Off My Toe*. You can, I believe, get Near on www.nearfm.ie/livestream.

So, the albums I often use on radio (at least lately);

Johnny Cash: Unearthed (American 2003). This is the record of the decade for me. Johnny's always been my main man. I saw him live 25 times and remember each vividly, starting in 1963.

Bob Dylan: Bootleg Series Vol 7; No Direction Home (Columbia/Legacy 2005) I know it ties in with the Martin Scorsese DVD due soon but I got an advance copy and it's superb.

Wayne Hancock: any album. Another weird genius. I had Wayne sing *Lovesick Blues* into my ear. On the phone, you understand.

Jerry Lee Lewis (Sun 1957) His first album, you know the one, red cover with Jerry Lee and Sam Phillips.

Ronnie Dawson: Still A Lot Of Rhythm (No Hit 1988). Boz Boorer plays great guitar on this. One of Ronnie's last shows was the nearest thing to a religious experience I have been witness to. As he came from the back of the hall, the Hemsby crowd just parted, chanting his name.

Wildfire Willie & The Ramblers: Getting My Kicks (Lenox 2003) Have you seen this Viking in Texas yet? The CD doesn't live up to the live performances. Totally wild. The climax of the show usually consists of Willie and JJ climbing on top of the doghouse bass trying to hit the roof singing *Just A Little Bit Higher* (Sonny Burgess, not Sly and the Family Stone).

Marti Brom Sings Heartache Numbers (Goofin' 2005) is my current favourite. I keep putting it away and it keeps bouncing back. Pure honky tonk heaven and her **Snake Ranch** (Goofin' 2000) is always at hand, you know just in case I need a shot of *Black Cadillac*.

Robert Gordon: A Satisfied Mind (Jungle)

Big Sandy & The Fly-Rite Boys: It's Time (Yep Roc)

That'll Flat Git It (Bear Family). Any volume

The Complete Meteor Rockabilly & Hillbilly Sessions (Ace double CD 2003). Some wonderful vintage Memphis rockabilly.

You won't hear Riverdance. Not on this jukebox.

KF: After years loving punk and raucous London-Irish bands, my reintroduction to country was **Dwight Yoakam: Guitars, Cadillacs Etc Etc** (Reprise 1986), and I still play it, though these days that's about as mainstream as I get. I started guesting with Billy on his show eleven year ago where we'd argue like crazy, and somehow ended up, three years later, with the country spot on another station, *The American Music Show*, Friday nights on Dublin City Anna Livia. I listen to a lot of music in my day job (running the Kilkenny Rhythm'n'Roots Fest and the Belfast Rockabilly Roots Round-Up), so on the radio, I play what I enjoy; and if listeners dig it too, so much the better!

James Hand: Shadows Where The Magic Was (1997) His voice cuts straight to my heart. A timeless gem!

I'm a sucker for countrypolitan and can't ever resist throwing in some Charlie Rich, though for modern countrypolitan **Mike Ireland & Holler: Learning How To Live** (SubPop 1998) has few peers. And I'm playing the hell out of **Marti Brom Sings Heartache Numbers** (Goofin' 2005).

His first three albums reminded me of what I found exciting about country music in the first place and I like to revisit the magnetism of **Dale Watson: Cheatin' Heart Attack** (Hightone 1995).

The Blasters: American Music (Hightone 1980) starts my show every week because no matter what kind of music I was listening to over the years, the raw excitement of this song always kept it real for me and stayed with me.

Doug Sahm: The Return Of Wayne Douglas (Tornado 2000), a warm and soulful Texas album that welcomes you in.

And I must mention **The Derailers: Reverb DeLuxe**, **Wayne Hancock: Thunderstorms And Neon Signs**, **Tom Armstrong Sings Heart Songs**, **The Horton Brothers: Heave Ho**, **Big Sandy & His Fly-Rite Boys: Feelin' Kinda Lucky**. Ah, so many great records, so many more I could have picked, plenty of music to keep spinnin' on the radio.



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| Cowboy Johnson | 20th Brennen Liegh (6pm) |
| 1st Roger Wallace, 7pm | Gene Taylor (8pm) |
| 2nd Larry Lange's Lonely | 22nd George Ensle (7pm) |
| Knights, 10pm | 23rd Charles Thibidoux & The |
| 6th Karen Abrahams, 6pm | Bayou Cajun Band (10pm) |
| Gene Taylor (8pm) | 27th Brennen Liegh (6pm) |
| 9th Jane Bond, 10pm | Karen Abrahams (8pm) |
| 13th Brennen Leigh, 6pm | 29th Jon Emery (7pm) |
| Gene Taylor, 8pm | 30th Billy Dee (10pm) |
| 15th Karen Abrahams, 6pm | |

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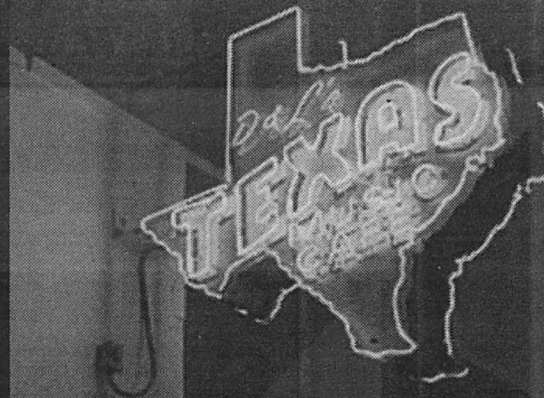
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JORDAN CHASSAN EAST OF BRISTOL, WEST OF KNOXVILLE

(Strong ****)

Now based in Nashville, Chassan doesn't make a big thing out of his New Wave pedigree, fronting Stuart's Hammer at New York's CBGB, for instance. Point is that while this, as the country references in the (impossible) title suggest, is a new start, his first album in over 12 years demonstrates that he's no novice. While most singer-songwriters arrange their songs the way they hear them in their heads, adding more players when they record, often resulting in too many notes getting in the way of the music, Chassan constructs his from the ground up. The arrangements of the deceptively simple country blues material, all original, a few cowritten, are starkly minimalist, but every note is there for a reason, especially Jellyroll Johnson's sensational harmonica and Chassan's own wonderfully cheesy but terrifically effective Baldwin organ (he also plays acoustic and electric guitars, bass, mandolin, Wurlitzer and spoons). Gillian Welch isn't just a Name, her harmonies adds an essential dimension to *Wound Up Way Too Tight*. If you can imagine a Townes Van Zandt album produced by John Cale, a combination of country warmth in the lyrics and their delivery and classical precision in the music and arrangements you'll have some idea of what makes Chassan stand out from the crowd. **JC**

ALTA SCHOOL COWBOY CHOIR WYOMING MOUNTAIN HOME

(Meadowlark ****.5)

Most of the grade schoolers in Alta, on the Wyoming/Idaho border, are from ranches, so the 'cowboy' bit is understandable, but there are only 52 of them, which isn't much on which to build a 'choir.' It has to be said that they vary in both vocal ability and confidence, the confident ones not necessarily the best, but under the guidance of local country bandleader and songwriter Michael Hurwitz, who put out the fine *Bunkhouse Blues* a while back (reviewed #83/172), with his splendid Aimless Drifters, who vary between backing the kids and leading them, they've put together a charming and very genuine celebration of, as Hurwitz remarks, "a fast-disappearing way of life." Some of the material is traditional, some by Hurwitz and others, some by Hurwitz and choir members, such as the title track, on which he worked with the 5th and 6th graders. Only a doting parent is likely to sit through the entire thing, but when you've had it up to here with angst and sensitivity, this sure makes a refreshing antidote, and how often do you get to hear mass yodelling? One thing for sure, DJs won't have to worry about language—The Program Is Morally Good. **JC**

JOHNNY CASH • THE LEGEND

(Columbia/Legacy 4-CD box ***)

Here's the problem; I don't have all that many Cash albums, *The Sun Years*, *Live At Folsom Prison*, *At San Quentin*, *Johnny 99*, *The Essential* and *Live Recordings At The Louisiana Hayride*, which is pretty thin really for such a major artist. Even so, I already have most of the 80 tracks on the first three CDs, 'The Hits,' 'Old Favorites And New' and 'The Great American Songbook,' of a box set that joins the ten or so already available, not to mention all the other compilations and reissues, which cover every phase of Cash's career. I don't have hardly any of the 24 tracks on the fourth CD, 'Family & Friends,' but then I don't particularly care. As has often been observed, Cash was such a dominant presence that he made a terrible duet partner. Though it does have a fair amount of Sun material, there's nothing from American, so this is basically Columbia releases in a beefed up version of *The Essential*. My best suggestion is that you check the track listings at *All Music Guide* and see if this is something you really need. **JC**

THE SEATSNIFFERS • FLAVOR SAVOR

(Sonic Rendezvous [Holland])

Normally I wouldn't go out of my way to squeeze in a tour-related review, even for "Belgium's best roots rock band," but the Texas leg is being promoted by Steve Dean, one of the Good Guys, and this is a very live album, all sweat and grease. Among the English language originals, there are three covers and I can think of no higher praise than to say that their version of Link Wray's *Run Chicken Run* really makes it. If nothing else, they should be worth catching just for the Sandy Nelson-style powerhouse drumming of Piet De Houwer. **JC**

THE BEST OF NO DEPRESSION WRITING ABOUT AMERICAN MUSIC

(University Of Texas Press, paperback ***)

3CM's philosophy was pretty well summarized by Jeff Goldblum's character in *The Big Chill*, "Never write anything the average person can't read during the average shit." *No Depression* has a rather different approach. I must assume that there's a call for their very long, minutely detailed profiles of alt.country and related stars, even if I find them balls-achingly tedious. It's not that these 25 features from #14 on (this is the second *ND* anthology) are badly written, though some are rather heavy going, as that they're self-indulgent and fluffy, a good copy editor could have shrunk all of them without losing any substance. As I remarked a while ago about 3CM's cover features, musicians are, by and large, not particularly interesting, especially as subjects of adulatory and sanitized ego massages. **JC**

JIMMIE DALE GILMORE • COME ON BACK

(Rounder ****)

Somewhat lost during his 90s Elektra years, when the media focussed on the mysticism and the label pushed for original Zen cowboy material, but what regulars at Threadgill's Wednesday nights or Gruene Hall Sunday afternoons and owners of his late 80s Hightone albums knew well, was that Gilmore is a great, and utterly distinctive, country interpreter. With this album of covers, we find out how he got started; the 13 tracks are among the favorites of his late father, Brian Gilmore, once a celebrated West Texas guitarist, who died of Lou Gehrig's Disease in 2000. A lovingly crafted and joyous memorial, it includes Harlan Howard's *Pick Me Up On Your Way Down* (from Charlie Walker's version), Lefty Frizzell's *Saginaw, Michigan*, Jimmie Rodger's *Standing On The Corner* (Gilmore was named after Rodgers, later adding the 'Dale' to avoid confusion with West Texas star Jimmy Gilmer), Slim Willet's *Don't Let The Stars Get In Your Eyes*, Jim Reeves' *Four Walls*, Hank Williams' *I'll Never Get Out Of This World Alive*, Ernest Tubb's *I'm Walking The Floor Over You*, Hank Snow's *I'm Movin' On*, Marty Robbins' *Don't Worry 'Bout Me*, Johnny Cash's *Train Of Love*, Jimmie Brown *The Newsboy* from Flatt & Scruggs version, *Gotta Travel On* from Billy Grammer's and Thomas A Dorsey's *Peace In The Valley*. One thing, for sure, Brian Gilmore had great taste in music. I'm a little unhappy about Gilmore's liner notes comment about "an era of music that seems on the verge of being totally forgotten," but I guess he has a point. Produced by Joe Ely, and featuring Rob Gjerse on guitars, this is Gilmore back doing what he does best, breathing fresh life into material that if not familiar, should be. **JC**

KINKY FRIEDMAN & THE TEXAS JEWBOYS • MAYHEM AFORETHOUGHT

(Sphincter ****)

Recorded for a KSAN broadcast at The Record Plant, Sausalito, in August, 1973, when the band was at its peak, playing sold out shows in Texas, NYC and the Bay Area, this is the only taping, serendipitously uncovered, of the original live show known to exist. With Jerry Garcia and Ken Kesey in the audience, it features *We Reserve the Right to Refuse Service To You*, *Get Your Biscuits In The Oven And Your Buns In The Bed*, *Nashville Casualty & Life*, *Sold American*, *The Ballad Of Charles Whitman* (which cost some DJs their jobs) and *Ride 'Em Jewboy*, enlivened by the banter between Friedman, Little Jewford (piano, accordion, organ, kazoo), Billy Swan (rhythm guitar), Wichita Culpepper (lead guitar, fiddle), Willie Fong Young ('the Southern Slope,' bass) and Major Boles (drums). My first thought was that their schtick, though predictably rowdier and racier, owed a debt to Lester 'Roadhog' Moran & His Cadillac Cowboys, but *Alive At the Johnny Mack Brown High School* didn't come out until 1974, so more likely the Statler Brothers lifted comic riffs from The Jewboys, who appeared on the Grand Ole Opry two months before this show. Jeff Shelby, aka Little Jewford, of Sphincter Records (motto: 'Leaving Our Competitors Behind'), says "This CD is what it was, how it was and who it was... premeditated chaos—hence the title." **JC**

PORTER WAGONER 20 ALL-TIME GREATEST HITS

(Gusto ****)

Bad news: these are remakes. Good news: at 68, Wagoner sounds as good as ever. In fact, if it wasn't for the very obvious reworking of *Satisfied Mind*, I have to confess I might not have suspected, it's been a while since I heard any of the original versions, but while they don't mention it on the CD, Gusto is very upfront about the recutting. Once the most recognizable artist in country music, thanks to his pioneering TV show and fancy Nudie and Manuel duds, Wagoner has pretty faded out of sight but in the years between 1954, when he hit the Top Ten with *Company's Coming*, and 1981 when he parted company with RCA Victor, he made some truly great hard country, including the classic murder song *Cold Hard Facts Of Life* and the equally classic death row ballad *Green Green Grass Of Home*, both of which are, of course, included here. He also cut some fabulous schmaltz, well represented by *Trouble At Amen Corner*. There's no sense to the sequencing, *Company's Coming* is the last rather than first track, and I can't help wondering if the vocals got a bit of ProTools massage, but what the hell, this sounds like Wagoner in his heyday. **JC**

BEST OF CARL & PEARL BUTLER JOHNNY & JONIE MOSBY: FAMILY AFFAIR

(Koch ****)

The Butlers and the California-based Mosbys, both of whom flourished in the 60s but stalled out round 1972, take us back to a time when country artists knew how to sing duets and when they sang about love, they didn't mean romance, they meant sex. The people in the songs were married alright, just not to each other, or if they were, not for much longer. With 14 songs, including *Honky Tonkitis*, *Don't Let Me Cross Over*, *I'm Hanging Up The Phone*, *We'll Sweep Out the Ashes In The Morning* and, unfortunately, the abominable *Little Pedro*, the Butlers get the lion's share of the 19 tracks, but the Mosbys' five, including *Don't Call Me From A Honky Tonk*, *Trouble In My Arms*, *Who's Been Cheatin' Who* and Wynn Stewart's *How The Other Half Lives*, all from their 1965 LP *Mr & Mrs Country Music*, are just as good. Classic two-steps and honky tonk ballads. **JC**



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—TOMMY ALVERSON, Liner Notes

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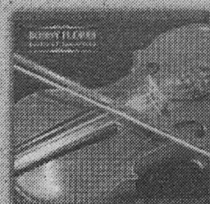
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HARDDRIVING RADIO

The trouble with the future is that there's so damned much of it, and it's coming at us so fast. I mean, for most of my life a telephone was this black lump in the hall that rang, you walked over, picked it up, said 'Sorry, wrong number' and hung up, that was it. Now I have a tiny little gadget in my pocket with capabilities I don't even understand, much less use, and it's an 'obsolete' handmedown from my Technoboy stepson. Someday, I tell myself (ha, ha), I'll try and whittle down the list of innovations I don't really have a grip on but probably should, podcasting, for instance (not that I need an iPod).

Thanks to the patience of FAR reporter RW Shamy Jr, I think I sort of comprehend the basics of his new project, AirPlayDirect, a service that will provide free 'broadcast-quality' downloads of albums or individual tracks, along with related promotional material, to radio stations. It'll make its money from labels and self-releasing artists who'll pay \$10 a track to have their albums put in the system.

This concept has obvious appeal to labels and artists. If you have a standard 12 cuts CD, you're going to spend a whole more than \$120 mailing the suckers out to stations that may or may not play them, indeed may not even consider them for airplay (and many DJs may never even see them, but that's another issue). Plus, you get to keep dozens, if not hundreds, of CDs you can hope to sell rather than just give away. At this end of the equation, there is no downside to downloads.

Now you're thinking there has to be a catch, and, of course, you're right. In fact more than one. The first is the resistance of stations and DJs. When commercial stations play 'singles,' they're actually playing downloads supplied by the majors, you can't go to a store and buy them, but that's Top Forty shit. Noncommercial radio, which is where indie label and self-released CDs get airplay, is another matter. Let me put it this way, 24 hours after I emailed the FAR reporters about AirPlayDirect, I'd heard back from 25 of them, just one of whom was willing to play downloads. All the others wanted 'street' copies.

There were nuances in this, some responders are self-confessed Luddites, others are dubious about sound quality and/or leery about storing music on a hard drive, some simply don't have the kind of connections, equipment or storage capacity required, quite a few professed a willingness to download single tracks like James McMurtry's *We Can't Make It Here*, which has been available as a radio-friendly audio file for several months. For the most part, however, it was simply a matter of logistics, a common refrain being "Who has the time to look for and download stuff? I can barely keep up with what I'm sent."

Some of this resistance will, I imagine be eroded by friction with reality. If an 'Essential' album is only available as a download, it'll get downloaded, like it or not. The real problem for most labels and artists will be plugging, making sure stations and DJs know an album is available, then persuading them to actually take the trouble to at least sample it. Some time ago, I came across an astonishingly idiotic article saying that websites had made dues-paying slogs around America and Europe redundant, and the same question I asked about visiting band or artists' websites applies equally to downloading their albums—why? Many FAR entries are, I'm sure, more or less objects trouvés, CDs with some cool element, artwork, intriguing title, effective one-sheet, that got them pulled out of the holding pattern.

Personally, I can see myself downloading things I really want, but then I'm no big fan of CDs in the first place, Back To Mono I say. It's the marginal, iffy and who knows if this shit is worth the trouble? stuff that's going to have a problem with me, and, I'm sure, every other roots DJ and writer. JC

WOODY GUTHRIE

THIS MACHINE KILLS FASCISTS

JAMES McMURTRY • CHILDISH THINGS

ELIZA GILKSON • PARADISE HOTEL

CARY SWINNEY • BIG SHOTS

WACO BROTHERS • FREEDOM AND WEEP

So what do a dead Oklahoma folkie, three leading Texas singer-songwriters and a Chicago-based Insurgent Country band have in common, apart from being musicians? Well, four of them don't have a whole lot of use for George W Bush, the Republican Party or what they're doing to America, and I think it's fairly safe to say that Woody Guthrie would've agreed with them. While their albums aren't just about politics—Swinney has a song about birdwatching, of all things—the defining moments on his, McMurtry, Gilkyson and the Waco Brothers' new releases are when they take a stand.

Bringing together all the known footage of "the first alternative musician," as Billy Bragg calls him, *This Machine Kills Fascists* (Snapper [UK], DVD *****) rather brilliantly starts out by stipulating that Woody Guthrie wasn't a saint, that, for instance, he was a philanderer, who cheated on two, probably all three, of his wives. More mundanely, his daughter Nora describes how her mother bullied Guthrie about his personal hygiene. Which makes this 160 minute documentary, also featuring archival film and photos from every phase of Guthrie's life, Library of Congress tape recordings and, inevitably, talking heads from the Guthrie industry, some of the vaguer of whom could usefully have been edited or even eliminated, a three dimensional portrait of a real person, not mere hero-worshipping. The tone, and perhaps the last word on the subject, comes from Nora Guthrie, when she says that her father was not a great singer, "but he had something to say." Watch carefully and you'll see in an RCA *Billboard* announcement for the 1940 box set of 78s *Dust Bowl Ballads* the words "Significant Americana," a good description for this DVD.

What separates Guthrie from the others is that he lived and worked in a period when there really was an American left wing. The era of *Golden Protest*, as *National Lampoon* spoofed it on *Radio Dinner* (great Christopher Guest imitation of Bob Dylan), was an illusion—when the draft ended, the Movement evaporated. Which is not to say that political songs disappeared only that it took an administration as radically right-wing as Shrub's to generate any activist intensity, and to create a receptive climate.

As James McMurtry's seven-minute *We Can't Make It Here*, which, like *Saint Mary Of The Wood's Choctaw Bingo*, is alone worth the price of the CD, has been kicking around as an FCC-acceptable MP3 since the 2004 elections, let's start with *Childish Things* (Compadre *****). McMurtry is very articulate about his politics between songs but with this one he's created a genuine classic, an immediate message that will still resonate long after Bush is but an unhappy memory. The rest of the album is pretty fine too, except that on the opening track, McMurtry tries to rhyme 'can't' and 'elephant,' with predictably disastrous results.

Her *Hiway 9* on *Land Of Milk And Honey* got a lot of airplay during the last election campaign and on *Paradise Hotel* (Red House *****) Eliza Gilkyson offers the searing and even more pointed *Man Of God* from the tough grandma sideman Jeff Plankenhorn admiringly describes as having bigger balls than any of the male singer-songwriters with whom he works. Quite why she chose to associate herself with World Party's *Is It Like Today*, which contains a cardinal songwriting sin for which there's a technical term I'm bugged if I can remember, anyway, you don't, for choice, rhyme a word with itself, is a minor mystery, but if this isn't the usual flawless album one has come to expect from Gilkyson, it's still remarkable.

It's been five years since *Martha*, so Cary Swinney's *Big Shots* (Johnson Grass *****) is a welcome new dose of the witty and utterly distinctive material and style of a Lubbock singer-songwriter who actually lives in Lubbock, what a concept. *Birdwatcher* and "I don't value the left or right wing" notwithstanding, this is more consistently political or anyway sociopolitical than McMurtry or Gilkyson's albums. Though he doesn't specifically target Our Leader, songs like *Dawson County* ("don't wave your flag in my face and I'll do the same for you"), *American History*, *Santa Fe Afternoon*, *Parades Down Main Street* and *Bigshots* are powerful critiques, and coming from a city with more churches than bars, he has some things to say about religion too.

Back in 1995, they predicted *Bad Times (Are Comin' Round Again)* but ten years later the Waco Brothers aren't exactly gloating on *Freedom And Weep* (Bloodshot *****). The best part of 30 years since The Mekons started out, Jon Langford & Co are still full of punk piss and vinegar, pouring their rage in full acerbic measure on W with *Chosen One*. Other targets are American hegemony, Christian fundamentalism and country radio (*Drinkin' & Cheatin' & Death*). Less country, more rock, than previous albums, but another milestone of political commitment and musical energy in a seemingly endless journey.

Working in a different era of the Divided States of America, the subtext of McMurtry, Gilkyson, Swinney and the Wacos' songs, like Guthrie's before them, is 'you're not alone.' As McMurtry remarks, "I've always been a little put off by activists. So you know it's a dire situation when I have to become one myself." Or was that Mick Jagger? Their songs won't bring an end to this administration, but they're already providing the soundtrack to the forces ('movement' is still too strong a word) that will, and they're way better songs than Toby Keith's. JC

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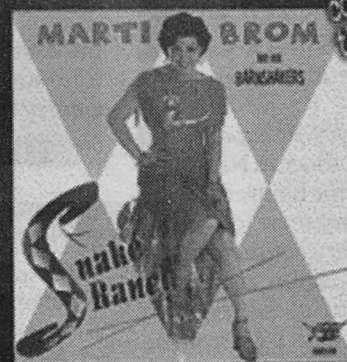
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FINALLY...

DeFord Bailey Among 2005 Hall of Fame Class

Give the country music industry a couple of decades to think things over, and it seems that they can actually get some things right. After being overlooked for far too long, the late DeFord Bailey, a harmonica virtuoso and one of the first stars of the Grand Ole Opry, is finally being inducted into the Country Music Hall of Fame. It's been 64 years since Bailey left the cast of the Opry and 23 years since his death. So why did it take home so long to get into the Hall of Fame? Oh, did I mention that he was an African-American?

I have long championed the cause of Bailey and I was thrilled with the announcement. Even if the honor is belated, it is much deserved. Bailey became a member of the WSM Barn Dance radio program in 1926. The following year, after Bailey's show opening performance of *Pan American Blues* had come just after a classical music program ended, the shows host remarked that the listening audience had been listening to "grand opera" but would next hear "grand ole opry". The name stuck and Bailey performed on the Opry quite often in the early days, often as the only African-American involved.

Bailey's skill on the harmonica brought him quite an audience. As a result, he toured with several Opry regulars, including Roy Acuff, and was also among the first artists to record a session in Nashville, when he did a track for RCA Victor in 1928.

After 15 years as a popular Opry cast member, Bailey's tenure on the show ended abruptly in 1941. Judge George D Hay fired him that year. A few years later, Hay wrote in an Opry history book that Bailey refused to learn new songs and went on to say that, "like many members of his race and other races, DeFord was lazy."

After his dismissal from the Opry, Bailey dropped out of music and ended up shining shoes in Nashville. Things remained largely this way for Bailey until the 1970s, when he returned to the Opry stage four times thanks to a friend who had industry connections. A few years later, in 1982, Bailey passed away. The following year, a gathering of many of the greats of country music including Acuff and Bill Monroe gathered to place a marker on Bailey's grave.

There were a few quiet voices that pushed to see Bailey in the Hall while he was alive, though country music wasn't exactly known as a bastion of racial

CHARLES EARLE'S B-Sides

tolerance for much of Bailey's life. But the chorus of people pushing to get him inducted got louder over the last 10 or 15 years. And then in 2000 Charley Pride became the first African-American inducted into the Hall. While most were fine with Pride's induction, many believed that Bailey should have been the first African-American.

For me personally, I'm just glad Bailey is finally being inducted. He was an important figure in the early, formative years of the genre and his name certainly belongs with the greats.

THE OTHER INDUCTEES...

Two other acts will join Bailey in the 2005 induction class for the Country Music Hall of Fame...

Alabama: No surprise here. Selected as part of a new Hall category that has been set up to honor acts that have achieved success in the industry since 1975, Alabama was an obvious choice. Between 1980 and 2003 they had an astounding 42 number one country singles. They had tremendous exposure throughout their career, winning numerous awards and performing before arena crowds.

For me personally, as a guy who spent his teen years in Alabama during the 1980s, this was a band that we made fun of on a regular basis. We joked about how attending their annual June Jam concert in Fort Payne would be a redneck nightmare. Insert all of the punchlines about how few teeth the crowd had. You know, that kind of stuff. When I got to Nashville in 1991 I realized that Alabama had become much too slick for the country music that I liked. And when I saw bassist Teddy Gentry playing one of those headless stick basses in a video, I knew Hank was rolling over in his grave. But in this case, I guess I have to give these boys their due. They managed longevity in a tough business and thrived during times when country music was barely a blip on the national radar.

Glen Campbell: Hey, I would have put the guy in the Hall just for *Wichita Lineman*, but then he had to go and do *Southern Nights* and screw everything up. Seriously, I am a bit surprised to see Campbell here because the sheer number of country chart hits he had isn't too terribly impressive when compared to others in the Hall. But at the same time Campbell brought tremendous exposure to the genre through *The Glen Campbell Goodtime Hour* that began in 1968 and allowed him to showcase numerous country acts on television. He also took home CMA awards for entertainer of the year and male vocalist. And let's not forget that lovely relationship with Tanya Tucker where the two apparently did nothing but screw and snort blow. Campbell also had one of the scariest mugshots ever after a DUI arrest a couple of years ago. Come to think of it, this guy is very deserving.

Bailey, Campbell and the boys from Alabama will be inducted during the 39th annual CMA Awards on November 15. And this year's awards show is taking place at Madison Square Garden in New York, a market that doesn't boast one single country music radio station. What better place to honor a bunch of country boys?

HEY, SHE SAID SHE WAS A REDNECK

Country music has been the home to a silly controversy in recent weeks. It seems that Gretchen Wilson had been holding up a can of Skoal on stage during the song *Skoal Ring*. The song is from her forthcoming album, and it makes reference to the ring that cans of the popular smokeless tobacco leave on the back pockets of a man's jeans.

This all seems harmless enough from a woman whose schtick is being a farm girl from rural Illinois.

But the attorney general for the state of Tennessee sent a letter to Gretchen's management, stating that her display of the can might violate the 1998 tobacco settlement which forbids tobacco advertising to young people. Gretchen's people said that Gretchen was sorry and wouldn't do it again, and a modest amount of taxpayer money from Tennessee was utterly wasted in the process.

NEIL YOUNG SHOW A PRIVATE AFFAIR

Last month I mentioned that Neil Young was coming to Nashville in August so that he could film a series of concerts at the Ryman Auditorium for an upcoming DVD release. Naturally music fans in Nashville were psyched about the possibility of seeing such a show. But it was not to be. At least for your average Joe. Because of the numerous cameras needed to film the concerts, the crowd was limited to industry VIPs. The Jonathan Demme directed DVD will be available later this year.

GARTH MART

It was announced last month that 'retired' country music superstar Garth Brooks has signed a deal to sell his music exclusively through Wal-Mart stores. It was not announced if Brooks would be providing Wal-Mart with new material, or if they would simply sell his previous work for Nashville's Capitol Records. However, Garth did leave Capitol earlier this year, and his new arrangements with Wal-Mart are certainly getting the rumor mill up to full spin.

Frankly, it would be interesting to see how a new Garth record would be received these days. Country music doesn't seem to be pursuing as much of the crossover audience that they did in the 1990s when Garth was king. And one thing we know in Nashville for certain is that Garth doesn't take failure...ie poor record sales...too well. Heads have rolled at his previous label for such things.

SO LONG VASSAR...

Famed Nashville fiddle player Vassar Clements died of lung cancer in Music City last month at the age of 77. The gifted musician, who played with the likes of Jimmy Martin, Paul McCartney and the Grateful Dead along with a host of bluegrass greats, passed quietly with his family.

There are hundreds of great things you could say about the man, but I'll share a story that Bella Fleck told me a few years ago. In 1993 I took a group of friends to see Spinal Tap in Nashville on their one actual tour. During the show that night, the guys from Tap called out Fleck and Clements onto the stage to jam. If you can manage to imagine a fiddle and a banjo on stage with a fake heavy metal band, you might even be surprised to know that it actually worked. The jam was fantastic. I even saw Spinal Tap mention their Nashville gig on a talk show later that year as one of their favorites.

So I meet Fleck about five years later and we're chatting backstage at a college theater before his gig. I reminded him of his guest spot with Spinal Tap and he burst into laughter.

"Vassar was so nice to everybody, but he didn't have a clue that Spinal Tap wasn't a real band", Fleck told me.

The Spinal Tap guys walked around in costume all the time and used their accents as well, so Clements, who would have been 65 at the time, just didn't get it. He had never really listened to metal and hadn't seen the movie. But he was flattered to be asked to play. He actually told the Tap guys that he had all of their albums, trying to be nice. And then he went out and played mean fiddle in front of 10,000 people who got the joke that he didn't get. Sounds like a decent guy to me.

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JOHN THE REVEALATOR

Maybe because the last issue was the very first 16-pager I've ever run in August, usually kinda slow adwise, and not just for me, a few too many typos ('Even John & The H-Bombs with Dany Gatten,' oh dearie me) and errors snuck by me. The leader of Miss Leslie & Her Juke-Jointers is **Leslie Lindley**, not Lindsey, and in the **Diesel Doug** review, *Daddy's Drinkin' Up Our Christmas* is a c1972 Commander Cody song, not an original. The really irritating one is that I meant to slot "as was originally said about **Ginger Rogers**" into the bit about Rita Hayworth doing everything Fred Astaire did only backwards and in high heels. It is, of course, true about both of them, also Eleanor Powell, Cyd Charisse and Joan Leslie, but while none of Astaire's film dance partners spooked horses or frightened small children, Hayworth was The Love Goddess, most effectively making my point about looks and talent, but I should have acknowledged Rogers' ten films with Astaire.

Also on the booboo front, **David Obermann** of *Folkways*, KUT, Austin, writes, "I was enjoying the FAR jocks' perfect album selections in issue #103 when I reread your rules. Now I'm in a panic, 'cause somebody's gonna get fired and fired if they happen to drop the needle (ok, laser) on track 8 (*Twisted*) of Eliza's **Hard Times In Babylon**, she drops the F-bomb probably a half-dozen times in there. So please, please, issue an update, as good jocks are so hard to come by. As a replacement, her just released **Paradise Hotel** would be an obvious and easy choice, but she's already well represented in my list, so let's go with **Terri Hendrix: The Art of Removing Wallpaper** (Wilory). And for my remaining three, **Michael Smith: Love Songs** (Flying Fish), **Richard Shindell: Vuelta** (Koch) and **Janet Beazley: 5 South** (Backcountry, just arrived, this gets 5 stars, and is probably a shoo-in for my album of the year). Noticeably absent is **Greg Brown**, not because he doesn't deserve it, but I'm not sure he's ever released an album that doesn't contain at least one FCC violation. Damn."

Obermann is, at least for the time being, on Austin's #1 station, also the top rated public radio station in the 100 largest US markets. Under the terms of its license, KUT can't publicly compare its 7.7% audience share with commercial stations, but I sure can. KVET (country) tops Austin's commercial stations with 7.1%, while KGSR (AAA, motto 'We own Austin music'), #10 with 3.9%, has about half KUT's listenership. While other stations get bought and sold and change formats in frantic pursuit of ad revenue, KUT is a constant, and it's good to see consistency rewarded.

If someone comes across from a distance as being a prick, chances are he really is a prick and I've never heard anything about **Ryan Adams** to make me think I've cruelly misjudged him. All that fucking 'genius is pain' bullshit, frankly I'd like someone to request *Summer Of 69* at every show he does for the rest of his life. I've been hearing about a message he left on the answering machine of music critic **Jim DeRogatis** for a while but only just found someone with a copy and it's hilarious. Email me and I'll forward it to you. Incidentally, the kickass 2003 *Chicago Sun-Times* review that got Adams' knickers in such a twist can be found by doing a Google search for 'Derogatis Ryan Adams.' It should be the first thing that comes up, headlined 'Ryan Adams at the Riviera Theatre.' Though he complained, "Every time I come to town you do this to me," DeRogatis tells me it was, in fact, the first time he'd written about Adams.

One of Adams' main beefs is that he thinks, or anyway presumes, that DeRogatis, nine years his senior, is "probably old and probably need to retire... Old man, it's time for you to get out of the fucking business," which reminds me of the time a snotnosed new hire at *Time Out*, young enough to be my son by a healthy margin, actually bet me—and I know you're going to find this hard to believe, but it's God's

truth—that John Lennon wrote *Roll Over Beethoven*. Of course, this was like taking candy from a baby, but I told him, "Kid, I'm making you pay up because it'll teach you a valuable lesson—don't fuck with us old farts."

The DeRogatis recording is what, in days of yore, we would have called a 'black tape,' and getting it as an MP3 got me wondering about the Internet availability of other examples, most obviously the legendary recording of The Troggs, said to have inspired **This Is Spinal Tap**. Sure enough, do a search for 'Troggs tapes' and there it is.

I did rather feel my age when, listening to San Antonio's PBS station, I caught Charles R Cross pimping his *Room Full Of Mirrors; A Biography Of Jimi*. I can't quote it exactly, PBS downloads don't work on a Mac, but what caught my attention was Cross saying people forget that Hendrix wasn't always a star and that it took him five years to become one. Five whole years, imagine that! When I were a lad this was called 'paying dues,' considered normal, even desirable, but you tell that to kids nowadays, who think waiting five whole days for their first *Saturday Night Live* appearance is a lifetime, and they won't believe you.

Passing on a *Lake Charles American Press* obituary of **Crawford J Vincent**, The Hackberry Ramblers' first drummer, who also played with Leo Soileau, Harry Choates, Cliff Bruner, Abe Manuel, Iry LeJeune, Sidney Brown, Joe Bonsall, August Broussard, JB Fuselier and Marie Falcon, and who died August 12th in a Baytown, TX, hospital, age 83, a 3CM reader recalled seeing the Ramblers at last year's New Orleans Jazz & Heritage Festival. "Later that evening, my friend Heidi (probably the world's second biggest Ramblers fan) and I hotfooted down to the Mermaid Lounge to catch their evening show, which started about 10.30 and finally ended somewhere around 2am, although by that point only **Edwin Duhon** [94], **Luderin Darbonne** [81] and the late **Johnny Faulk** [79] still had the energy to be up on stage. Drummer Ben Sandmel [51] and vocalist Glen Croker [60] just couldn't keep up with the old guys."

That **Steve Earle** and **Alison Moorer** got married, seventh time for him, second for her, in August is vaguely interesting, if only because of the almost total lack of coverage (*The Tennessean* ran a two line item in a music column two days after the event), which kind of tells you where both stand in Nashville these days. Still, it did remind me of the time Earle told me he got bent out of shape when he found out that one of The Dukes was dating the wife he was then divorcing but let it go when the single guys in the band pointed out that not being allowed to date any of his ex-wives would seriously reduce their chances of ever getting laid again. Incidentally, if you wonder why the bio in *All Music Guide* jumps from fourth marriage to sixth, it's because Earle married one of his wives twice. For the record, they were Sandie Henderson, Cynthia Dunn, Carol Hunter, Lou-Anne Gill, Lou-Anne again and Maria Teresa Ensenat.

So I got to work the other day and somebody said "We're having a drawing, write your name on this piece of paper and put it in the box." So I did, thinking, yeah, right, I never win these things, only this time I got the first prize—two tickets to a **Destiny's Child** concert (the second prize was four tickets). What was particularly galling was that I couldn't unload the buggers at any price. They had a nominal, and I mean nominal, face value of \$140, and it was an 'historic' occasion, the group's last performance, but they must have been truly goddawful seats, even by SBC Center standards, because every ticket broker I called said right away "We're not buying those."

It's hard to find anyone with a good word to say about **The Whole Ten Yards**, but **Durwood Haddock** sure has a soft spot for the Bruce Willis clunker. Last month, I mentioned that he wrote

There She Goes, which Patsy Cline recorded. She also cut another Haddock composition, in fact twice, *I Don't Wanta*, but he had no idea it was in the movie's soundtrack until a year later when it showed up in his BMI statement, explaining why he'd earlier got a big fat check from Sony/Acuff-Rose which he'd cashed without asking questions.

One thing I didn't mention about **Bobby Flores** in the July cover story, because he never told me about it, is that, in addition to everything else, he also raises goats, and, according to Durwood, does quite well at it.

† LONG JOHN BALDRY

Even though the 6 foot 7 inch singer towered over most people, Baldry was always a rather minor figure, in part because he was openly gay in the macho 60s British blues scene, but he left at least one mark on pop music history, his pianist in Bluesology, Reginald Dwight, used his name in homage when he started calling himself Elton John. Other Baldry alumni included Rod Stewart, whom Baldry discovered busking at a train station, Charlie Watts, Mick Jagger, Keith Richards, Jimmy Page and Jack Bruce. Two fond memories are of running into one of the Cyril Davies' All Stars, who told me that when Baldry, who'd taken over after Davies' death, informed the band he was changing the name to The Hoochie Coochie Men, they all quit on the spot. The other is of The Rolling Stones opening, as a favor to Watts, for Baldry's Steam Packet at Eel Pie Island and they so terrible people were throwing beer bottles at them *without even emptying them first*. Born January 12th, 1941, in Derbyshire, Long John Baldry, who'd emigrated to Canada in the early 80s, fell ill in April and died in Vancouver on July 22nd.

† ALLEN WAYNE DAMRON

Born March 1st, 1939, on his family's farm outside Raymondville, TX, folksinger, storyteller and world class bullshit artist Damron earned a BA in Psychology at UT, which may explain why and how he became a role model to generations of young singer-songwriters in being an entertainer, not just a musician. General manager of Rod Kennedy's seminal late-60s Austin venue The Checkered Flag, where regular performers included Janis Joplin and Nanci Griffith, and briefly manager of the Rubaiyat coffeehouse in Dallas, Damron was a cofounder of the Kerrville Folk Festival in 1971, Kennedy explaining that he needed a good ol' boy beard to calm the locals' fear that the area would be overrun with promiscuous, dope-smoking hippies. Though he never got the big break himself, Damron was a selfless promoter of young talent, the first to applaud the success of others. He died August 13th, after a long illness, at his home in Terlingua, TX.

† VASSAR CLEMENTS

He started playing fiddle with Bill Monroe's Blue Grass Boys at 14 and over the next 63 years played on over 2000 albums, with artists as varied as Johnny Cash, David Bromberg, Faron Young, Bonnie Raitt, Townes Van Zandt, Woody Herman, JJ Cale, Steve Goodman, Mickey Newbury, Doc Watson, The Grateful Dead, Stephane Grappelli, The Band and even, though he didn't know it the time, The Monkees. He also made 27 albums under his own name and at various times worked as a plumber at the Kennedy Space Center, in a Georgia papermill and as an Atlantic Coast Railroad switchman, sold insurance and owned a potato chip franchise. Born April 25th, 1928, in Kinard, SC, Clements was self-taught, "I was too dumb to learn it any other way. I listened to the Opry some. I'd pick it up one note at a time. I don't read music. I play what I hear." Probably most celebrated for his amazing work on The Nitty Gritty Dirt Band's Will The Circle Be Unbroken?, 'The King of Hillbilly Jazz' died of cancer on August 16th, age 77, at his daughter's home in Henderson, TN.

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Thu 22nd • Four Corners of the Round Table w/Adam Carroll,

Scrappy Judd Newcomb, Beaver Nelson & Steve Poltz

Fri 23rd • Rudy 'Tutti' Grayzell

Sat 24th • Los #3 Dinners

Tue 27th • Los Super Vatos (Bubba Hernandez of Brave Combo
& David De La Garza of La Mafia)

Thu 29th • Darden Smith

Fri 30th • Luke Olson

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FRIDAY 2nd

5pm People Skills

6pm Stayton Donner

7pm Urgencies

FRIDAY 19th

6pm Jolly Garogers



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SEPTEMBER ARRIVALS & DEPARTURES

- 1st -- Amédé Breaux • 1900 Crowley, LA
 ----- Lawrence Walker • 1907 Scott, LA
 ----- Archie Bell • 1944 Henderson, TX
 2nd -- Johnny Lee Wills • 1912 Limestone Co, TX
 ----- Jimmy Clanton • 1938 Golden Meadow, LA
 3rd -- Americo Paredes • 1915 Brownsville, TX
 ----- Hank Thompson • 1925 Waco, TX
 ----- Freddie King • 1934 Gilmer, TX
 ----- Terrance Simien • 1965 Eunice, LA
 ----- Knocky Parker † 1986
 4th -- Danny Gatton • 1945 Washington, DC
 ----- Blackie White • 1951 San Angelo, TX
 6th -- Jimmy Reed • 1925 Dunleith, MS
 ----- George Ensle • 1948 Houston, TX
 ----- Ernest Tubb † 1984
 7th -- Buddy Holly • 1936 Lubbock, TX
 8th -- Jimmie Rodgers • 1897 Meridian, MS
 ----- Milton Brown • 1903 Stephenville, TX
 ----- Harlan Howard • 1929 Lexington, KY
 ----- Patsy Cline • 1932 Winchester, VA
 ----- Sunny Ozuna • 1943 San Antonio, TX
 ----- Zachary Richard • 1950 Lafayette, LA
 ----- Neko Case • 1970 Alexandria, VA
 9th -- Adam Landreneaux • 1910 Mamou, LA
 ----- Joe Clay • 1938 Harvey, LA
 ----- Otis Redding • 1941 Dawson, GA
 ----- Tex Owens † 1962
 10th -- Roy Brown • 1925 New Orleans, LA
 ----- Rosie Flores • 1950 San Antonio, TX
 ----- Cary Swinney • 1960 Lubbock, TX
 11th -- Jimmie Davis • 1902 Beech Springs, LA
 ----- Roger Wallace • 1971 Knoxville, TN
 ----- Leon Payne † 1969
 ----- Curtis Jones † 1971
 12th -- Kenneth Threadgill • 1909 Baytown, TX
 ----- Armando Marroquin • 1912 Alice, TX
 ----- George Jones • 1931 Saratoga, TX
 ----- Christine Albert • 1955 Rome, NY
 ----- Johnny Cash † 2003
 13th -- Bill Monroe • 1911 Rosine, KY
 ----- Charles Brown • 1922 Texas City, TX
 14th -- Malcolm Yelvington • 1918 Covington, TN
 ----- Don Walser • 1934 Brownfield, TX
 15th -- Roy Acuff • 1903 Maynardsville, TN
 ----- Billy Joe Shaver • 1939 Corsicana, TX
 ----- Jimmy Gilmer • 1940 Chicago, IL
 ----- Vernon Dalhart † 1948
 ----- Beaver Nelson • 1971 Norman, OK
 16th -- BB King • 1925 Itta Bena, MS
 ----- Ralph Mooney • 1928 Duncan, OK
 ----- Little Willie Littlefield • 1931 Houston, TX
 17th -- Hank Williams • 1923 Georgiana, AL
 ----- Bill Black • 1926 Memphis, TN
 ----- John Delafosse † 1994
 18th -- Jimi Hendrix † 1970

- 19th -- Bill Neely • 1916 McKinney, TX
 ----- Red Foley † 1968
 ----- Gram Parsons † 1973
 20th -- Bobby Rambo • 1941 Dallas, TX
 ----- Karl Marx Farr † 1961
 21st -- Ted Daffan • 1912 Beauregarde, LA
 ----- Jesse Ed Davis • 1944 Norman, OK
 22nd -- Willis Prudhomme • 1931 Kinder, LA
 ----- Jimmy Bryant † 1980
 23rd -- Ray Charles • 1930 Albany, GA
 ----- Roy Buchanan • 1939 Ozark, TN
 ----- Jimmy Wakely † 1982
 25th -- Royce Kendall • 1934 AR
 ----- Eric Taylor • 1949 Atlanta, GA
 26th -- Marty Robbins • 1925 Glendale, AZ
 ----- Julie London • 1926 Santa Rosa, CA
 ----- Bessie Smith † 1937
 27th -- Jackie Caillier • 1952 Orange, TX
 ----- CJ Chenier • 1957 Port Arthur, TX
 28th -- DP 'Dad' Carter • 1889 Columbia, KY
 ----- Joe Falcon • 1900 Rayne, LA
 ----- Tommy Collins • 1930 Bethany, OK
 ----- Country Johnny Mathis • 1933 Maud, TX
 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

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- 1st, Ten In Texas (CD release)
 2nd, Susan Gibson
 3rd, The Rag Reunion: Uranium Savages,
 Freddie Steady 5, Shiva's Headband
 4th, The Gospelaires (11am)
 Live & Kicking Fundraiser (3pm)
 8th, Edi Okri & The Afrocentrix
 9th, Anagen
 10th, Lisa Tingle
 11th, LZ Love (11am) • Vallejo (8pm)
 15th, Irene Mastrangeli
 17th, Jimmy LaFave
 18th, Brennen Leigh (11am)
 Doyle Bramhall (6pm)
 21st & 28th, Bob Schneider
 & TX Bluegrass Massacre
 22nd, The New Hot Damn
 23rd, Reckless Kelly
 24th, Bob Schneider
 25th Durden Family (11am)
 29th, Matt Wilson
 30th, Lee Duffy's All Star Songwriter Group

THREADGILL'S #1

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- 1st, Jimmy Pines
 7th, Tony Maserati
 14th, Chrissy Flatt
 21st & 28th, Billy Dee