

3rd COAST MUSIC



JESSIE LEE MILLER

#112/201 MAY 2006



IDGY VAUGHN

JOHN THE REVEALATOR • CHARLES EARLE's B-Sides
READERS WRITE Part 2 • FAR #81 • ROOTS BIRTHS & DEATHS
REVIEWS ***** (or not)

TERRY ALLEN • RICK BROUSSARD'S TWO HOOTS & A HOLLER
The Gospel According To Austin Vol V • CORNELL HURD BAND • GEORGE JONES
ROY ORBISON • DAVID RODRIGUEZ • TOM RUSSELL • THE STUMBLEWEEDS
The Women There Don't Treat You Mean: Abilene In Song

The **CONTINENTAL**
Club

presents...

Martí Brom

*In her
Farewell
Austin!
performance*

Friday
May 19th, '06
11pm

Singing songs from...

*Snake Wise Heartache
Ranch to You Numbers*

And more!

1315 S. Congress Ave. Austin, TX / 512-441-2444

The **CONTINENTAL**
Club

Design & Photos: Ricardo Acevedo / www.intherastudios.com

FREEFORM AMERICAN ROOTS #81

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING APRIL 2006

#1 Jon Dee Graham: Full

- (Freedom) *AN/*DO/*DT/*GV/*JF/*JR/*MDT/*RA/*RC
 2 Cornell Hurd Band: Texas By Night (Behemoth)
 *CP/*DF/*GS/*JM/*LB/*MT/*RS/*TG
 3 Tom Russell: Love & Fear (Hightone)
 *BF/*EB/*LW/*MP/*MR/*N&T
 4 Bruce Springsteen: We Shall Overcome; The Seeger Sessions
 (Sony/Columbia) *MB/*R&H/*SG/*SMJ
 5 Kieran Kane, Kevin Welch & Fats Kaplin: Lost John Dean
 (Compass) *AA/*B&C/*BW/*CS
 6 James Hand: The Truth Will Set You Free (Rounder)
 *BS/*DA/*JP/*MM
 7 I See Hawks In LA: California Country (Western Seed) *DB/*WR
 8 Dale Watson: Whiskey Or God (Koch) *JD/*SH
 9 Alejandro Escovedo: The Boxing Mirror (Back Porch)
 *BL/*KF/*T&C/*TA
 10 Hank Williams III: Straight To Hell (Bruc) *BR/*EW
 11 Albert Lee: Road Runner (Sugar Hill) *BH/*KD
 12 Houston Marchman: Key To The Highway (Double Exposure)
 *DA/*DS/*KB/*TF
 13 Neko Case: Fox Confessor Brings The Flood (Anti) *FD/*RV/*TH
 14 Josh Ritter: The Animal Years (V2) *DD/*DWT/*TS
 15 Jeffrey Foucault: Ghost Repeater (Signature Sounds) *JB/*KM
 16 VA: Sail Away; The Songs Of Randy Newman (Sugar Hill) *R78
 17 Drive-By Truckers: A Blessing & A Curse (New West) *GM/*R78
 18 The Waybacks: From The Pasture To The Future (Compass) *RMP
 19 Southern Culture on the Skids: Doublewide And Live (Yep Roc) *JZ
 20 The Little Willies (Milking Bull) *RT
 21 Introducing Miss Lauren Marie (Texas Jamboree) *DC/*WT
 22= Willie Nelson: You Don't Know Me; The Songs Of Cindy Walker
 (Lost Highway) *TT
 VA: Sorrow Bound; Hank Williams Re-examined (Ruby Moon)
 *FS/*SR
 23 Sarah Harmer: I'm a Mountain (Zoe) *ES
 24= Roseanne Cash: Black Cadillac (Capitol) *BP
 Shooter Jennings: Electric Rodeo (Universal South) *DN/*TR
 Claire Lynch: New Day (Rounder) *RJ
 25 Scott Miller & The Commonwealth: Citation (Sugar Hill) *JS
 26 Bruce Robison: Eleven Stories (Sustain) *DY
 27= Sam Baker: Mercy (Reckless)
 Wanda Jackson: I Remember Elvis (Goldenlane) *LG
 28= DeSoto Rust: Greene Country Towne (self) *GG
 Mark Knopfler & Emmylou Harris: All The Roadrunning
 (Mercury) *CR
 Tres Chicas: Bloom, Red & The Ordinary Girl (Yep Roc) *DG
 29= Boris & The Saltlicks; Cactusman Versus The Blue Demon
 (Frogville) *BB
 Van Morrison: Pay The Devil (Exile) *RH
 30= Shawn Camp: Fireball (Skeeterbit) *MA
 Guy Davis: Skunkmello (Red House)
 Mark Erelli: Hope & Other Casualties (Signature Sounds) *BK
 kd lang: Reintarnation (Rhino) *KR
 Jeff Walburn: Coast To Coaster (Hopalong) *NA
 31= Troy Campbell: Long In The Sun (M Ray)
 Eric Hisaw: The Crosses (Saustex Media)
 VA: Heartworn Highways (HackTone/Shout! Factory)
 32= Don Edwards: Moonlight and Skies (Dualtone) *JA
 The Stumbleweeds: Evil On Your Mind (Spinout)
 VA: A Case for Case: Tribute To Peter Case (Hungry For Music)
 VA: Voice Of The Spirit; The Gospel Of The South (Dualtone) *SC
 33= James Hunter: People Gonna Talk (Rounder)
 Bryan Sutton: Not Too Far From The Tree (Sugar Hill)



**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 in the US, Canada, Europe, Australia, New Zealand and Uruguay. More information can be found at www.accd.edu/tcmn/far

TEXAS NITE TRAIN



Following 9/11, Martí's husband, Major Robert Brom, returned to active duty Air Force after 8 years as a mild-mannered Texas state worker. In January he was transferred from Lackland AFB, San Antonio to the bowels of the Pentagon. Martí and family will be following him to a 1935-vintage Tudor mansion in Arlington located just west of a certain cemetery.

Martí's farewell performance in Austin is set for Friday 19 May at the Continental Club. However, she will be maintaining Austin ties: keeping the house, making the occasional performance and recording project, subscribing to 3CM.

Since her last releases was a special project of countrypolitan covers, she is now working on a recording featuring strong original material in a variety of styles. Speaking of which, if you know anyone with strong original material, please pass it on to us! Martí has invited Deke Dickerson to produce the album, and it will be recorded in Austin.

After a slow hot summer in Virginia, Martí is facing her most interesting Fall touring schedule ever. It will kick off with a club date in Norway followed by headlining a Norwegian Country Music Cruise performance in the Baltic. She will be backed by her pack of Finns, the Barnshakers.

On 22 September she will pop up on the other side of the globe for a long-planned dual appearance with Janis Martin at Seattle's Tractor Tavern. They will share a band (The Lustre Kings), the stage, and engage in some duets and potentially blue banter. This show will be part of the annual Shake The Shack Rockabilly Ball, hosted annually by Leon Berman, the Proctologist of Rock & Roll.

A 29 Sept-7 Oct East Coast tour with the Barnshakers, kicks off in DC, runs up the coast thru NYC and Pennsylvania and culminates at the Montreal Red Hot & Blue rockabilly festival.

Oct 22, 23 & 24 Martí will be doing a double bill with Maine-resident, Austin-expatriate Sean Mencher at the Onieda Indian Reservation Casino. She will be backed by Sean and some power musicians from Chicago. This is likely to result in a super secret double live recording session, so don't tell anyone, other than 3CM readers. Leading up to that will be dates in Chicago and Springfield IL.

Then she can come home and make supper.

Bobby Brom

MICHAEL ONEILL

who's
bad
now

michael oneill



"Michael has created a unique place for himself in the Americana landscape. His vocals are full of conviction and his tone as rich as a soul singer. The lyrics are always something we all can relate to but with a great touch of humor and irony. The band is solid and the guitarist is totally rockin'" --Joe Chiccarelli

www.michael-oneill.com
www.whosbadnow.com



from the beginning
michael oneill



Sleeping Trout Music
PO Box 906

Gig Harbor Washington 98335 • 253-858-3600

Announcing the Release of the New CD From

THE GINN SISTERS
Blood Oranges



June 27th, 2006

Party at the Cactus Café in late June, TBA

Mark Rubin says: "I really like the Ginn Sisters... and I don't like anybody."

In the meantime: May!

- 6th: Livingston, TX Mayfest, 12 noon
- 7th: Mucky Duck, Houston, 7-10
- 11th: The Saxon Pub, Austin, 6-7:30
- 13th: Freyburg, TX Mayfest, 7 pm
- 17th: The Blue Door, OKC, 8 pm
- 18th: Marty's Tavern, Sioux City, 9 pm
- 19th: The Riverwalk Cafe, Sioux Falls 8 pm
- 20th: Gayville Hall, Gayville, SD 7:30
- 21st: Nada'Nother Sunday Nt. Des Moines, 8:30
- 22nd: Taste Of Summer, Elk River, MN
- 24th: Bo Diddley's, St. Cloud, MN 8 pm
- 25th: The Mill, Iowa City, 8 pm
- 26th: Checkers Tavern, Cedar Rapids, IA, 9 pm
- 27th: River Mus. Exp. Davenport, IA, 9 pm
- 29th: Chelsea's, Eureka Springs, AR 7-10
- June 3rd: Crossroads, Winnboro, TX 7:30
- June 9th: Bugle Boy, LaGrange, TX 8 pm

"I love the Sisters. This is straight stuff, no girly business here. Everyone should have this CD."
Jon Dee Graham on the upcoming "Blood Oranges"

Cafe Caffeine Americana Songwriters Night
Every Thursday, 909 W. Mary 8-10 p.m.

May 4th: Jean Synodinos,
Butch Morgan, Kim Miller

May 11th: Bonnie Whitmore and friends TBA

May 18th: Edge City, Darcie Deaville, Karen Abrahams,
Danny Britt

May 25th: Rod Picot, Alistair Moock, Southpaw Jones

Return to your roots
...or find them for
the first time.

Your Gateway
to Great Music

www.CountryRootsMusic.com

WHY 3CM? READERS WRITE/2

A victim of last month's reprioritizing was this continuation of Readers Write, which was intended to be the centerpiece of my 200th issue.

STEVE BUSHEL

(Mount Kisco, NY)

Driving down to the Rio Grande for a Butch Hancock & Jimmie Dale Gilmore rafting trip, Jimmie played a bunch of stuff, including *Reunion*, which he'd cut for the Jo Carol tribute album, When I got back to Austin and tried to buy it, Waterloo told me I was a week or so early, but I picked up a copy of *Music City Texas* #40 with Jo Carol on the cover, and as soon as I got back home, called Dejadisc to order the CD and sent you a check to start my subscription, and I've been with you since.

The thing I've loved about the publication throughout the years is your fearlessness as a reviewer. If someone, even a friend, is doing sub par work, you are not afraid to take them to task for it. That's a rare and valuable thing, and as a record buyer, I appreciate it when someone I respect tells me 'Piss on this noise.' The \$15 you just saved me basically pays for my subscription.

Another thing I love is the laugh out loud moment I'll generally experience at least once an issue. Your style is so uniquely 'you' that reading a good Conquest rant is almost as good as sitting next to you and listening to you deliver it. Your never flaunt your knowledge, but it's always lurking there, and pity the hapless Americana Association exec or faux fratboy balladeer or next Nashville star that tries to put one by all of us that know the difference (the recent Tift Merritt discussion being a good example).

Our tastes don't always jibe. As an example, I'm not as big a fan of Conjunto as you are, you regularly savage Tom Russell, a guy whose body of work I greatly respect, and until January's cover story, **3CM** had basically ignored the guy I have felt to be the most important writer to emerge from the Austin scene in the past 10 years, Jon Dee Graham. Ultimately, however, I think that's a good thing. I like being exposed to different types of music and different points of view, and regardless of whether I come to the same conclusion as you do in the end, I'm usually entertained by how you got there. It's a great joy to me whenever I go out to the mailbox and I find that manila envelope containing the latest **3CM**. It usually is devoured by the time I go to bed that night.

Favorite artists I first heard about in *MCT/3CM*: Jimmy LaFave (cover boy on #41, my first as a subscriber), the great Don Walser, Loose Diamonds (and Troy and Scrappy), High Noon, David Rodriguez, Wes McGhee, Dale Watson, James Intveld, Amber Digby, and, significantly for me, Fred Eaglesmith. There are countless others, but these jump immediately to mind.

I am of the opinion that the work you've done over the years in pursuing your "eccentric endeavor" is invaluable, and I'm incredibly grateful that you've kept with it. Bravo, John, and thanks.

NEIL MELDRUM

(Banchory, Scotland)

I first became aware of 'the Gospel According to JC' way back in the early 90s when browsing through a copy of *Dirty Linen* and seeing a note about *Music City Texas*. I bought the magazine for that alone, and furiously put pen to paper (this was the days before emails and computers) and waxed lyrically about all the my Texas music heroes, especially the mighty king of bass himself, the late, great, Keith Ferguson. I stuck \$25 in the envelope and airmailed it and patiently awaited its arrival.

I wasn't disappointed. The magazine provided me with everything about the local scene in Austin. What's more, it informed me of names I had never heard of, and I carefully followed subsequent issues on the said artists to see if the reviews justified me to purchase their CDs on word alone!

Where else could anybody in the early years of

the 90s, especially the UK, read and hear about artists such as Cornell Hurd, Dale Watson, Ted Roddy, Don Walser, Libbi Bosworth, Texana Dames, Bruce Robison, Monte Warden, The Derailers, Charlie Robison, Junior Brown and Rosie Flores to name just a few, except through the pages of *MCT*?

I didn't realize that Keith Ferguson had been blackballed from the Austin Blues community until JC's vitriolic comments when reviewing a Solid Senders' gig. This in turn led me to purchase their debut album (and various others at the time) from Waterloo Records. This can also be said for subsequent purchases of the roots magazine *Blue Suede News*.

John always spoke warmly and enthusiastically about Keith, for which, as an outsider on the other side of the pond, I will be eternally grateful. I remember vividly coming home from my work on a North Sea oil platform and opening my orange envelope to read of Keith's death. It numbed me in the same way as my father's death the previous year from cancer. Yet this person was not a relative, I had only seen him once in person with the T-Birds, supporting Rockpile in 1980, but it was my road to Damascus if you like. I was completely hooked on that warm, mellow bass lines, effortlessly running up and down the fretboard, not trying to dominate the music, but just floating blissfully in the background connecting and guiding the vocals, guitar and harmonica to the backbeat of the drums. Beautiful! If ever there was case for the 'less is more' brigade, this was their answer.

I made it my personal mission to promote the genius of Keith Ferguson in any publication related to his musical style that I could—and I did, to the best of my abilities. None more so, than on the 5th anniversary of his death, when the Keith Ferguson issue of **3CM**, dedicated to his memory, arrived at my door featuring my tribute to him. I have since been corresponding with his mother Margaret, and musician friends Daniel J Schaefer, Bradley Williams and Liz Henry over the years.

It was amusing for me to hear in 1999 on BBC Radio 2, presenter Bob Harris praising the virtues of SXSW and naming all the above musicians, and how Austin was the new music capital. I'd known this for years through JC.

Finally, thanks for informing me through your pages that my favorite Arthur Alexander song *You Don't Care* featured the incredible guitar sound of George Tomsco; the genius of Thomas Fraser, the shy Shetland crofter (from up the road), whom I certainly would rank alongside Hank Williams and Johnny Cash.

So here's to the next 200 issues John, and keep the comments coming, whether I agree or not, it's the heartfelt honesty in your writing that separates you from the rest. Long may you continue!

INGVAR NYMARK

(Tittlesnes, Norway)

I have been reading this little magazine of yours since 1990, after finding it in Austin on my first visit there. As I've been a long time lover of American roots music, it has become a favorite information source. Your knowledge and taste in music appeals to me, although I have disagreed in some of the (negative) reviews. I'll name a few great artists that I first got to know about from these pages: David Rodriguez, Wayne Hancock, Waco Brothers, Paul Burch, and only here Anna Fermin and John Lilly. Thanks. Hope you'll keep it going.

DOTTIE WEBB

(Dallas, TX)

When I ran into John, that day in Antone's in 1989, he was delivering the first issue of a little magazine about Austin music. Small press! Austin music! Two of my favorite causes! I wanted to support his work, so I asked if he'd sell me a subscription [this simply hadn't occurred to me before, so I had to invent a rate on the spot, JC].

It was a good call, because first and foremost, John's a talented writer. Whether or not you agree with his opinionated musings, the reviews are exceptionally well crafted. Second, he's got a good ear for picking out the best songs on an album. Third, where else can you learn the truth about a new CD? Sure, *N*D*****n* reviews all the same albums, but they never dislike anything, so you never know what's worth buying and what isn't. John shoots from the hip and nearly always scores a bulls-eye.

From *Music City Texas/3CM*, I've learned of: Bill Neely's posthumous CDs, Billy Joe Shaver's autobiography, Richard Buckner, Don Walser, Doug Sahm's last albums, Freddy Fender's stellar **Canciones De Mi Barrio** (Freddy's Spanish versions of 50s jump blues), Terry Clarke & Jesse 'Guitar' Taylor's Rhythm Oil and the book by Stanley Booth.... and my all-time fave: a book called **Living Life Without Loving The Beatles**. Where else but in the pages of **3CM**? Thanks, John.

Awop boppa loopa, ba-lop bam boom.

RICHARD WEBB

(Lindfield, W Sussex, England)

Having been on board since *MCT* #24 I guess I qualify as a long time subscriber. Thinking about where I first heard of *MCT* I'm pretty sure that was from Arthur Wood's UK mag *Kerrville Kronicle*. Sent off for a subscription based on his recommendation back in 1991 and been very happy to support the venture from afar over the last 15 years. Quoting from Arthur's original review of *MCT*, what holds it together for me is the 'take no prisoners' and 'let's debunk the bullshit' style of writing that continues to this day.

Keep on renewing every year because without *MCT/3CM* there would be huge amounts of great music I would never have come across and enjoyed so much. Time tends to dim the memory but in no particular order the following first came from *MCT/3CM*: David + Carrie Rodriguez, Jimmy LaFave, Anna Fermin, Barbara Clark, Hacienda Brothers, Blaze Foley, Michael Fracasso, Fred Eaglesmith, Mary Gauthier, Troy Campbell

Very rarely disappointed with the music featured in **3CM** and I'm glad I picked up on *MCT* all those years ago. Long may it continue.

RICK AUGUST

(Regina, Canada)

I'm pretty sure it was March 1991. I was near the end of my employer's vacation year, and needing to use up some days, with no plan afoot. At the time I was in the habit of scouring off-piste music sources for interesting leads. I had ordered a cassette (!) from an Austin singer-songwriter, whose name has been lost to history.

When it arrived it was wrapped in an copy of *MCT*, with a note to the effect that this paper had not been kind to him personally, but it was a good insight into his local music scene.

This issue featured this thing called South by Southwest, which looked damned interesting to a music nut like myself. Not knowing how to approach an event (or a town) I'd never visited, I called the number on the masthead. I was surprised to be speaking with a fellow with an English accent, who promptly invited me to 'come on down' and, in fact, put me up in his home, and showed me the ropes, as the rigging was set in those days. I've been a loyal subscriber ever since.

Who has John pointed me to? An almost endless list: Jimmy LaFave, Butch Hancock, Jo Carol Pierce, Terry Allen, etc, etc (and one I gave him back, Chris Gaffney). I look forward to **3CM** every month because John is one of the few music writers who will actually comment on both positives and negatives. I can also count on finding out about artists and recordings that might otherwise get by me. The magazine (and the FAR chart) helps me stay current and keep my radio show fresh.

Restaurante y Cantina
1619 South First, Austin TX
(512) 447-7825



Every Thursday The Cornell Hurd Band (8)
 Tue 2nd Ethan Azzarian (6.30) Grassy Knoll Boys (8)
 Wed 3rd Harry Bodine (6) Seth Walker (8.30)
 Fri 5th Melancholy Ramblers (6) Sumner Erickson (8) El Tule (9.30)
 Sat 6th Jesse Ellis (6) Chris Berrado (7.30) Shelley King (9)
 Sun 7th Burton & The Freefallers (2.30) Pop Stars (6)
 Tue 9th Ethan Azzarian (6.30) Grassy Knoll Boys (8)
 Wed 10th John Bardy (6) Seth Walker (8.30)
 Fri 12th El Tule (6) The Johns (8) Black Water Gospel (10)
 Sat 13th Cerranato (7.30) Los Super Vatos (9.30) Autism Research Benefit
 Tue 16th Ethan Azzarian (6.30) Larry Lange & His Lonely Knights (8)
 Wed 17th Harry Bodine (6) Seth Walker (8.30)
 Fri 19th Jesse Ellis (6) Tom Gilliam Band (7.30) Weary Boys (9.30)
 Sat 20th Trampled By Turtles (5.50) Brave Combo (9)
 Sun 21st Burton & The Freefallers (2) PAPA Domingo benefit (5)
 Tue 23rd Ethan Azzarian (6.30) Grassy Knoll Boys (8)
 Wed 24th John Bardy (6) Seth Walker (8.30)
 Fri 26th El Tule (6) Kevin & Jimmy (8) The Gourds (9)
 Sat 27th Sally Semrad (5.30) The Eggmen (7)
 Sun 28th Burton & The Freefallers (2) Jelly Jar (6)
 Tue 30th Ethan Azzarian (6.30) Larry Lange & His Lonely Knights (8)
 Wed 31st Harry Bodine (6) Seth Walker (8.30)

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

THE OAKS

Classic Texas Ice House
 & Music Venue

Every Tuesday JESSIE LEE MILLER
 Wednesday 3rd, 10th & 24th DAVE INSLEY & FRIENDS
 Thursday 4th JAMES HAND + TODD FRITSCH
 Friday 5th LOS PINKYS (Cinco De Mayo)
 Saturday 6th WAYNE HANCOCK + ROSIE FLORES
 Thursday 11th ASLEEP AT THE WHEEL
 Friday 12th BONTON MICKY
 Saturday 13th TONI PRICE + DAVE INSLEY
 Sunday 14th TEXAS SWING KINGS
 Thursday 18th MISS LESLIE & HER JUKE JOINTERS
 Friday 19th ROTEL & THE HOT TOMATOES
 Saturday 20th MONTE MONTGOMERY
 + BRIAN WEBB
 Thursday 25th MISS LESLIE & HER JUKE JOINTERS
 Friday 26th BUCKWHEAT ZYDECO
 + GULF COAST PLAYBOYS
 Saturday 27th BILL KIRCHEN & TOO MUCH FUN

10206 FM 973 North
2 miles south of Manor, TX
512-278-8788
www.theoakslive.com



Happy Anniversary
Third Coast Music!

from Miss Leslie & Her Juke-Jointers

Honky Tonk Revival

Available Online at:

HonkyTonkinMusic.com

LoneStarMusic.com

CDBaby.com

Amazon.com

"What Miss Leslie and her Juke Jointers have done is taken us back to the days when country music was "country"... these guys have put their time in listening, learning, and living REAL COUNTRY MUSIC and it shows in this great CD"

- TOMMY ALVERSON, Liner Notes

www.miss-leslie.com

"Miss Leslie's vintage - but vibrant - sound makes me believe in country music. Real country music." - Joey Guerra, Houston Chronicle

RICK BROUSSARD'S TWO HOOTS & A HOLLER SONGS OUR VINYL TAUGHT US VOLUME II

(self ****)

Your average roots album is generally originals with a couple three more or less obscure covers thrown in to a) make up the numbers, b) position the act and c) provide a musical benchmark (not sure if the last is always intended, but that's the way I use them). Rick Broussard has a slightly different approach, originals on one album, covers on another, and, once again, there's not hardly any ambiguity about what he's doing here, rolling out another eclectic batch of live show crowd pleasers; The Vibrators' *Whips And Furs*, Brook Benton & Dinah Washington's *A Rockin' Good Way*, DL Menard's *La Porte D'Arriere*, Johnny Horton's *Battle Of New Orleans*, Sonny Curtis' *Rock Around With Ollie Vee*, Jackie DeShannon's *Breakaway*, Lemmy's *Motorhead*, The Rivileers' *Thousand Stars*, The Cramps' *Goo Goo Muck*, Cookie & The Cupcakes' *Mathilda* (listed as *Matilda* and credited to Johnny Cash rather than George Khoury), Robbie Fulks' *She Took A Lot Of Pills And Died* (vinyl? I don't think so) and Dave Alvin's *So Long Baby Goodbye*. The set up has changed since Volume I, Brad Fordham and Lisa Pankratz replacing original Hollers Vic Gerard and Chris Staples, guitarist John Reed moving up from guest to full member, greatly enriching the sound as one would expect, but not the fundamental, Broussard's almost uncanny ability to stamp his own ultra-distinctive brand on a song when so many either reinvent, fuck it up or, worst of all, carbon copy. Respecting their integrity but managing to make them sound like they were written for him, he richly deserves the "all songs arranged" credit. Given a second chance, Broussard is running full tilt with it, proving that he's still the king of Texas roots rock. **JC**

CORNELL HURD BAND • TEXAS BY NIGHT

(Behemoth ****)

Don't know how it works where you are, but in Austin it seems like anything that's done two years running automatically becomes an Austin tradition, so, like it or not, Hurd may be stuck with continuing an annual run that started, after warming up in the 90s with one every couple of years, in 2001, his band putting out an album every year since. This would spread a full time trio out pretty damn thin and, bearing in mind that it basically plays once a week and most of its 14 members have day jobs and families, it's a tribute to the sheer professionalism of the CHB that every one of the last six albums has been as fresh and vital as the earlier ones they took more time over. Once again, it's a mix of Hurd originals, including *The Rubboard Waltz* and *Date With Del (Part I)*, which, respectively, showcase Danny Roy Young and sax great Del Puschert and two versions of the instrumental title track, one spotlighting guitarist Paul Skelton, the other pianist T Jarrod Bonta, with offbeat covers, *Viva Las Vagas*, sung by Blackie White, Lalo Guerrero's *Adios To Mexico City*, Red Simpson's *Black Smoke A Blowin' Over 18 Wheels*, Clarence 'Frogman' Henry's *I Don't Why I Love You (But I Do)*, Sister Rosetta Tharpe's *There Are Strange Things Happening Every Day*, Joe & Rose Maphis' *Dim Lights, Thick Smoke And Loud, Loud Music*, featuring the legendary Frankie Miller, and *There's Still A Lot Of Love In San Antone*. His band is coming up for 1000 different numbers performed at their 10 year Jovita's residency, so even with Hurd's habitual supersizing (15 tracks this time), in theory they could keep this South Austin tradition going for another 50 years or more, but even if they stopped after this one, they'd still be the only band in Austin that could claim to have put out eleven consistently strong, consistently entertaining, albums. **JC**

TOM RUSSELL • LOVE & FEAR

(Hightone ****)

No artist in my 'I Don't Get It' category is quite as divisive as Russell. Nobody springs to Buddy Miller's side, much less Julie's, for instance, but responses to some of my reviews of Russell's albums have ranged from vigorous defences to 'Thank God, I thought it was just me' to accusations of soft-pedaling. It's not that I don't think he's a talented singer-songwriter, I admired his debut, *Heart On A Sleeve* enormously (wonder why it's never been reissued?), I just think he has a marked tendency to overreach the boundaries of his talent. This time round, he keeps it real with a rugged, sometimes brilliant, set of world-weary songs that resonate with honesty and are utterly lacking in pretension. I don't want to put too much on co-producer Gurf Morlix, who also plays bass and slide guitar, but he is the new ingredient in the mix, which includes guitarist Andrew Hardin (who recently left Russell to pursue other musical interests), Fats Kaplin steel guitar and Joel Guzman accordion/keyboards. Of course, having said this, *Love & Fear* will turn out to be the album that Russell fans don't like. **JC**

VA • THE GOSPEL ACCORDING TO AUSTIN VOL 5

(Gospel According To Austin double CD ****)

Closest I get to a religion is an offhand respect for Voudun, because, as William Gibson puts it, "[Gran' Met's] big, too big and too far away to worry Himself if your ass is poor, or you can't get laid," but this doesn't prevent me from having a deep affection for what Greg Adkins calls 'kick-butt roots Gospel.' After three showcasing the sanctified stylings of Brennen Leigh, Malford Milligan and The Gospelaire, this volume harks back to #1, a heady brew of genres and styles, from Don Walser, Soul Stirrers, Carolyn Wonderland, WC Clark, Papi Mali with Gospel Silvertones, Johnny Nicholas & Bells Of Joy, Dale Watson, Grassy Knoll Boys, Ruthie Foster, The Kyle Family, Shaver, Tom & Sherry Green, Drew Landry, The Durden Family led by the magnificent Judy Durden, Marla Nauni, a Comanche accompanied by Native American percussion, and Mariachi Eli. But wait, that's not all! A bonus CD features ten fabulous tracks of harmonica-driven Chicago blues gospel by the Rev Dan Smith, originally released as *Just Keep Goin' On* by Glasshouse in 1992, plus songs by Johnnie Mae Dunson and the South African Sinikithemba Choir. Let me hear you say hallelujah! **JC**

THE STUMBLEWEEDS EVIL ON YOUR MIND

(Spinout ****)

While I'd give you plenty of 8 to 5 that Lynette Lenker has a well-worn copy of *Tears Will Be The Chaser For Your Wine*, Bear Family's box set of Wanda Jackson's 1964-73 Capitol recordings, though the Boston singer has an obvious predilection for her material, *A Girl Don't Have To Drink (To Have Fun)*, *Saving My Love*, *Look Out Heart*, *I Love You Because*, *My Baby Just Walked Right Out On Me*, vocally she's more reminiscent of Jean Shepard and Connie Smith, also well represented among the covers, with the title track, *Only Mama That'll Walk The Line* and *The Trouble With Girls*. This, of course, is no bad thing in the 3CM book. The only survivor from the 2001 *Pickin' & Sinnin'* lineup, Lenker, whose brother Roy fronts The Spurs, relies heavily on Eddie Angel for help with originals, he cowrote all six, two with her, and, as on the debut, they mesh seamlessly with well-chosen covers, of which the standout, even though going up against Janis Martin is generally not recommended, is *Hard Times Ahead*. With Lenker's hard-driving classic sound backed by a solid rhythm section and the fine guitar work of Dennis Kelly, this is old school country and rockabilly for people who, like Lenker, have written off the last four decades or so as irrelevant. **JC**

THE ESSENTIAL GEORGE JONES THE ESSENTIAL ROY ORBISON

Before I left England, I outed most of my records, selling a bunch of (never reviewed) George Jones promo LPs to Wes McGhee. While he was filing them away, I asked him how many Jones albums he had: about 60. I asked him how many of them were any good: none. This is not a knock against the Possum, but he and Billy Sherrill exemplify the longtime Nashville approach—the last big hit and a bunch of useless Music Row filler, of which there's always a steady supply. They didn't sell very well, but they weren't expected to, anything they made was pure gravy. There're some exceptions, Hank Thompson's 1961 *At The Golden Nugget* for instance, but anyone who bought a country album before 1976 (*Wanted! The Outlaws*), and for a long after come to that, was almost always paying premium price for one worthwhile track.

This cynical, opportunist approach eventually generated a secondary, market, for compilations, anthologies, thematic collections and so on, efforts to separate the few gems from the many turds. The first, most obvious and easiest wave were the Greatest Hits (at least on this label) packages, the most ambitious are career retrospectives. One problem with these latter is that very few, if indeed any, country artists spent their entire career on one label, Jones, for instance, was at various times on Starday, Mercury, United Artists, Musicor, Epic, MCA and Asylum, so they usually involve a lot of shopping, and when compilers come up empty-handed, they leave ugly holes in the project.

This can be clearly seen in *The Essential George Jones* (Epic/Legacy double CD ****). When the same label released *The Essential George Jones; The Spirit Of Country* in 1994, it had access to everything recorded between 1955 and 1989. This time round, the late 60s Musicor hits, such as *Things Have Gone To Pieces*, *Walk Through This World With Me* and *A Good Year For The Roses*, are no shows. There's still none of the 90s MCA stuff either, but who gives a shit? With four Starday tracks, six each from Mercury and UA, 25 from Epic and one from Asylum, more focus on the honky tonking, less on the irritating novelty songs, this, while incomplete, is about as good a Jones retrospective as you can get, at least until Legacy beat Musicor into submission again.

Mind you, there's never been a shortage of Jones compilations, but *The Essential Roy Orbison* (Monument/Orbison/Legacy, double CD ****) is The Big O's first true career retrospective, from the rather awkward rockabilly singles to his last, posthumous, chart appearance, 1992's *I Drove All Night*. Rather oddly, the first CD, which skips the unproductive stint at RCA, is in strict chronological order, from *Ooby Dooby* (Sun, 1956) to *Oh, Pretty Woman* (Monument, 1964), but Volume 2, mainly MGM and Virgin stuff, is all over the shop, which wouldn't matter so much if it weren't for the bizarre, and unforgivable, decision to use lame 1985 remakes of *Running Scared* and *In Dreams*, from Virgin's crappy *In Dreams; The Greatest Hits*. OK for me as I have Monument/Legacy's *Love Songs* (2004) with the original 1961 and 1963 versions, but when an album's called 'Essential,' you really shouldn't have to pull out another one to fill crucial gaps.

Which illustrates another problem. It's quite possible that there is no such thing as the perfect compilation, that, no matter what, somebody somewhere will find fault with it, but given enough time, and adequate remuneration, you—I infer from the fact that you're reading these words that you are a person of rare taste and exquisite discrimination—or I could do better than many, if not most, compilers. At least there wouldn't be any fatal flaws. **JC**



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

MAY LIVE MUSIC SCHEDULE

Every Tuesday	12th LZ Love, 10pm
Brennen Leigh 6pm,	18th George Ennsle, 7pm
Gene Taylor 8pm	19th Gary Primich, 10pm
Every Wednesday, 6pm	25th Craig Toungeate, 7pm
Cowboy Johnson,	26th Texas Mavericks,
4th Liz Morphis, 7pm	10pm
5th Larry Lange's Lonely	
Knights, 10pm	

Let The Good Times Roll!

HONKY TONK MUSIC? WE'VE GOT IT!

REAL COUNTRY, TEXAS SWING, COWBOY
SHUFFLES ON HARD TO FIND INDIES

www.Honkytonkin.com

secure online ordering, fast worldwide shipping
dealer inquiries 903-664-3741

Catalogue: 2334 CR 2265, Telephone TX 75488
info@honkytonkin.com

Edge City

'MUSIC FOR THOSE OF US WHO NEVER JOINED UP'

THIRD COAST SONGWRITERS SERIES
THURSDAY MAY 18TH

CAFE CAFFEINE, 909 W MARY, AUSTIN
KAREN ABRAHAMS, BANNY BRITT,
DARCIE DEAVILLE & EDGE CITY

NEW CD, KEEPERS OF THE FLAME

\$15 (POST PAID) FROM

EDGE CITY, PO BOX 93081,

AUSTIN TX 78709-3081

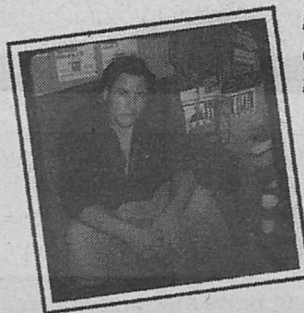
ALSO AVAILABLE FROM

TEXAS MUSIC ROUNDUP/CD BABY ONLINE

WWW.EDGECITYTX.COM

ERIC HISAW

THE CROSSES



....Smart, streetwise
and raggedly hip
--No Depression

Many people, including
millionaire rock stars, write
and sing about working
class life, but Hisaw has
an edge on them all,
authenticity --John Conquest
3rd Coast Music

SAUSTEX
MEDIA

Eric Hisaw writes and plays impassioned raw-boned
country rock with a dark undercurrent reminiscent of
the best Outlaw poets of the 1970's

-Holly George Warren



NEW CD "THE CROSSES"

AVAILABLE
IN STORES
& ONLINE

Retail distribution
by BURNSIDE

www.saustexmedia.com & www.erichisaw.com

Cactus

CAFE AND BAR

Thu 4th & Fri 5th SONYA KITCHELL

Sat 6 JAMES McMURTRY

Wed 10th VIENNA TENG

Thu 11th SLIMFEST: SLIM RICHEY & ALL HIS PALS!

Fri 12th ALEJANDRO ESCOVEDO (CD release)

Sat 13th SCOTT MILLER + ADAM CARROLL

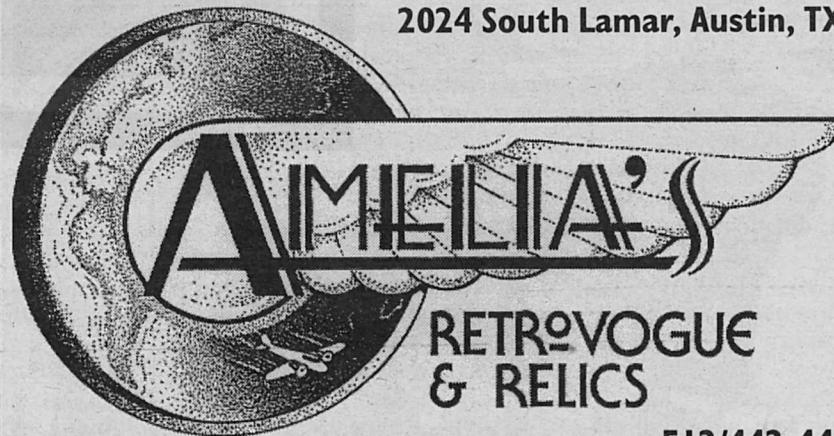
Tue 16th JOHNATHAN EDWARDS + SARA HICKMAN

17th-31st GONE FISHIN'

www.utexas.edu/student/txunion/ae/cactus



2024 South Lamar, Austin, TX



512/442-4446

TERRY ALLEN • PEDAL STEEL

(Sugar Hill ****)

When Allen put this out on his own Fate label in 1993, together with **Rollback**, another piece commissioned by Margaret Jenkins, he sent me some background notes, possibly because people willing, much less eager, to review any Terry Allen albums, let alone ones that were somewhat outré even by his standards, were a lot thinner on the ground back then. As it's been 13 years, I figured this could stand another go-round. Allen also commented on **Rollback**, but I'll save that for as and when Sugar Hill release it. Incidentally, for any DJs among you, **Pedal Steel** consists of just one track—35.44 minutes long. **JC**

"In 1984, Margaret Jenkins asked me to collaborate with her San Francisco Dance Company on a piece for the Brooklyn Academy of Music's fall '85 New Wave Festival. It was the first time a company 'west of the Mississippi' had been invited. La de da.

I'd been working on a group of song parts and pieces I was calling Billy The Boy, kind of a reworking of the Billy The Kid theme as a steel player from New Mexico. I started fooling around with this idea as early as 1977 when we were recording **Lubbock (On Everything)**. The day I went into Caldwell's to begin the first session, Lloyd Maines got a phone call that Wayne Gailey had overdosed and died in Reno. Lloyd told me about Gailey, how he'd been one of the first steel players he ever heard to use that Martian implement as a rock & roll instrument. Wayne was from Albuquerque and played the low desert and high mountain skull orchards of New Mexico, mid/late 60s and early 70s. Lloyd said he had a lot of influence on steel players in West Texas and New Mexico, especially the younger players, the ones who'd heard Hendrix and figured his screamy ghost might also be hiding in their own hillbilly tool (guys like Lloyd, if there is such a thing).

Years later, my friend Roxy Gordon filled me in even more on Gailey, even sent me some old band photos. Roxy knew Gailey when he (Roxy) was living in Moriarty, a spooky little town just off I-40 on the other side of the Sandia Mountains from Albuquerque. It was Roxy more than anybody, hearing him tell all these stories and such, that made me begin to write my own little tales, mostly just random fragments all told in different voices. But I didn't know where any of it was going until I got the opportunity to do the dance project and had to focus on how it might work as a single sound piece, with a set and costumes. They gave me 30 minutes and a low budget (nearly enough time and money to make up about anything).

Probably the main decision I did make was to deal with it like a movie. I always liked the way people would sit around and talk about movies—"Boy, was he a mean son of a bitch and remember that scene with the weird goofy deaf girl? Wow!" etc, etc & stuff like that. So I borrowed that as a structure for the piece, had all these voices telling stories like they were from movies, but they were stories about this made-up guy's life, and the made-up guy was a steel player from New Mexico, Billy The Boy. It wasn't linear, but then nothing is. Wheels.

The set became a large abandoned drive-in movie theatre, with both frontal and rear projection screens. It had a large neon sign that said The Beauty, spelled backwards. A stage was built behind the screen so you could see the dancers as they moved around back there in silhouette. A bunch of old tires lay around.

My suggestions for costumes were pretty simple. I told them imagine you're in a Denny's about 3am on a Saturday night in Clovis, New Mexico, around 1970-71. Go to the booths and steal everybody's clothes. Sounded simple, of course none of the dancers could even remember 1970-71. let alone heard of Clovis, much less ever eaten at Denny's (they do mostly sprouts and rice cakes). Luckily the costumer found a lot of 'period' stuff in a junk store. The reviews later said the piece was costumed in New Wave Haute Couture. You bet.

The next thing I did was script the whole piece, organize all the story fragments with song parts, sound effects, even the slide projections that took place at various intervals on the drive-in screen. I took it to Lubbock and recorded it and put the thing together. The sessions were a lot of fun, tried to get everybody and their dog in on it. Jo Harvey and Sharon Ely did great voice-over narrations, Emma & Javier, owners of Taco Village, came in on the Mexican soap opera section, Butch Hancock came up from Austin and did wonderful voice-overs and sang *Give Me The Flowers*, two Navajos I hooked up with through Paul Milosevich translated and sang a song I wrote about the wind (recorded in Paul's kitchen in Santa Fe). Bobby Keys and Don Caldwell played *Sentimental Journey* on sax, Richard Bowden did everything, fiddle, cello, mandolin, trumpet, some percussion, etc, and Lloyd Maines played the amazing steel that holds the whole thing together, and, along with Don Caldwell and Myself, put a billion little pieces of tape together to make the thing. I played a Yamaha clavivona, mostly on marimba mode." **Terry Allen**

DAVID RODRIGUEZ • SIGN OF LIVE

(Wintermoon ****)

His reasons for emigrating to Holland over a decade ago are his own affair, but an unhappy consequence is that those fortunate enough to have seen him in the early 90s are about the only people who appreciate that David Rodriguez belongs up there with Townes Van Zandt, Butch Hancock or Guy Clark, not just as great Texas singer-songwriters but also mesmerizing performers whose best albums are live recordings. It's been 16 years since Rodriguez cut **Man Against Beast** (aka **The True Cross**) at Chicago House, but he's lost none of his dynamic presence on a family affair, recorded in a 700 year old hall in Dordrecht last January, with his daughter Carrie Luz Rodriguez on violin and harmony vocals, and her husband Javier Vercher on percussion and sax. Rodriguez calls Wintermoon a 'micro-label,' in the tradition of micro-breweries, as he burns CDs one at a time, in real time ("if we ever have a million seller, we are going to have a big problem"), using high quality equipment and discs, but, of course, none of that means anything if the basic material, the songs and the performances, aren't top of the line too, which is certainly is no problem here. New takes of four songs from **Man Against Beast**, *The Ballad Of The Snow Leopard & The Tanqueray Cowboy* (Rodriguez's 'Greatest Hit,' recorded by Shake Russell and Lyle Lovett), *The Ballad Of Wanda Jewell* and two my favorites, *Hurricane* and *Weary Eyes*, rival the solo 1990 versions. *The Friedens Angel* comes from the album of the same title, *Santa Cruz* was on **Forgiveness** and *Cuba Libre* on his recent self-release **The Lonesome Drover**, but even the most dedicated Rodriguez fans get three new tracks, *Kingdom Of Your Heart*, *The Hoekse Waard* and *Everything To Me*. I'd have loved to hear, say, *Constant War*, *The Girl With Three First Names* or *The True Cross* performed in this context, but, hey, you can't have everything. Carrie Luz and her father had a slight falling out over his release of **Live In Switzerland 1994**, on which she didn't think her already fabulous playing was up to par, though her ever-growing body of admirers will take anything they can get, but this is their 'official' musical reconciliation. I'd like to see someone, anyone, reissue **Man Against Beast**, one of the truly Essential Texas Albums, but, in the meantime, this makes both an acceptable substitute and a welcome addition to the Rodriguez canon in its own right. **JC**

JOE W SPECHT

THE WOMEN THERE DON'T TREAT YOU MEAN ABILENE IN SONG

(State House Press, hardback + CD ****)

Specht, director of the Jay Rollins Library, McMurry University, candidly acknowledges the primary reason Abilene has been featured in so many songs—it rhymes. Whether, absent any internal evidence, the Abilene being evoked is the one in Kansas or what Specht, who has a soft spot for this mid-20th century Chamber of Commerce designation, calls the 'Key City' of West Texas is another matter, on which several of the songwriters to whom he spoke are somewhat ambivalent. Still, I think we can all accept Specht's argument that Abilene, TX, has a certain cachet, exoticism, even romance, at least if, like many of those songwriters, you've never actually been there, while "the allure of Kansas has faded over the years." Or as Glen Glenn says of his 1959 single *Suzie Green From Abilene*, "all the good stuff was coming outta Texas, nothing from Kansas." Obviously, the most famous song simply titled *Abilene* was George Hamilton IV's 1963 hit (Specht has some good stuff on the writing credits that reveals much about the inner workings of the music biz), but there are at least nine others, by Dave Alvin, Lightnin' Hopkins, Ian Moore, Sheryl Crow, Yes and others, and that's just for starters. Indeed there are two groups calling themselves Abilene, one in Chicago, the other in North Carolina (I know, Specht doesn't understand it either). The CD features six songs recorded by local performers, Slim Chance & The Survivors doing the Hamilton classic, Victoria Moore with *The Road To Abilene* by New Orleans acoustic roots act Jeff & Vida, Happy Fat with another Lightnin' Hopkins song, *Way Out In Abilene*, Jamison Priest (sic) with Grey DeLisle's *The Jewel Of Abilene* and Greg Young with Chip Taylor's *Sweet Abilene* and, written for this project by State House Press editor Glenn Dromgoole, *A Prayer For Abilene*. I have to say that after years of being chided by him, it's quite a relief to learn from Specht's jaunty overview of this curious West Texas (or possibly Kansan) phenomenon that I am far from being the only person who has trouble spelling Abilene. **JC**

BUTCH HANCOCK & JIMMIE DALE GILMORE TWO ROADS; LIVE IN AUSTRALIA

(Caroline ****)

But for one, I could take a certain pride in is being the only writer to cover every Hancock and Gilmore album over the last 16 years, if only because I reviewed all of Hancock's **No 2 Alike** cassettes individually as they appeared. However, when this was released in Australia in 1990, Waterloo Records' order was shipped the fastest, ergo most expensive, way and while I'd have paid standard import price, I drew the line at (if memory serves) \$32.50, which John Kunz told me was break-even. Later, of course, it came down to something more reasonable, but, you know, us reviewers are like sharks, we can only move forward. Recently, though, I stumbled across a copy and apart from filling a gap in my collection, I figured I'd review it partly just for the record, partly in the faint hope that some of you still haven't caught up with it, though I didn't list Butch & Jimmie on the cover because I didn't want to overexcite anyone. Recorded at three shows in Sydney and Melbourne, this is just Butch & Jimmie with acoustic guitars, and it has the rapport, intimacy and looseness of a Wednesday night at Threadgill's, and, not surprisingly, many of the songs you might have heard them singing there round that time are in the set, AP Carter's *Hello Stranger*, Jimmie Rodgers' *Blue Yodel #9*, Gilmore's *Tonight I Think I'm Gonna Go Downtown* and *Dallas*, Hancock's *Ramblin' Man*, *Her Lover Of The Hour*, *Two Roads*, *Wheels Of Fortune*, *One Road More*, *Banks Of The Guadalupe*, *Already Gone*, *Firewater (Seeks Its Own Level)* and *West Texas Waltz*. I could live without special guest Paul Kelly, but, hell, it's only one song. A Must Have for both Butch and Jimmie fans, but you probably knew that already. **JC**

Brentwood Tavern

6701 Burnet Road, Austin, TX

Jim's

Country
Jam

Hosted by
Jim Stringer & the AM Band

Ingredients: Honky-tonk, blue grass, rocka-billy, twang, cryin', beer, whinin', beer, geetar pickin' and beer

1st and 3rd Sundays of the month
6:30pm-9:30pm
Bring your instrument!!!

CASBEERS

A TRADITION...

1719 Blanco, San Antonio

210/732-3511

MAY 2006

Every WEDNESDAY

Acoustic Jam with Claude 'Butch' Morgan

Tue 2nd • The El Orbits

Thu 4th • Deke Dickerson w/Sugarballs

+ The 18 Wheelers

Fri 5th • Wayne Hancock



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



available at: cdBaby.com ItsAboutMusic.com DeSotoRust.com

Figment Studios

Recording Your Imagination

15th Year Anniversary



512-419-0193

www.figmentstudios.net

Sat 6th • 8th Annual Crawfish Boil
w/Chubby Carrier & The Bayou Swamp Band
Tue 9th • Rusty Martin
Thu 11th • Texas Sapphires
Fri 12th • Slaid Cleaves + Graham Weber
Sat 13th • Susan Gibson
Tue 16th • Songwriters Open Mic
w/Glenn Allen & Kim McKenzie
Thu 18th • Brian Keane
Fri 19th • Ruben V
Sat 20th • Jon Dee Graham + True Stories
Sun 21st • Gospel Brunch, noon-3pm
with The Earfood Gospel Orchestra
Tue 23rd • Desperate Houseflies
Thu 25th • The Drams
Fri 26th • Asylum Street Spankers
Sat 27th • Sisters Morales
Tue 30th • Crimson Jazz Orchestra
www.casbeers.com



SO LONG BUCK

In the time since I was last on the pages of **3CM**, a music pioneer with strong ties to Nashville passed away. Buck Owens, the primary architect of the Bakerfield Sound and star of TV's *Hee Haw* died in late March at the age of 76.

Owens certainly needs no introduction, even to the most casual country music fan. Together with Roy Clark, he came into our homes on Saturday nights for many years from the set of mythical Cornfield Country, and though corn may have indeed been the key word for much of what took place, *Hee Haw*, featured more than its share of excellent music. It's important to remember that during the 70s, when bad pop music and disco were king, *Hee Haw* was the only outlet many Americans had for seeing country musicians perform.

Born Alvis Edgar Owens in Sherman, TX, on August 12, 1929, Buck scored his first hit in 1959 with a song called *Second Fiddle*. His first #1, the classic *Act Naturally*, topped the charts in 1963. Many more number would follow, my personal favorites were *Love's Gonna Live Here* and *Waitin' In Your Welfare Line*. He was also a shrewd business man. During the 60s, he started a booking agency handling the likes of Merle Haggard and Rose Maddox. He also launched his own music publishing company and made a fortune acquiring and developing radio stations.

In the 80s, Dwight Yoakam urged his idol to record with him. The results included a duet on *The Streets of Bakersfield* that would be the final #1 in Owens' career. I was backstage at the 1996 CMA Awards when Yoakam proudly inducted Owens into the Country Music Hall of Fame. A visibly tipsy Owens stumbled while following Yoakam into the press room. Realizing his major misstep was obvious to everyone, Owens got this hilariously astonished look on his face, pointed to Yoakam and shouted, "He tripped me!!!" The whole room, including Yoakam, broke out in laughter. That is my personal memory of Buck that will last for many a year.

SONY NASHVILLE PRESIDENT OUT ON THE STREET

Sony Nashville president John Grady, the man largely responsible for the massive amount of records sold on the label by Gretchen Wilson, was given his walking papers last month. I'm sure this sounds like it makes no sense, so I will try to explain in music industry logic.

In 2004, the music division of Sony merged with the Bertelsman Music Group (that mail order company we all got records from without paying in college), but the Sony and RCA labels were going to continue to operate independently under the new

CHARLES EARLE'S B-Sides

massive parent company, even though they were in the same building. Now, BMG has decided there will be one label...Sony BMG Nashville. It will be headed by former RCA chief Joe Galante, one of the more powerful guys in our industry. It is unclear if any of the company's 130 employees will be laid off. It is also unclear how the artist rosters will shake out.

One thing that is clear is that Grady, a guy who championed the likes of Wilson, Rodney Crowell and the **O Brother, Where Art Thou?** soundtrack, is not a guy Music Row needs to lose. However, he needs to be careful about making too much of a fuss. Two separate RCA artists have told me that Galante spoke rather matter-of-factly about having a Sopranos-esque family. Complain too loudly and you just might end up with a horse's head in your bed.

ACM AWARDS: BACK TO VEGAS

Well, it's time for Dick Clark's annual country music rhinestonapalooza in Las Vegas, also known as the 41st Academy of Country Music Awards. to be held this year at the MGM Grand and broadcast live on CBS Tuesday, May 23 at 7pm Central. Sadly, I must report that this year's host is none other than Reba McEntire. Although I suppose she is a perfect fit for a Vegas event, I almost find myself longing for Jeff Foxworthy. At least he has maybe one out of 25 of his jokes that actually are mildly funny.

But I digress. The leading nominees this year are Brad Paisley with six and Brooks & Dunn and Sugarland with five. But who will win? Don't ask me. Did you see how I did on my CMA picks this past fall? But since this is Nashville's main event for May, I have to try. Here goes...

Top Male Vocalist Dierks Bentley, Kenny Chesney, Brad Paisley, George Strait, Keith Urban

I like Bentley OK and I think he will win one day. I'd pick Paisley here, as I think he is a critics' darling who should win lots of stuff. But remember this is Vegas, baby, and Dick Clark is in charge. Thus, Keith Urban, who has had an absolutely huge year, will win. I don't have much problem with it at all (disclaimer: see the liner notes on Keith's first solo album for a certain writer's name in the thank yous).

Top Female Vocalist Sara Evans, Martina McBride, Carrie Underwood, Gretchen Wilson, Lee Ann Womack

If you'd told me two years ago that a performer from *American Idol* would be up for a major country award, I would have told you it was more likely that I would be married to a nominee for a major country award. I'm still single, but you see Carrie Underwood's name above. Still, I think that this one comes down to one of the more established female artists. I'm picking Gretchen Wilson.

Top Vocal Group Alabama, Little Big Town, Lonestar, Rascal Flatts, Sugarland

What the hell is Alabama doing on this list? I mean, we went ahead and gave them their Hall of Fame spot. Now can't they just go away? Little Big Town is not well known enough yet to win and Lonestar is just resting on the laurels of years past. That leaves Rascal Flatts and Sugarland in this category. I have become somewhat of a Sugarland fan, though I think it sucks that Kristen Hall was forced out apparently because she wasn't attractive enough and looked gay. Rascal Flatts will win, which truly sucks. And with Hall gone from Sugarland, members Jennifer Nettles and Kristian Bush will have to compete as a duo in the future. Which brings us to...

Top Vocal Duo Big & Rich, Brooks & Dunn, Montgomery Gentry, Van Zant, The Warren Brothers I keep predicting Brooks & Dunn will finally lose one of these things and I'm wrong every time, but that's not going to stop me. I'm taking Big & Rich partly because I think their vibe fits well with the ACM's and partly because Brooks & Dunn have to eventually lose. I mean, don't they?

Top New Male Vocalist Jason Aldean, Billy Currington, Craig Morgan

Tough call here but Morgan has the hot single right now and people vote up until a couple of weeks before the show. I'll take him for the win.

Top New Female Vocalist Miranda Lambert, Julie Roberts, Carrie Underwood

This is the toughest call of the night, and it gets pretty humorous thinking that we're talking Underwood and her *American Idol* crown vs *Nashville Star* winner Miranda Lambert. I've never taken any of those shitty reality music shows seriously enough to think they would have any affect on anything other than making dumb people lose more IQ points while they are watching. And yet here are two champions competing. So I'll just pick this way... Underwood won on network television while Lambert won on basic cable. I'll take Underwood based on better TV ratings.

Top New Duo or Vocal Group Big & Rich, Little Big Town, Sugarland

Little Big Town just hasn't had enough impact yet to compete against the other two. Again, a very tough pick, but I'll take Sugarland since I gave Big & Rich the win in the Duo category.

Album of the Year Rascal Flatts: *Feels Like Today*, Lee Ann Womack: *There's More Where That Came From*, Brad Paisley: *Time Well Wasted*, Gary Allan: *Tough All Over*, Sugarland: *Twice the Speed of Life*

My hunch is that Allan and Sugarland are slightly behind a dogfight between the other three nominees. Womack won at the CMAs, Paisley has tons of industry respect, but I'm guessing Rascal Flatts as the winner here.

Single Record of the Year Brad Paisley: *Alcohol*, Sugarland: *Baby Girl*, Brooks & Dunn: *Believe*, Gary Allan: *Best I Ever Had*, Carrie Underwood: *Jesus Take the Wheel*

I always think Single voters pick the biggest, most fun hit, while Song voters look for inspirational lyrics. With that in mind, I think this category is between Paisley and Sugarland. It's just a hunch, but I think the voters will go for the happy, optimistic energy Of *Baby Girl*.

Song of the Year Sugarland: *Baby Girl*, Brooks & Dunn: *Believe*, Carrie Underwood: *Jesus Take the Wheel*, Rascal Flatts: *Skin (Sarabeth)*, Brad Paisley & Dolly Parton: *When I Get Where I'm Going*

At the CMA, Paisley & Parton would win, but this is the ACMs in Vegas, and I don't think an all time great like Parton gets any career-based votes. I think this category usually comes down to inspirational lyrics. That's why I'm taking Underwood.

Video of the Year Toby Keith: *As Good as I Once Was*, Brooks & Dunn: *Believe*, Lee Ann Womack: *I May Hate Myself in the Morning*, Miranda Lambert: *Kerosene*, Brad Paisley & Dolly Parton: *When I Get Where I'm Going*

Interestingly enough, none of these videos was a winner at the CMT Awards last month. So, what the hell does it matter. I'll take Lambert.

Vocal Event of the Year Cowboy Troy w/Big & Rich: *I Play Chicken With The Train*, Faith Hill w/Tim McGraw: *Like We Never Loved At All*, Brad Paisley & Dolly Parton: *When I Get Where I'm Going*, Jennifer Nettles & Bon Jovi: *Who Says You Can't Go Home*

For most voters, I'm guessing it will come down to supporting the old guard of Faith & Tim or going out on a limb and picking Sugarland vocalist Nettles & Bon Jovi. Well, I think the boys from Jersey will need to make a little room in their trophy case. It's just too interesting a thing to have Nettles and Bon Jovi on the ballot.

Entertainer of the Year Brooks & Dunn, Kenny Chesney, Toby Keith, Rascal Flatts, Keith Urban He is the hottest thing in country music right now and he is splashed all over the tabloids due to his relationship with Nicole Kidmann. What's more, everyone in the industry likes Keith Urban because he is a nice guy and a great musician. Urban wins here.

**Our goal is to promote
the best of today's
independent music.**

**Moozikoo
RADIO**



**An independent blend of
Americana, Alt. Rock, Blues,
Alt. Country & Bluegrass music.**

**"Give Me
Music"**

www.MoozikooRadio.com

Contact: radio@moozikoo.com



JOHN THE REVEALATOR

Not that it would have made any difference, but after last month's issue came out I was a bit concerned that between paying tribute to **Jesse Taylor** and the annual NotSXSW retrospective, there wasn't space for even a single review. So it was heartening to hear from **Joe Specht**, whose book on Abilene in song (see Reviews) I'd told him would be covered in that issue; "The decision to go with your heart and focus on Jesse was, of course, the correct one. He touched lots of lives along the way—both literally and figuratively—with those big hands and thick fingers." I also got this note, from **Eric Hisaw**, "When I was a kid I saw the Ely band open for Linda Ronstadt in Las Cruces and it forever sent me down this wayward path. The next day I had grease in my hair."

◆ In a March feature, I cited Jonell Mosser's album of covers, **Around Townes**, as evidence that Jeanene Van Zandt, its Executive Producer, was in no position to criticize Harold Eggers for diluting **Townes Van Zandt's** legacy with substandard recordings. However, looking back on my original review (*MCT* #85), 'tepid' was far too mild a word, 'loathsome' would be more like it. But let me turn you over to British **3CM** reader **Charlie Kaye**, who got a tape copy of it free with an order he placed at the official Townes website. "It is unspeakably awful and possibly the most abominable thing I have ever heard committed to tape with even vaguest claim at some kind of integrity by association. By God, there have been some awful song covers in that line, but rarely an entire album so misconceived, played, or produced. God, indeed, may be the only one with imagination to understand what on Earth anyone involved thought they might possibly have been doing. No-one with an aesthetic or artistic bone in their body could have anything to do with it. I only listened all way through partly out of disbelief, partly like watching a slo-mo car wreck. It will be almost impossible to ever see Jeanene in any other light than the unsympathetic exploiter figure she is portrayed if this is her idea of preserving Townes' legacy with any shred of dignity whatsoever. She may well have had a tough deal out of relationship with an undoubtedly 'difficult' husband and father to her children and be left with less than she thinks she or kids (if that is what they still are) deserve, but hardly excuses this. No wonder Townes struck the unusual deal with Eggers to get live stuff out through other channels (probably as well pyres in Texas equivalent of Joshua Tree didn't come into it!)." ◆ Back in February, I reviewed the Recovery reissue of **David Rodriguez's** third album, **Proud Heart**, somewhat equivocally, because what I would dearly love to see is a reissue of his first, the sensational **Man Against Beast**, aka The True Cross. Rather making my point, FAR reporter **Carrie Delzoppo** (*The Cowboy's Sweetheart*, BayFM, Byron Bay, NSW, Australia) dropped this bombshell, "[**Proud Heart**]'s become such a favourite that I decided to try to get hold of **The True Cross**. Did you know that Amazon has three secondhand copies—\$68.99, \$84.89 and \$129.95? Wow."

◆ DL was up for going to see **Bob Dylan** when he played San Antonio in April and, while I really don't care much for concerts, I can deny her nothing, and it has, after all, been 28 years since I last saw him, at the 1978 Blackbushe Festival, and Merle Haggard & The Strangers, who I hadn't seen since the Grand Opening of a long defunct 6th Street club sometime in the mid-90s, were opening. In the end, we decided to pay off the mortgage instead, a decision I'm sure would perplex and horrify **Caroline Schwarz & Kate Runevitch**, who wrote to the *San Antonio Express-News* to rebut, point by point, a review of the concert in which Hector Saldaña referred to Dylan as "a rock & roll corpse." The interesting thing about this letter is that these ladies identified themselves as co-presidents of the Official Bob Dylan Fan Club, and gave their address as Bayside, CA, which means they not only crossed the country to

attend the San Antonio show, and, quite likely, all the other shows on the current tour, but also followed up on the local reviews. I hold no brief for Saldaña, who, for all I know, may have been spot on or wildly off the mark, but if were the paper's letters editor I'd've told Caroline & Kate, if they'll pardon the informality, that they hardly qualify as disinterested parties, rather that they seem obsessed to the point of dementia, ie fuck off and get a life.

◆ Talking to **Rick Broussard** about his new album (see reviews), I discovered he had no idea why **Ian Kilmister**, whose *Motorhead* he covers on it, is known as **Lemmy**. While I know next to nothing about heavy metal, I can shed light on this tidbit as our circles overlapped slightly in the mid-70s. In those days, if Kilmister saw you before you had time to hide, the first words out of his mouth were invariably "Lend me five pounds" or, phonetically and in the vernacular, "Lemme a fiver." He became so notorious for this that eventually everyone called him Lemmy. So now you know.

◆ Hadn't thought about either of them in years, but mentioning the **Academy of Country Music**, an organization whose sole remaining function, as far as I can see, is to make the Country Music Association look good, or anyway not quite as rancid, reminded me of the long defunct **Association of Country Entertainers**. There's a fair chance you've never heard of this outfit, so utterly forgotten that it brings up not one single hit on Google, but it was founded in 1974 by the 50 odd horrified people who met at George Jones & Tammy Wynette's home after **Olivia Newton-John** won the CMA's Female Singer of the Year award, a low point in country music, *even by CMA standards*. ACE's aim was to "preserve the identity of country music," largely by lobbying for awards to go to actual country artists, but as one of the presidents was **Barbara Mandrell**, it had something of a credibility problem, and in any case had no stomach for actual taking on the Nashville establishment and excluded the hard country fans country-pop was alienating. It soon faded away, most of its members succumbing to the lure of crossover.

◆ Including the fans is one of the fundamentals of the **Roots Music Association**, which I featured and strongly endorsed some time back. However, after the initial launch, several things, none of which, to be honest, I ever fully understood, screwed things up and the whole concept went dormant for quite a while. However, the snags, whatever they were, seemed to have been ironed out and the RMA has been relaunched. You can find its mission statement, sign up forms and a list of the newest members, which includes many names familiar to **3CM**, at www.rootsmusicassociation.org. If you signed up first time round, you might want to rejoin. When they got rolling again, the organizers found that almost half the emails addresses they had on file didn't work anymore.

◆ On the rockabilly map, Austin has, for the last 15 years, been a one horse town, well two for the period in which they overlapped, but at least High Noon and **Martí Brom** were pretty big horses. However, an era will end on May 19th when Brom plays her last show as an Austin act before moving to DC. Those are formidable pumps to fill, and calling around, **Jessie Lee Miller**, who shares Brom's balance of style and substance, is the most popular, often the only, candidate, but while she's played rockabilly in the past, and wants to return to it in the future, it's not where she's at right now.

† BONNIE OWENS

At the first Academy of Country Music awards in 1965, when the ACM actually stood for something (promoting West Coast artists the CMA routinely ignored), Bonnie Owens was named Female Vocalist of the Year, her first husband, Buck Owens, Male Vocalist of the Year, and her second husband, Merle Haggard, Most Promising Male

Vocalist. Born in Blanchard, OK, in 1932, Owens was a successful artist in her own right, cutting six albums for Capitol in the late 60s, but, as Haggard put it, "she sort of dropped the torch of her own career to stoke mine," and though they divorced in 1978, she toured with him as a backup singer until 2000, even serving as a bridesmaid at his next wedding. Sadly, suffering from Alzheimer's, she was unaware of Buck Owens' death just a month earlier. Bonnie Owens died on April 26th, age 76.

JESSE TAYLOR +

TERRY CLARKE

I speak as one who feels very lucky to have lived on the same timeline as Jesse Taylor. One who feels blessed and privileged to have played and created music with him but more than that; to have had him as a friend.

I mourn his passing because I'm human and therefore selfish. I wanted to shake his hand one more time, hug him one more time, see that beautiful smile one more time, have him weave his magic around my songs one more time, be in the audience watching him do it with others one more time.

As I write this, I'm just back home from playing a show here in south Wales where I live now. The gig was with Michael Messer and Ed Genis, who along with Jesse and myself cut the album **Rhythm Oil**. We dedicated the evening to Jesse and played the songs we all used to play together. It wasn't a solemn affair but a celebration of joy and release through the blues, we missed him but I think he'd have been proud of us. It was an evening for friendships to be remembered and cherished.

Afterwards we drove back through the mountains for an hour to where I was staying the night with my new Welsh friends, they all wanted to know about Jesse. I rambled on through the rain for an hour, couldn't really scratch the surface could I? I have a feeling that in two or three generations time people will be talking about this extraordinary man, impossible to forget and impossible not to love.

When my daughter Amy was a baby (she's almost 18 now) he used to tuck her up in bed at night and say "Night, night Amy ... you sleep good." I say 'Night, night Jesse ... you sleep good' but don't sleep too long because we're all going to be singing and playing for you.

God bless you and thank you for being my friend.

BRAD BROBISKY

For a short time, Jesse, Ponty Bone and I were in a band called The Keepers and those were some of the best days. We went to Europe, were on a Dutch label, really had lots and lots of fun. Once we went to France to pick him up. He'd been out with Calvin Russell for three months, nice bus, sold out theatres, tons of press. He walked across this old plaza from the bus and climbed into the back of our van and it was off to the little clubs we played. He was so quiet, usually, until 3 or 4 in the afternoon, that once, just after leaving a fuel stop, my wife exclaimed "Where's Jesse!" He was waiting in front of the store with the sack full of supplies he had bought, cool as he always was, knowing full well he would be missed and his friends would be back to get him.

We went to this place in Belgium where we could hear a Fabulous Thunderbirds record blasting a couple of blocks before we got to the club. These people rocked seriously. They were nice enough through my set. They didn't know me, but they knew Jesse. After my big set closer they just stood there like they hadn't got what they had come for. Jesse looked at me and said, "Let me try something," called a key, and did it! Chuck Berry, Keith Richards, all together in this sweating, blistering man from the West. The bartender swept the bar clear and waved Jesse out and he went, duck walking to the end and back, a fearless and beautiful, eternal master of the moment. The room went insane, the deal was done and no one was more joyful than we were to just be able to claim him as our friend and fellow traveler.



TMRU BESTSELLER!!! JON DEE GRAHAM "FULL" TEXASMUSIC ROUND-UP

THE TEXAS MUSIC DISCOUNT WAREHOUSE Buy 5 CDs for \$10 each!!!

Produced by Tom Lewis & Tommy Detamore
Featuring Jim Lauderdale on the duet "Lavender Blue"

SUNNY SWEENEY
HEARTBREAKER'S
HALL OF FAME

www.sunnysweeney.com

Blue Diamond Shine

Roots-noir, from western surreal to Gulf Coast Swampadelic

"Tough, swampy, and efficient."

-- Tim Peacock, *Whisperin' and Hollerin'*

"Shrimp Boat Town"

New CD available
February 2006

BlueDiamondShine.com
AbyssinianRecords.com

jeff talmadge

blissville

The New Release from Jeff Talmadge

Blissville is Jeff Talmadge's fifth CD and first U.S. release on CoraZong Records. Originally released in Europe, Blissville features 11 hot Nashville and Austin musicians on new songs and select remastered tracks.

"[The Blissville] Talmadge moves gradually from his image of pure singer-songwriter to that of real rock artist. [It] mandatorily purchase for each credible songwriter collection." -- *Roots Town Music*

"Great musician, great sound, great CD. One of today's best singer-songwriters." -- *Soundcheck*

"[The Blissville] tale of love and death are woven with the golden thread of a big talent." -- *Americana-UK*

Released January 21, 2006 contact: info@corazong.com
For further info on Jeff Talmadge: www.corazong.com www.jefftalmadge.com

Forthcoming CORAZONG releases include William Hut, David Olney, John Cozmon, Patricia Young, Julian Sax and Krista Deter

CoraZong

THE RETURN OF THE SONGWRITER'S SONGWRITER

"All told this album is a near classic... a must for any music collection."
-- Susan Harvey, *American Roots Cross*

"This work is a beautiful effort and a welcome return for his fans."
-- Dave Miller, *North of the Border*

"[David Rodriguez] is a detour well worth the trouble." -- *Blush Magazine, Songwriter*

PROUD HEART

Recovery Recordings announces the release of PROUD HEART by Texas expatriate singer-songwriter, David Rodriguez. PROUD HEART is Rodriguez' first CD released in the United States in over ten years. Produced by bandleader and songwriter, Ad Van Meurs, PROUD HEART was recorded in the Netherlands in the southern town of Eindhoven and mastered in the U.S. in Houston, Texas.

PROUD HEART is an album about a man who is torn between the loss of the love of friends and family he left behind in his native Texas, and the hope and optimism he holds for a bright new future in the lowlands of Holland that's extending him the opportunity to reinvent himself and start life over again.

www.recoveryrecordings.com
www.bdcdistribution.com
www.cdbaby.com

ALSO AVAILABLE FROM RECOVERY RECORDINGS:
THE VERY GIRLS "ELANWHERE SOUND"

order online at www.texasmusicroundup.com



Full Service CDs & DVDs

For a FREE quote: call 512.480.0765 or email kellie@anyandallmedia.com

fast turnaround
low prices
graphic design

3rd COAST MUSIC

237 W Mandalay Dr., San Antonio, TX 78212
210/820-3748 • 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

SWEET HOME, CHICAGO HOUSE

Ken Irwin of Rounder Records mentioned in last month's NotSXSWS feedback how much he missed Chicago House, whose erstwhile owners, Peg Miller & Glynda Cox, spent much of the day at a 3CM show that featured several of their veterans, Jo Carol Pierce, Jimmy LaFave, Will T Massey, Michael Fracasso and Troy Campbell. Given Austin's plethora of clubs, some may wonder why one of them should still be so mourned a decade after it closed.

In an early issue of *Music City Texas* (#16), I satirized—well, it made David Obermann laugh—the Austin singer-songwriter's 'career' path in a mock board game called Folkopoly ("Rule #1: There are no rules"), but in the late 80s and early 90s, there really was such a thing, and Chicago House was several rungs in the ladder. For beginners and new arrivals there were Open Mikes, run by Jimmy LaFave and Betty Elders, at which I first saw David Rodriguez, Michael Fracasso, Beaver Nelson, Slaid Cleaves and Barbara Clark; for those showing promise there were weekday bookings and weekend openings; for the really impressive Friday and Saturday headliners.

Falling victim to its location, just off 6th Street on Trinity, Chicago House closed its doors in late 1995, when what had been a general Austin hangout morphed into UT's frat and sorority party central, running off both the venue's acts and its audience, which, reluctantly but inexorably, defected to other clubs away from the parking problems, drunken rowdiness and vandalism. With its departure, the Austin singer-songwriter's career path pretty much collapsed. It's not that there have been no opportunities whatsoever for Austin singer-songwriters since then as that there simply hasn't been another venue in Austin with anything like the same commitment to fostering nascent talent.

Bearing in mind that I speak as an observer who's never had to deal with the sordid realities of running one, the basic problem is that every music venue, not just in Austin, wants, indeed needs, a packed house every night, so their reaction to unknowns is "Come back when you can fill the room." Quite how, more to the point where, artists and acts are supposed to develop a following is their problem. Essentially, clubs of every size want smaller places to develop acts to the point where they become viable and they can steal them (of course, they also want those acts to stay loyal when even bigger clubs get interested). What's missing, of course, is the entry level, a place that, like Chicago House, offers consistent exposure to a wide range of artists.

Illustrating the difficulties for Austin singer-songwriters has been the checkered history of Edge City's Third Coast Music series (with which, incidentally, I have no connection other than giving it my blessing). Jim Patton & Sherry Brokus have what would seem like a fairly solid concept, a monthly songpull bringing together a strong group artists who, between them, should be able to fill a room and introduce their fans to each other. Seems like a reasonable way of filling one night a month in the calendar, but they've had enormous trouble finding a venue willing to be a grassroots listening room.

However, an Austin venue, Cafe Caffeine on West Mary, finally seems bent on filling the void by offering a home to the kind of people who, back in the day, would have been Chicago House regulars. While it's been booking singer-songwriters, this month signals a new level of commitment when Bill Passalacqua launches 'Americana Songwriter Night' every Thursday, with Edge City hosting one of them. In the first couple of months, songwriters presented will include the marvellous Sam Baker, Karen Abrahams, Darcie Deville, Danny Britt, Jeff Talmadge, Eric Hisaw, Rod Picot, Jean Synodinos, Christine Albert and Chris Gage. It might seem a trifle early to applaud Cafe Caffeine, but in this context any positive development has to be encouraged.

JC

JESSIE LEE MILLER IDGY VAUGHN

Black & white has worked for me so far but right now I could use color because this month celebrates 'The Hour of the Redheads.' As mentioned last month, Amber Digby had to pull out of my Opal Divine's show at the last minute, and casting around to fill the gap, I decided that while nearly all the other performers at my 200th issue celebration had been on the cover of the magazine at one time or another, some more than once, I should devote at least this unexpected spare hour to doing what I normally do during NotSXSWS, giving a little exposure to artists few people were likely to have seen, or indeed even heard of, before. We're all about cutting edge here at 3CM. Of the possible candidates, two had recent albums I really admired, though I have to admit that I didn't put the hair thing together until Jessie Lee Miller and Idgy Vaughn, whose business card says 'Professional Redhead,' actually showed up.

Many people will tell you that it's dangerous to book an artist or act you haven't actually seen perform, and I take the point. However, I've done it quite a few times over the years of putting on NotSXSWS shows and, whether because I have razor sharp skills in assessing talent or uncanny intuition or just plain ol' dumb luck, it's always worked out pretty good. In the event, both the flamboyantly captivating Miller and the more low key solo Vaughn turned in very effective sets, Miller impressing at least one record company exec, Vaughn being offered a gig on the spot.

While there are obvious contrasts, Miller is old school Western Swing and rockabilly, Vaughn a non-commercial country singer-songwriter, there are a couple of interesting parallels. Miller tends bar, and will be performing every Tuesday in May, at Steve Dean's new joint, The Oaks, outside Manor, TX, while Vaughn was a truckstop waitress, at Dorsett's, south of Austin, before it closed, and both owe debts to a much older generation. Miller was coached in the authentic 40s /early 50s performing style and look while singing in a Pennsylvania piano bar frequented by WW2 vets and their wives, while Vaughn, in a striking instance of good karma, befriended an elderly Dorsett's customer, driving him to his doctor's appointments when he got sick. Then he won the lottery and financed her album.

That Vaughn, who moved to Austin, from Quincy, IL ("100 miles from anywhere"), where she'd played a few coffeshop Open Mikes, in 2001, hit the ground running but promptly took two years off when she realized she needed to develop some basic skills and learn something about the music business before she was ready to perform, had some money to put into **Origin Story** (self *****) will be obvious to anyone who knows their way round Austin credits. Produced by drummer/percussionist Paul Percy, it features Rob Gjersoe, Redd Volkaert, Earl Poole Ball, Eamon McLoughlin, Glenn Fukanaga, Marvin Dykhuis, Guy Forsyth, Ruthie Foster, Riley Osbourn, Lloyd Maines, Cindy Cashdollar and Chip Dolan.

Of course, those musos have been on plenty of albums that went nowhere, but during last year's SXSWS, Vaughn, shall we say, got a bit lucky. An English visitor, "hammered at two in the afternoon," talked her out of an unmixed, unmastered copy of the album, later that day she got a call inviting her to dinner with more Englishmen and, while suspicious, went—Austin musician, free meal, nice restaurant, you do the math. One of the diners was DJ Bob Harris who had not only played *Good Enough*, several times, but given out Vaughn's email address. "I got home at three in the morning and there were hundreds of emails from people who'd heard the track and wanted the album."

Whether she learned it during her time out or got good advice, Vaughn does something exactly right that seems obvious enough but eludes many musicians—the opening track is the song with which she closes her shows. Like *Redbone Hound*, most of her material draws on her background, indeed one song is called *Midwestern Biography*, while *Saint Francis Fire* recalls Quincy's darkest day. Rather improbably, the mother of a nine-year old daughter ("I was pretty young"), she celebrates the sexuality of *Small Town Girls* ("do it better"), getting knocked up not once but twice in the course of the album, and in *Dragging The River* pushes a faithless lover off a Mississippi bridge. Whether she can retain this sense of place remains to be seen, but it gives her debut, which reminds me somehow of Hal Michael Ketchum's **Threadbare Alibis**, a decided edge when so few albums seem to come from anywhere in particular, perhaps the downside of Americana.

The stylish Miller, whose **You're Gonna Be Loved** (self *****) I reviewed in March, is a more recent arrival, coming in from the King of Prussia area of Pennsylvania on Xmas Eve, 2004, but considerably more seasoned, having played not just the piano bar, but travelled up to NYC regularly to perform with Sean Mencher at the Rodeo Bar and sung with a local rockabilly band. She sold the 1959 Airstream she'd bought for \$350, restored and towed to Austin, for \$2900, which paid for two days in the studio, one recording, one mastering. She's more than ready for her next project, "a Western Swing/jazz mesh, it's going to really beautiful," but "money is my clock."

Another thing Miller and Vaughn have in common is that they both feel that music is their destiny, or anyway their fate. Miller: "I've always known this is something I'm supposed to be doing." Vaughn: "I wrote because I couldn't not write." As even highly-paid major label execs can't predict who'll make it and who won't, all I can do is wish them well in the future and recommend their debut albums in the present.

JC



TMRU BESTSELLER!!! JON DEE GRAHAM "FULL" TEXASMUSIC ROUND-UP

THE TEXAS MUSIC DISCOUNT WAREHOUSE Buy 5 CDs for \$10 each!!!

"Graham is unvarnished, raw and gritty, singing soft introspective songs or blowing you out of your seat with pounding rock and roll." - Don Henry Ford Jr.

Jon Dee Graham



ALSO AVAILABLE:
Escape from Monster Island
Summerland
Hooray For The Moon
The Great Battle
First Bear On the Moon (EP)
"Big Sweet Life: The Songs of Jon Dee Graham" (Various Artists)

FREEDOM
RECORDS

WWW.JONDEEGRAHAM.COM
WWW.FREEDOMRECORDS.COM

Brilliant solo debut from the Recentments singer/songwriter/musician extraordinaire. Bruce Hughes is a member of the crowd busting Bob Schneider Band / Seals and a former member of Austin favorites Pat Dog Pondoring and The Ugly Americans.



FREEDOM
RECORDS

WWW.BRUCEHUGHES.NET WWW.FREEDOMRECORDS.COM

the Gospel according to Austin vol. 5

Country-blues-black-southern-bluegrass-native
Gospel simple, spiritual, rural, gritty, honest

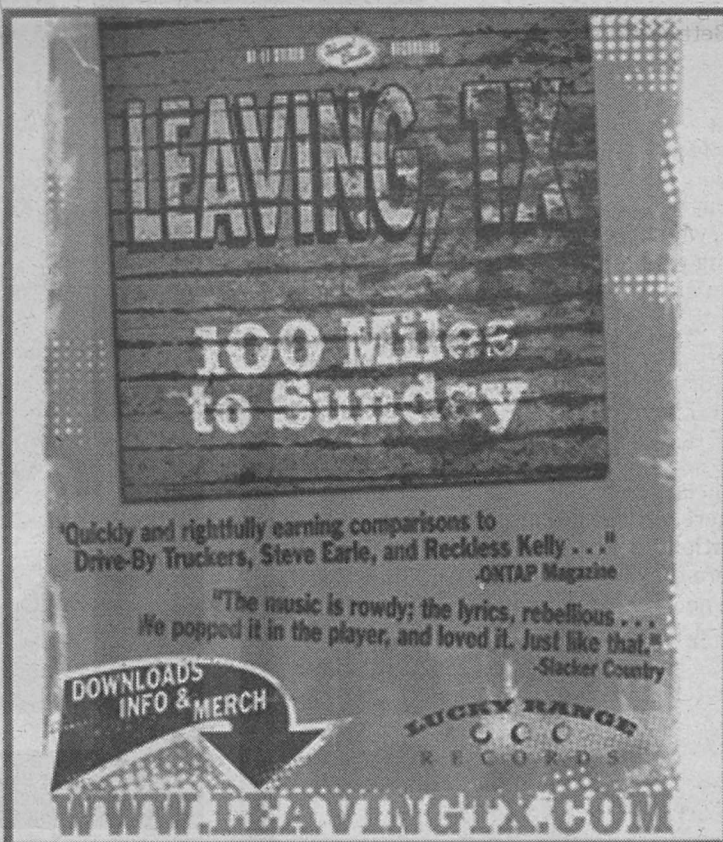
A compilation of "kick-butt Gospel" music from
the roots of Texas' cultures...and way beyond

Featuring: DON WALSER - SOUL STIRRERS - DALE WATSON
WC CLARK - BELLS OF JOY - PAPA MALI
JOHNNIE MAE DUNSON - CAROLYN WONDERLAND
BILLY JOE SHAVER - RUTHIE FOSTER and more...
plus BONUS CD: REV. DAN SMITH w/ BUDDY MILLER

"The sound of material poverty & spiritual
riches that warms and breaks your heart."
-Greenbelt.org

WWW.GOSPELACCORDING2AUSTIN.COM 512-261-6322

BENEFITS:
Gospel According To
Austin & Don Walser



"Quickly and rightfully earning comparisons to
Drive-By Truckers, Steve Earle, and Reckless Kelly..."
-ONTAP Magazine

"The music is rowdy; the lyrics, rebellious...
We popped it in the player, and loved it. Just like that."
-Slacker Country

DOWNLOADS
INFO & MERCH

LUCKY RANGER
RECORDS

WWW.LEAVINGTX.COM

order online at www.texasmusicroundup.com



Full Service CDs & DVDs

For a FREE quote: call 512.480.0765 or email kellie@anyandallmedia.com

fast turnaround
low prices
graphic design



American Good Southern Style

MAY ARRIVALS & DEPARTURES

- 1st -- Little Walter • 1930 Marksville, LA
 ----- Bonnie Owens • 1932 Blanchard, OK
 ----- Wayne Hancock • 1965 Dallas, TX
 2nd -- Link Wray • 1935 Fort Bragg, NC
 3rd -- Dave Stogner † 1989
 ----- Patsy Montana † 1996
 4th -- Dick Dale • 1937 Boston, MA
 5th -- Jay Miller • 1922 El Campo, TX
 ----- Big Bill Glendening • 1924 Taylor, TX
 ----- Tammy Wynette • 1942 Itawamba Co, MI
 ----- Mary Coughlan • 1956 Galway, Ireland
 ----- Boozoo Chavis † 2001
 6th -- Jimmie Dale Gilmore • 1945 Amarillo, TX
 7th -- Riley Puckett • 1894 Alpharetta, GA
 ----- Roy Hall • 1922 Big Stone Gap, VA
 ----- Lorrie Collins • 1942 Talequah, OK
 ----- Terry Allen • 1943 Wichita, KS
 8th -- Robert Johnson • 1911 Hazlehurst, MS
 ----- Rick Nelson • 1940 Teaneck, NJ
 ----- Mary Egan Hattersley • 1943 Wichita, KS
 9th -- Hank Snow • 1914 Brooklyn, NS, Canada
 ----- Sonny Curtis • 1937 Meadow, TX
 10th Maybelle Carter • 1909 Copper Creek, VA
 ----- Larry Williams • 1935 New Orleans, LA
 ----- Arthur Alexander • 1940 Florence, AL
 11th Ocie Stockard • 1909 Crafton, TX
 ----- Lester Flatt † 1979
 ----- Walter Hyatt † 1996
 12th Tiny Moore • 1920 Hamilton Co, TX
 ----- Joe Maphis • 1921 Suffolk, VA
 ----- Sherry Brokus • 1957 Baltimore, MD
 13th Mike Stoller • 1933 Belle Harbor, NY
 ----- Ritchie Valens • 1941 Pacoima, CA
 ----- Sarah Elizabeth Campbell • 1953 Austin, TX
 ----- Bob Wills † 1975
 ----- Nathan Abshire † 1981
 14th Jenks Carman • 1903 Hardinsburg, KY
 ----- Al Strehli • 1941 Lubbock, TX
 15th Eddy Arnold • 1918 Henderson, TN
 ----- Dave Stogner • 1920 Gainesville, TX
 ----- June Carter † 2003
 16th Laura Lee McBride • 1920 Bridgeport, OK
 ----- Johnny Nicholas • 1948 Westerly, RI
 ----- Ray Condo • 1950 Hull, Canada
 ----- Django Reinhardt † 1953
 ----- Robert Shaw † 1985
 17th Isidro Lopez • 1933 Bishop, TX
 18th Big Joe Turner • 1911 Kansas City, MO
 ----- Skip Gorman • 1949 Providence, RI
 ----- Amédé Breaux † 1972
 ----- Tyree Glenn † 1976

- 19th Mickey Newbury • 1940 Houston, TX
 ----- Webb Wilder • 1954 Hattiesburg, MS
 20th Angelais Lejeune • 1900 Church Point, LA
 ----- Casper Rawls • 1955 Albuquerque, NM
 21st - Fats Waller • 1904 New York City, NY
 ----- Charlie Poole † 1931
 22nd Howard Kalish • 1954 Brooklyn, NY
 23rd - Randy Garibay † 2002
 24th Elmore James † 1963
 ----- Gene Clark † 1991
 25th Norman Petty • 1927 Clovis, NM
 ----- Sonny Boy Williamson † 1965
 ----- Roy Brown † 1981
 26th Peggy Lee • 1920 Jamestown, ND
 ----- Levon Helm • 1935 Marvell, AR
 ----- Jimmie Rodgers † 1933
 27th Cleoma Falcon • 1906 Crowley, LA
 ----- Redd Stewart • 1923 Ashland City, TN
 ----- Don Williams • 1939 Floydada, TX
 ----- Jesse Dayton • 1966 Beaumont, TX
 ----- Bob Dunn † 1971
 ----- CB Stubblefield † 1995
 28th T-Bone Walker • 1910 Linden, TX
 ----- Sonny Burgess • 1931 Newport, AR
 ----- John Fogerty • 1945 Berkeley, CA
 ----- Gary Stewart • 1945 Letcher Co, KY
 ----- Jerry Douglas • 1956 Warren, OH
 29th Danny Young • 1941 Defiance, OH
 30th Johnny Gimble • 1926 Tyler, TX
 ----- Dooley Wilson • 1953
 ----- Tex Beneke • 2000
 31st - Lydia Mendoza • 1916 Houston, TX
 ----- Augie Meyers • 1940 San Antonio, TX
 ----- Johnny Paycheck • 1941 Greenfield, OH

Threadgill's World HQ

301 W Riverside

5th, The Bluerunners

6th, Guy Forsyth

7th, Brennen Leigh (11am)

8th, 15th & 29th,

Elizabeth McQueen & Jason Roberts

12th, Van Wilks

13th, Austin Jug Band

14th, LZ Love (11am)

18th, Mary Cutrufello

29th, Blue Highway

20th, Jimmy LaFave

21st, Gospel Silvertones (11am)

26th, Rosie Flores + Patricia Vonne + Mary

Wellilch & Los Curanderos + Myra Cabello

27th, Monte Montgomery

Threadgill's Old #1

6416 N Lamar

9th, Jenny Reynolds

10th, Joe &&& Ellen

16th, Gypsy Cowgirls

30th, Zeerok

www.threadgills.com