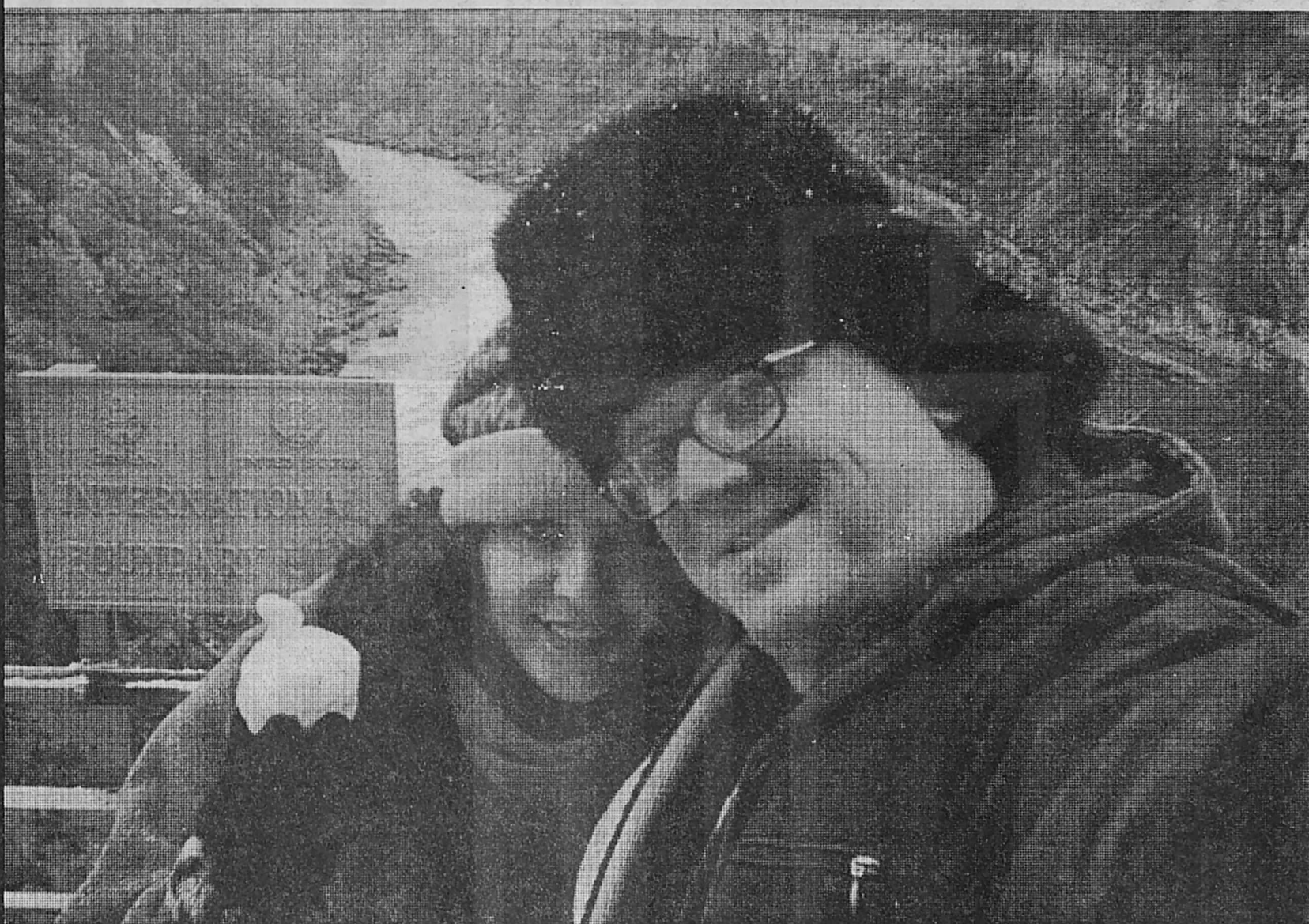


3rd COAST MUSIC

CATAMOUNT

#82/171 NOVEMBER 2003



Paige LaGrone & Eric Babcock

CHARLES EARLE's B-Sides
JOHN THE REVEALATOR
FREEFORM AMERICAN ROOTS #51
REVIEWS (*** (or not))**

David Brake & That Damn Band

Albert Lee

Rick Shea & Patty Booker

Wailin' Elroys



TMRU BESTSELLER!!! SCRAPPY JUD NEWCOMB'S "TURBINADO"

TEXASMUSIC ROUND-UP

YOUR INDEPENDENT TEXAS MUSIC SUPERSTORE Buy 5 CDs for \$10 each!

The RESENTMENTS
STEPHEN BRUTON JON DEE GRAHAM
JUD NEWCOMB BRUCE HUGHES
JOHN CHIPMAN

YES MYSTIFYING ORACLE NO
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890
AU-REVOIR

www.theresentments.com

"A BOUNTY-SIZED CREW OF TEXAS MUSIC HITTERS HAVE JOINED FORCES FOR ONE WILD TOUR DE FORCE THAT HAS TO BE HEARD TO BE BELIEVED. TRULY AN ASSEMBLAGE THAT'S A DREAM BAND, THE KILLER MUSIC FLOWS LIKE WATER."
- MIDWEST RECORD RECAP

THE LUCKY TOMBLIN BAND

FEATURING
REDD VOLKAERT
EARL POOLE BALL
CINDY CASHDOLLAR
SARAH BROWN
BOBBY ARNOLD
JON HAHN
WITH SPECIAL GUEST
AUGIE MEYERS

"THIS IS THE KIND OF UNDER-THE-RADAR COUNTRY ALBUM THAT RENEWS ONE'S FAITH IN THE INDIE SCENE IN GENERAL, AND TEXAS IN PARTICULAR."
- SLIPCUE.COM

TEXAS WORLD RECORDS
210 Barton Springs Road, Suite 550, Austin, Texas 78704 512-615-2412

Elizabeth McQueen
and the **Fire Brands**

"To my mind, she's the best new thing to come down this Austin pike in some time, displaying class, versatility, and a distinctiveness..."
- Rob Patterson, *Country Music People*

"Every once in a while, a musician moves to Austin and knocks the town on it's ear. Elizabeth McQueen is one of those."
- Jim Caliguiri, *Austin Chronicle*

The Fresh Up Club

www.ElizabethMcQueen.com

NATHAN HAMILTON & NO DEAL
L I V E

AT JOHN T FLOORE COUNTRYSTORE
Helotes, TX

"It's country for those with dirt under their fingernails and rock for those with dust on their jeans... Those whose tastes run toward blunt, sometimes-harsh storytelling and honest country rock would do well to seek out Hamilton & No Deal. They're the real deal."
- Austin Chronicle

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

order online at www.texasmusicroundup.com

FREEFORM AMERICAN ROOTS #51

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING OCTOBER 2003

#1 Rick Shea & Patty Booker: Our Shangri-LA

(Tres Pescadores) *CL/*MT/*RS/*RW/*ST/*TG/*TO

- 2 Thad Cockrell: Warmth & Beauty (Yep Roc) *DF/*DWT/*KC/*MY/*ND/*TW
- 3 John Lilly: Last Chance To Dance (self) *CP/*DB/*S&D
- 4 Chip Taylor & Carrie Rodriguez: The Trouble With Humans
(Trainwreck/TMG) *BP/*BF/*PP/*RJ
- 5 Paul Burch: Fool For Love (Bloodshot) *FM/*PT/*R&B/*SG
- 6 Bobby Flores: Just For The Record (Yellow Rose) *DT/*KL/*RT
- 7 Hot Club Of Cowtown: Continental Stomp (Hightone) *BC/*DC/*JH
- 8 Marti Brom: Wise To You (Goofin') *FS/*SH
- 9 Chris Knight: The Jealous Kind (Dualtone) *DWB/*MF
- 10 Eric Westbury: Burnt Tongues & Blue Truths (Barreltown) *GS/*JS/*KM
- 11 Rodney Crowell: Fate's Right Hand (DMZ/Columbia) *R&H/*RR/*WR
- 12 Adrienne Young: Plow To The End Of The Row (Addie Belle) *JB/*JCS/*SMJ
- 13 Ruthie & The Wranglers: Someday (Lasso) *TS
- 14 Lyle Lovett: My Baby Don't Tolerate (Lost Highway) *AA/*NA
- 15 Wayne Hancock: Swing Time (Bloodshot) *DV
- 16 VA: Just Because I Am A Woman; Songs of Dolly Parton (Sugar Hill) *OR
- 17 Chris Stuart & Back Country: Saints & Sinners (Backcountry) *DA/*LG
- 18= Albert Lee: Heartbreak Hill (Sugar Hill) *KD
The Mavericks: The Mavericks (Sanctuary) *AB
- 19= Wayfaring Strangers: This Train (Rounder) *AR/*MR
SE Willis: Cold Hand In Mine (Mr Suchensuch) *JP/*RP
- 20 June Carter Cash: Wildwood Flower (Dualtone) *RH
- 21= Graham Lindsey: Famous Anonymous Wilderness (Catamount) *SJ
Steve Riley & The Mamou Playboys: Bon Reve (Rounder) *RCS
Josh Ritter: Hello Starling (Signature Sounds) *RC
VA: HUAC; The Hot Unsigned (And Unsung) American Compilation
(Catamount) *BW
- 22= Carla Bozulich: Red-Headed Stranger (DiCristina Stairbuilders) *WT
Mercy Brothers: Strange Adventure (Gibraltar) *JF
- 23= Danny Barnes: Dirt On The Angel (Terminus) *T&L
Robert Earl Keen: Farm Fresh Onions (Koch) *EGB
- 24 The Handsome Family: Singing Bones (Carrot Top) *RB
- 25 VA: Livin' Lovin' Losin'; Songs Of The Louvin Brothers (Universal) *MA
- 26= The Band of Blacky Ranchette: Still Lookin' Good to Me (Thrill Jockey) *SF
Big John Bates: Mystiki (Devil Sauce) *RMS
The Coming Grass: Transient (Velvet Ed) *DO
Darcie Deaville Plays the Fiddle And Sings (Taller Dog) *DJ
Kris Delmhorst: Songs For A Hurricane (Signature Sounds) *MDT
The Dixie Hummingbirds: Diamond Jubilation (Rounder) *SC
Steve Earle: Just An American Boy (Artemis) *CM
Anna Fermin's Trigger Gospel: Oh, The Stories We Hold (Undertow) *TJ
Scott Gibson: Make Ready (Hayden's Ferry) *SB
Tim Hus: Songs Of West Canada (demo) *DP
Wanda Jackson: Heart Trouble (CMH) *TA
Pine Valley Cosmonauts: The Executioner's Last Songs Vols 2 & 3 (Bloodshot) *KG
Mondo Heptet: Jump Yer Bones (Music Mint) *TF
Tracy Nelson: Live From Cell Block D (Memphis International) *B&C
Gene Pistilli: I Still Get Dressed On Sunday (Memphis International) *BR
The Stone Coyotes: Rise From The Ashes (Red Cat) *MD
Jean Synodinos: Lucky (Fortunate) *SM
VA: Alan Lomax; Blues Songbook (Rounder) *JT
VA: For Anyone That's Listening, A Tribute To Uncle Tupelo (Flat Earth) *DL
Warren Zevon: The Wind (Artemis) *EB

RICK SHEA & PATTY BOOKER

OUR SHANGRI-LA

(Tres Pescadores ****)

Even in the traditionalist sector, country singers seem to think that singing the same song with somebody else is a duet, but it isn't. It's just two people singing at the same time. Up until Bill & Audrey I thought this bedrock staple of classic country music was pretty much a lost art, but it's nice to know that **Looking Back To See** wasn't a fluke, and that Americans, or anyway Californians, can play this game as well as Australians. Shea, currently Dave Alvin's Guilty Men guitarist, and Booker, both alumni of the **Town South Of Bakersfield** project, originally got together singing *A House Divided* on Shea's 1991 cassette debut, later reissued as **On Shaky Ground**, and now present a full album of 13 duets. Unlike Auld & Chambers, who harked back to the two part harmonies of acts like the Louvin Brothers or Carl & Pearl Butler (as did Gram Parsons & Emmylou Harris), Shea & Booker, whose heroes are, respectively, Merle Haggard and Loretta Lynne, draw their inspiration from the intimate conversational question and answer, call and response style of the 70s and 80s mixed couples—among the few covers are Lee Hazelwood & Nancy Sinatra's *Summer Wine* and Leona Williams & Haggard's *You Take Me For Granted* and *The Bull And The Beaver*. Proven singers and songwriters, Shea with three fine albums, Booker with **I Don't Need All That** (highlighted by her magnificently defiant hard country reading of *Hell Yes, I Cheated*), they go together like, well Leona & Merle, Rose Maddox & Buck Owens, Wynn Stewart & Jan Howard, alternating mutual heartache with sly humor. **JC**

ALBERT LEE • HEARTBREAK HILL

(Sugar Hill ****)

Last month, I included Albert Lee among the more egregious omissions in *Rolling Stone's* ludicrous '100 Greatest Guitar Players of All Time,' and as if to make my point, he rolls out what is technically his first solo album in 15 years (though there have been three or four Albert Lee & Hogan's Heroes CDs in the meantime). Lee replaced James Burton in Emmylou Harris' Hot Band and this album consists entirely of Harris material, though not necessarily songs she cut with him, *One Of These Days*, *Bluebird Wine* and *Til I Gain Control Again* come from the Burton period, and she recorded *Born To Run* and *In My Dreams* after Lee had moved on. While he's passable as a vocalist, one wouldn't say that his versions of Townes Van Zandt's *If I Needed You* or Delbert McClinton's *Two More Bottles Of Wine* are the best you ever heard, but that's not the point. You're not there for his voice, you're there to hear an Englishman demonstrate that he's one of the all time country guitar greats. There's a certain amount of irrelevant 'special guest' clutter, Patty Loveless, Vince Gill, Brad Paisley, Maura O'Connell, Buddy Miller (as Joe Bob Briggs would say, "too much plot getting in the way of the story"), and the constraints of the concept keep this from rising to the heights of 1988's **Bound But Not Gagged** or 1987's **Speechless**. Even so, you can see just from the instrumental version of *Luxury Liner* why Lee has been called "the Charlie Parker of country guitar playing." **JC**

WAILIN' ELROYS • CHEAP MOTEL

(Double Ought ****)

Every musician should listen to this and ask themselves: 'If three guys from Athens, Ohio, can sound this good on an album recorded live in a living room to two-track 1/4 inch reel-to-reel, why can't I?' Fans of straightahead 50s style rockabilly, on the other hand, can simply enjoy the old school sound of Bram Riddlebarger, vocals and flat top box, who sounds rather like Wayne Hancock (no bad thing), Justin Rayner on 'upright doghouse bull fiddle' and Preacher Jim Casey on Luther Perkins style takeoff guitar. Despite a fine slap bass intro, I question the wisdom of opening with Eddie Cochran's *Twenty Flight Rock*, and The Ramones' *Havana Affair* is an awkward fit, but Riddlebarger's ten originals, which include a couple of hillbilly ballads and the Jimmie Rodgers-ish *Broke Down Pick-Up Truck Blues*, are object lessons in the difficult art of innovating within the tradition. **JC**

DAVID BRAKE & THAT DAMN BAND LEAN, MEAN TEXAS MACHINE

(Westerland ****.5)

Houstonite Brake no secret of the fact that he's long paid the bills by tinkling the ivories in piano bars, but I doubt he's pimping this album at his regular joints, because for the most part it twangs real hard. Successful surgery on a voice-threatening polyp galvanized him into recording original material he'd been stockpiling for years but never got to perform, and he's taken a very song orientated approach, varying the approach to his originals. Brake also plays guitars and bass, and from song to song brings in some combination of fiddle, saxophone, guitar or drums support, though the jazzy *Think Of Me* is just him and piano. Brake's metamorphosis certainly blindsided the locals, John Nova Lomax remarking in the *Houston Press*, "Every now and then you get a very good local record that totally takes you by surprise. This is one of those albums, a well-written and performed, well-packaged 11-song country-rock effort." Let this be a lesson to us all not to sneer at those guys in tuxedos. **JC**



**Compact Discs
Records • Video**

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

WHERE MUSIC STILL MATTERS

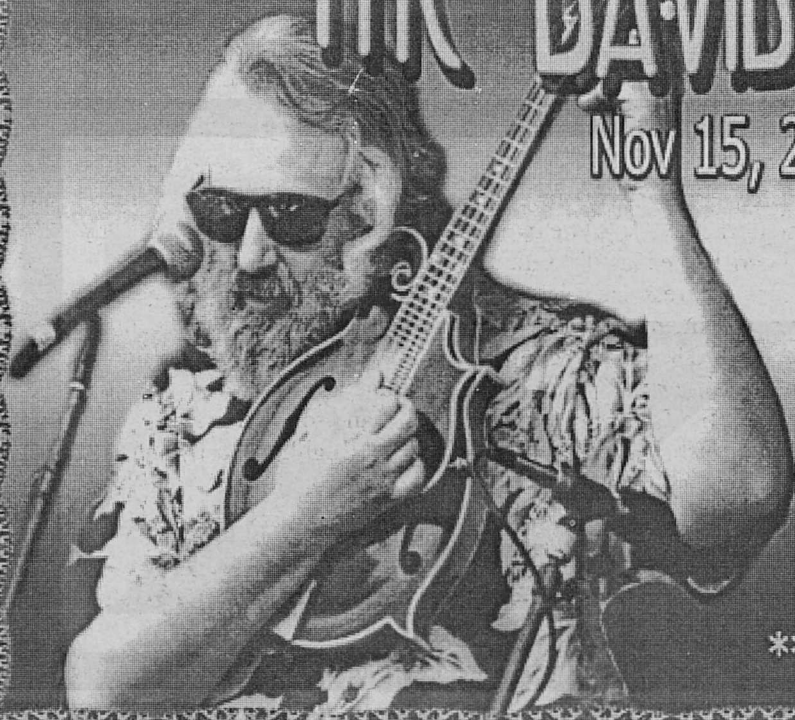
*XX = DJ's Album of the Month

FREEFORM AMERICAN ROOTS is compiled from reports provided by 122 freeform DJs in the US, Canada, Australia, New Zealand, Europe and Uruguay. More information can be found at www.accd.edu/tcmn/far.

An Evening With

THE DAVID CRISMAN QUINTET

Nov 15, 2003 - Paramount Theatre - Austin, TX



Reserve Tickets On Sale Now at
the Paramount Box Office Mon - Sat
and at all Star Ticket locations
512-469-SHOW - www.startickets.com
For More information check out
www.bluefishentertainment.com

****Afterparty featuring South Austin Jug Band****

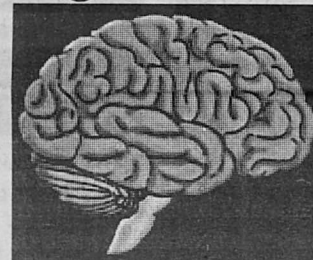


Call us today!

512.476.7009

Figment Studios

Recording Your Imagination



512-419-0193

www.figmentstudios.net



2024 South Lamar, Austin, TX • Phone No. 512/442-4446

Austin Americana

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



<http://www.AustinAmericana.com>



subscribe to Blue Suede News

House Organ of the Church of Rock 'n' Roll!

We cover American Roots Music!

\$20/4 issues 1st class mail in U.S.

\$14 by bulk mail

\$21 Can/\$24 Europe/\$25 Aus/Jap - air

Sample copy \$5 in U.S.,

VISA/MC/AMEX/Paypal

www.bluesuedenews.com

BOX 25, Duvall, WA 98019-0025

TERRA NOVA



DIGITAL AUDIO

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

**3102 Bee Caves Rd. Ste C
Austin, Texas 78746**

(512) 328-8010

Fax (512) 328-8505

E-mail: terra@eden.com

JOHN THE REVEALATOR

Far as I know, I only made three factual errors in the last issue, but I managed to pack them all into the same sentence! First off, there have only been three, not four, volumes of **Greetings From Area Code 207** (though the fourth comes out this month, so I just jumped the gun a little), secondly, Charlie Gaylord's label is **Cornmeal**, not Cornbread and lastly, I meant **Boo Cowie**, not Boo Hewerdine. That last one is a real horror—Cowie is one of my favorite singers in these here United States, and I doubt I've thought of Hewerdine since that horrible album he and Darden Smith made back in 1989. My apologies to Ms Sara Cox, whose album I was reviewing at the time, Mr Gaylord and, very humbly, Ms Cowie.

◆ Something that looked messed up was the **FAR#50** chart listings, in which #4 came after #5. A last minute report pushed Chip Taylor & Carrie Rodriguez ahead of Thad Cockrell and I changed the positions but didn't do the necessary cut and paste.

◆ And reader Joe Specht of Abilene shot me down on my favorite music trivia nugget, darn it. "Regarding the Trivia Answers and Andy Williams being the singing voice for **Lauren Bacall** in **To Have And Have Not**, this is from Todd McCarthy's **Howard Hawks: The Grey Fox Of Hollywood** (Grove Press, 1997): 'Bacall remained surprised that Hawks actually wanted her to sing in the picture. Her vocal training was coming along, but no one knew if she would sound good enough for her singing voice to be used, so Hawks kept his options open. To find a singer whose voice would match up plausibly with Bacall's husky tones was not easy, and quite a few were tried...including teenaged Andy Williams. Williams finally prevailed, and it was his voice that emanated from the playback machine on May 1 when Hawks at last came to filming *How Little We Know*. As was customary, Bacall sang along while Carmichael tinkered away on the silent keyboard, and as she did, Hawks liked what he heard and told her to keep going. When she was done, he decided to record her again singing the song, so, despite the legend that has come down over the years that Andy Williams's voice was dubbed over Bacall's (a legend so generally accepted that it became a correct answer on *Jeopardy*), the truth is that Bacall sang her own numbers in **To Have And Have Not**."

◆ It sounds like a cruel joke, but while I haven't actually seen it, there really is a **Country Music Pop-Up Book**, credited to the staff of the Country Music Hall of Fame & Museum, complete with sound chips and essays by The Dixie Chicks, Kris Kristofferson, Steve Earle, Dwight Yoakam, Rosanne Cash, Emmylou Harris, Vince Gill and Kinky Friedman. Still sounds like a spoof to me.

† PAUL BURLISON

Though The Rock & Roll Trio was together for less than a year, May 1956-March 1957, it left an indelible mark. Not only were the three young Golden Gloves boxers, Johnny & Dorsey Burnette and Paul Burlison, the model for countless rockabilly groups, but guitarist Burlison was a major influence on young British Invasion players such as Jimmy Page, Jeff Beck and Eric Clapton. He also had songs like *Tear It Up*, *Honey Hush*, *Lonesome Train*, *Rock Therapy* and his trademark version of Tiny Bradshaw's *The Train Kept A-Rollin* covered, in his distinctive style, by The Beatles, Led Zeppelin, The Cramps and Aerosmith. Long out of the music business, running a construction and realty company, he made an album in 1997, **Train Kept A Rollin**, with Billy & Rocky Burnette and members of The Band and Los Lobos. Paul Burlison died on September 27th of cancer. He was 74.

FAR REPORTER OF THE MONTH

RAÚL TEJEIRO

(*Top Country Hits*, Cabildo-Mas, Montevideo, Uruguay)

Raul is the loneliest of the FAR reporters—his closest neighbor, Dan Alloway, KTEP, El Paso, Texas, is 5631 miles away! Anyway, Raul keeps the flame of Real Country burning down there in Uruguay and I'm sure we all appreciate him for it. Also, he's now writing reviews of CDs, so any artists or labels that fancy being Big in South America might want to holler at him.

"There's a new country music website, **www.country2.com**, which is in Spanish—one of the very few, I guess. They want to turn it into the most important one but, unfortunately, it deals mainly with the *Billboard* kind of country. The guy in charge, an Argentinian journalist called Gustavo Laurino, has a lot of good intentions and I guess he's willing to learn more about Country Music. He invited me sometime ago to contribute and I am now in charge of the Alternative Country Music section, sending reviews of the good material I receive. So far, I have included reviews of Marti Brom's **Wise To You**, Halden Wofford & The Hi-Beams, The Donettes, Cornell Hurd's **Live At Jovita's** and Wayne Hancock's **Swing Time**. As you can see, the material I am planning to include is mainly Honky Tonk, Texas Country and Rockabilly. Other CDs, and styles, will follow in the not very distant future. You can find the reviews at www.country2.com/novedades/art/031019_ca_resenia.htm



CHARLES EARLE'S B-SIDES

First it was June Carter Cash. Then it was Johnny. Now, just months after the death of her mother and weeks after losing her stepfather, **Rosey Nix Adams** has died. To say the least, it has been an awful year for the Carter and Cash families.

While the passing of her mother and stepfather was not unexpected, the circumstances around the death of the 45 year old Adams were a shock. She and 40 year old bluegrass fiddler James Campbell were found dead in a converted school bus along a highway outside of Nashville. Police reported finding drug paraphernalia such as needles and pipes in the bus, and because of the presence of propane heaters and kerosene lamps, they initially suspected that crystal meth was being cooked on site. However, it was later determined that these devices were being used for heat, and ultimately killed Adams and Campbell through carbon monoxide poisoning.

The circumstances seemed even stranger as more was revealed. It was reported that Adams and her husband Phillip had been living on the bus in recent weeks. Phillip was the person who found the bodies of his wife and Campbell.

Born to June Carter and Edwin 'Rip' Nix, Adams would become part of country music's figurative royal family when June married Johnny, however many who knew her said she was gifted in her own right as a singer and songwriter, but while she did sing back up on her family members' albums and on Johnny's TV show, the stardom that had been a big part of the lives of her family members always eluded her. Campbell was an accomplished fiddler who had played with artists such as Jim & Jesse McReynolds and Bill Monroe. He had recently been playing gigs with Nashville club act The Sidemen, which also features Del McCoury Band member Mike Bub.

In looking at this situation, it's certainly shocking to think that a member of June & Johnny's family was living on a converted school bus on the side of a highway. And the fact that drug paraphernalia was present at the site of Adams' death is just one more reminder of how substance abuse has affected these families. Johnny Cash talked openly before his death about his addiction to pills, crediting June with saving his life and getting him to quit. In the latter part of the 90s, I had a lunch with Carlene Carter during which she talked at length about being past her partying days. The following year she was arrested on a charge of possessing heroin.

The death of Rosey Adams certainly is tragic, and I have to suppose that the spotlight that has shined on these families has come with a bit of a price. Here's hoping that news is much better for them in 2004.

◆ As the country music industry continues to struggle through an extended slump, the folks at **Billboard** are making changes in how their chart is created. Up until last month, the magazine had compiled their charts based on 147 stations around the country. However, 18 of those stations are being cut out under a new guideline that discourages stations from playing older country titles.

A statement issued by *Billboard* early last month says that stations will now need for 60% of their 30 most-played titles to be "current." Previously, *Billboard* only required that 33% of country titles be current in order to report. The changes come as a result of pressure from label executives who were running out of promotional money in trying to push their artists to so many stations. Specifically, they wanted to see stations that play lots of country oldies removed from the chart. While this does bring country music in line with the same 60% guidelines that control the pop charts, I would argue that such a comparison isn't relevant. Just about every market in America has oldies stations that play music from the rock and pop genres, while very few have country oldies stations. To eliminate such stations from the charts for playing a mix of current and oldies country seems like yet another way for Music Row to deemphasize the history of our music. But I guess we shouldn't have expected anything different.

◆ I don't know how many of you good folks watched **Nashville Star** this past spring. But those who did saw judges Tracy Gershon, Robert K Oermann and Charlie Robison being far too kind to a bunch of marginal talents. When Robison offered mild criticism, he was often booed by the crowd.

Auditions have begun to find a new crop of performers for the poorly rated USA Network show. Gershon has said she will return, but two new judges will likely be joining her. Robison has said he wants to spend more time on his career and family. Oermann, the queen, er, king of Nashville music critics is also likely to skip this round. Naturally, I would love the job, but USA wouldn't like what I would have to say.

◆ As usual, my December column will feature a few choice thoughts on the **CMA Awards** telecast. I must say I'm looking forward to the performance by Alison Krauss and the duets from Alan Jackson/Jimmy Buffet and Dolly Parton/Norah Jones. I am also glade that Tim McGraw is going to perform his controversial *Red Ragtop*, a song about a couple that aborts a pregnancy. Those elements and the usual silliness should give me lots to talk about....

◆ A park-like setting on the entrance to Music Row here in Nashville is now home to **Musica**, a huge statue of nudes done in the Greek tradition. It is a beautiful piece that should be a thing of pride for our city. But as you can imagine, the right wing fundamentalist nuts are coming out of the woodwork to call it pornographic. Sigh...

CHARLESEARLE.NET

CASBEER'S

1719 BLANCO RD. • (210)732-3511

NOVEMBER 2003

Every WEDNESDAY

Acoustic Jam with Claude 'Butch' Morgan

Sat 1st • Ruben V

Tue 4th • The El Orbitz

Thu 6th • Patrice Pike

& The Black Box Rebellion

Fri 7th • Malford Milligan & The Movers

Sat 8th • Marcia Ball

Tue 11th • Clumsy Lovers (CD release)

Thu 13th • Ian Moore
 Fri 14th • The Earfood Orchestra
 Sat 15th • Sisters Morales
 Sun 16th • Gospel Brunch
 Miss Neesie & The Earfood Gospel Orchestra
 noon-3pm, \$10 inc brunch
 Tue 18th • Monthly Open Mic
 Showcase
 Thu 20th • Steve James
 Fri 21st • Guy Forsyth
 Sat 22nd • Krackerjack
 Tue 25th • Michael Waters
 Thu 27th • closed for Thanksgiving
 Fri 28th • Luke Olson
 Sat 29th • The Swindles

WWW.CASBEERS.COM

WE PAY CASH FOR CD's

cheapo

discs & dvd's

open 'til midnight

Austin

recent arrivals daily

10th & Lamar

www.cheapotexas.com

512.477.4499

CD's & DVD's BOUGHT & SOLD

FIRST FRIDAY IN-STORE

November 7th

6pm: Jolly Garogers

7pm: TBA

8pm Boxcar Preachers

9pm Slum City

Cactus

CAFE AND BAR

Sat 1st SLAID CLEAVES

Mon 3rd LIZ CARROLL, JOHN WILLIAMS, JOHN DOYLE

Fri 7th ELLIS PAUL & VANCE GILBERT

Sat 8th TROUT FISHING IN AMERICA (kids 6.30pm, big kids 9pm)

Wed 12th SUSAN WERNER

Fri 14th SUZY BOGGUSS

Wed 19th JIM LAUDERDALE

Fri 21st DARDEN SMITH

24th & Guadalupe • 475-6515

Edge City

'MUSIC FOR THOSE OF US WHO NEVER JOINED UP'

**11/07, UNCOMMON GROUND,
CHICAGO, IL**

**11/08, CATH COFFEE & TEA HOUSE,
INDIANAPOLIS, IN**

**11/09, KRAFTBRAU BREWER,
KALAMAZOO, MI**

**11/10, BARKING SPIDER
TAVERN, CLEVELAND, OH**

**11/14, AUSTIN SHOWCASE
NORTHEAST REGIONAL FOLK ALLIANCE,
MONTICELLO, NY**

**11/16, STONE SOUP CAFE,
AMHERST, MA**

WWW.EDGECITYTX.COM

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
dealers inquire 903-664-3741

Catalogue: RR1 Box 172C, Telephone TX 75468
info@honkytonkin.com



An Independent Music Etailer

Moozikoo

www.moozikoo.com

"Give Me Music"

3rd COAST MUSIC

237 W Mandalay Dr, San Antonio, TX 78212, USA
210/820-3748 • john@3rdcoastmusic.com
publisher/editor • John Conquest

SUBSCRIPTIONS

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

SPONSOR

FARM

Friends of
American
Roots Music

REVIEWS CODE

***** Killer

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

**** Must try harder

*** Why did they bother?

* Piss on this noise
? I don't get it

STARS IN MY LIFE

Last month, I stated—no other word is strong enough—that Anna Fermin has star quality, even if she never becomes a star in the currently accepted meaning of the word, ie she'll never be semi-nude on the cover of Rolling Stone (not that she isn't cute enough to sell magazines). Anyway, I got to thinking about this and about who all else I've ever seen who had that quality and what, if anything, they had in common, and I keep coming back to what I said about Fermin, that she dominates any musical environment just by being there. No stage tricks, no gimmicks, no showmanship, no flash and dazzle. She just stands behind the microphone and commands your attention simply by opening her mouth and singing.

However, when I started scanning the memory banks for case studies, it occurred to me that star quality and talent, even genius, don't necessarily go hand in hand. I know some enormously talented artists who simply don't have star quality, don't have that ability to stop every conversation in the room, while others only have it intermittently—on a good night they can be transcendent but whatever 'it' is, they don't have enough of it. On the other hand, total lack of talent doesn't preclude star quality. I vividly remember a Manchester University poetry reading at which a South African woman mesmerized several hundred people, and while she was good looking enough, especially by poet standards, that audience was mostly female because the headliner was Eng Lit's 70s studmuffin Seamus Heaney. It was only when you actually read her stuff on the printed page that you realized it was dreadful doggerel.

In fact, when it comes down to it, I can only think of four other people I'd say had true star quality in the sense I describe. One was Townes Van Zandt—nobody socialized during a Townes show. People might walk out if he was in self-destruct mode, but if he was at all on, everyone was focussed on him 100%. Another is Joe Ely. Debra Lou was a huge Ely fan—in fact, the first time I saw her was at a Zona Rosa show—and when she got to meet him, she was stunned to find out that he was a regular guy who didn't have to shop at the Big & Tall Men's Shop. She thought of him as a giant (mind you, she did like to stand right at the front), and it's true that Ely on stage really is larger than life. Another is John Trudell, the former chairman of the American Indian Movement, whose charisma is commented on at some length in his FBI file as being his most dangerous attribute, which shows the Feds aren't as dumb as you'd think. Finally, there's Tracey Shiels, who, as far as I know, lives in France and sings with a group called Sons Of The Desert. The #1 musical moment of my entire life was when Shiels sang Tom Waits' *Old Boyfriends* in a jam-packed London pub. In the split second between the end of the song and the crowd going berserk, you could—literally—have a heard a pin drop.

And that, to me, is the crux. These artists don't please or displease on a sliding scale, they transfix you. OK, they can have off nights, but even then they're probably better value than most musicians on their best day. One of my gripes with the Americana Music Association is that it's so focussed on the more successful acts and I think the organization's dream would be to find a Norah Jones for Americana. Right now they seem to think it's going to be Ryan Adams, which seems problematic given Ryan's chosen stage persona (obnoxious prick). As I said last month, what it should do is get behind Anna Fermin, but then she lives in Chicago, not Nashville, so that's right of the question.

JC

THE CATAMOUNT COLLECTIVE PRESENTS: H.U.A.C. THE HOT UNSIGNED (& UNSUNG) AMERICANA COMPILATION

(Catamount ****.5)

Compilations are the redheaded stepchildren of the music business; no matter what their virtues, they're notoriously neglected. Relatively cheap to produce, they're hardly ever promoted with any vigor because the long experience of the music industry, from majors to indies, is that they rarely sell well enough to make the effort worthwhile. The problem is that few labels have enough roster width, sufficient archival depth or the knowledge and imagination to economically put together a truly compelling showcase or thematic compilation in house, and even if they do, they have to strike a balance between obscure material which won't generate much interest and better known tracks some of which people may already own and be reluctant to duplicate. Personally, I'm fond of these mini juke boxes and hardly ever discard one, but then, let's face it, for all too many acts, one representative track is as much, if not more, than I really need.

However, compilations thrive in one market, though you won't see them in record stores, except maybe in secondhand bins. Labels, publicists, radio promoters and musicians' collectives put together an endless stream of them in the hope that radio stations and writers will be sufficiently intrigued to follow up on the full CDs by some—even one—of the artists involved. Catamount's **HUAC** is such a compilation, intended solely as a vehicle to promote the contributing artists within the music industry. The fact that it's being made available to **3CM** readers is due to a) Eric Babcock (incidentally a prince among men) and I having been friends for donkey's years, and b) Catamount having some copies left over.

Of compilations in general, Babcock, one of the original founders of Bloodshot, responsible for its influential comp **Nashville: The Other Side Of The Alley**, then the moving force behind Checkered Past's brief but splendid heyday, before founding Catamount, 'bush-hogging the higher ground for iconoclastic roots music since 1999,' says, "A good one requires a good theme—something more than 'Here's a bunch of cool shit we had lying around.' **HUAC** was born out of a desire to represent the widest range of music that might could get labelled Americana, by artists well under the radar of most 'industry taste-makers.'"

His better half, Paige LaGrone, adds, "The initial idea for **HUAC** was Eric's notion to riff on the House Unamerican Activities Committee. Americana as a genre signifier is both newish and leaning strongly toward conservatism in terms of what it means today in Nashville and within the circles of Nashville players. But it is a co-opted term and one we endeavour to explore by example from a more outsider aesthetic rather than define by exclusion. It is to my dismay that we do not have any African American(a), Asian American(a), Native American(a) and so on artists; our best efforts did not afford us that opportunity this time out."

Specifically, "The talent pool for **HUAC** was twofold: about 60% of the final lineup is artists who submitted for AMA conference showcases and were rejected [briefly on the AMA staff, Babcock participated in the 2003 selection process]; the rest is folks who've sent stellar demo submissions to Catamount in the last few months. Then we covered the stylistic waterfront: from the vocal purity of a singer like Hayseed to the dulcimer perversions of Starlings TN to straight-up twang rock like Two Cow Garage. The fun part (as all DJs know) is sequencing for good flow, plus we had the best mission-statement lead-off track imaginable—Nashville existentialism as assailed by one of our favorites, The Hackensaw Boys."

Paige adds, "Once we had all the players confirmed, we chose songs which we felt best represented the artist/band and fit with a balanced and cohesive listening experience within the framework proscribed above. It was a process of winnowing wherein all considerations were weighed and measured as mindful choice. The resultant line-up fit our vision of diversity and talent and didn't simply repeat the formula for success as deemed worthy by those artists already well represented in the marketplace for Americana. The very term Americana as applied to this kind of music is a marketing choice and one which we think can serve a wide array of folks very well. Our job? To cast a wider net."

As for promotion, Eric thinks, "Like water a good compilation sort of seeks its own level. **HUAC** doesn't have any marquee artists per se, but that's the whole point. It's not willfully obtuse, far from it. It's about entities without resources (and sometimes without inclination) to swim in the bigger pond, and either get eaten or die of neglect. But together—under the Catamount Collective banner—these artists can and have made inroads to the ears of anyone who makes a point of looking beyond the mediocrity of what the mainstream media foists on them. We've been doing this label thing long enough (and with enough consistency) that we've earned a modicum of trust, which we always endeavor to repay tenfold."

Catamount's albums tend to be uncompromisingly gritty, but **HUAC** shows a kinder, gentler face. Like any comp, it won't please all the people all the time, but of the 18 acts, I for one want to know more about quite a few, and if I didn't already admire Sara Cox and Mary Alice Wood (when I ran last month's doubleheader on them, I had no idea they'd be on this album), or Jo Serrapere, I would now.

JC

Flying Under Radar presents

ROOTS ON THE RAILS



North America's Moving Music Festival

on board Via Rail's **CANADIAN**



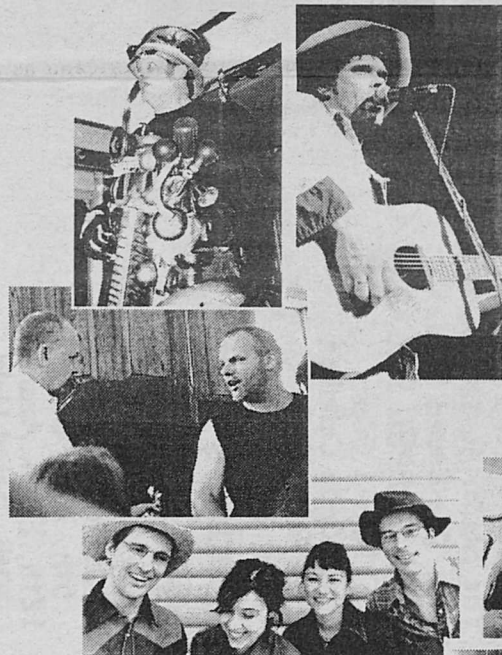
VANCOUVER-TORONTO APRIL 1-5

**TOM RUSSELL
ANDREW HARDIN
FATS KAPLIN
KRISTI ROSE**

HOT CLUB OF COWTOWN

TORONTO-VANCOUVER APR. 5-9

**FRED EAGLESMITH BAND
CORB LUND BAND
THE D.RANGERS
NATHAN
WILLIE P BENNETT
IAN TAMBLYN
LINDA MCRAE
BOBBY WATT
ROGER MARIN
WASHBOARD HANK**



Our own private section of Via Rail's *Canadian* - the last 1950's stream-line train still running and one of the greatest train trips in the world with some of the best music in the world. Our own performance car, dome cars and sleepers through the Rockies, across the Prairies and the vast Canadian Shield. Non-stop music, sleeper accommodations, all meals on board with concerts and excellent hotels (The Sylvia in Vancouver, The Royal York in Toronto) in start and end cities. \$2325CN per person (approx 1,700US) including GST either direction. Round-trip "Fully Committed" discount available. Visit our website or contact us for full details.

www.flyingunderradar.com

Roots on the Rails/Flying Under Radar^{LLC}

802.875.4504 or email flyradar@sover.net

PO Box 653, Bellows Falls, VT 05101

Catamount Collective
PRESENTS:

H.E.A.C.



THE HOT
UNSIGNED
(& UNSUNG)
AMERICAN
COMPILATION

CATAMOUNT: BUSH-HOGGING THE HIGHER GROUND
FOR ICONOCLASTIC ROOTS MUSIC SINCE 1999

NOT AVAILABLE IN STORES!

A great stocking stuffer, this
limited edition collectible disc
is **ONLY** available to the
discerning readers of 3CM!

To get yours while supplies last,
send \$5 to:

CATAMOUNT (3CM HUAC offer)
Box 330578, Nashville TN 37203

www.catamountco.com

Catamount
Collective
Presents
HUAC
The Hot Unsigned
(& Unsung)
Americana
Compilation
Featuring 18 tasty
tracks from artists
including:
Mary Alice Wood
The Coming Grass
The Hackensaw Boys
Hayseed
Two Cow Garage
Dennis Jay
Jo Serrapere
Starlings TN
Letterpress Opry
Lucky 57
Kate & The Retreads

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

TETICALLI
South Austin



American Food Southern Style

NOVEMBER ARRIVALS & DEPARTURES

- 1st - Tony De La Rosa • 1931 • Sarita, TX
- Kinky Friedman • 1944 • Chicago, IL
- Lyle Lovett • 1956 • Klein, TX
- Sippie Wallace † 1986
- 2nd - Charlie Walker • 1926 • Collin Co, TX
- JD Souther • 1945 • Detroit, MI
- 3rd - Sonny Rhodes • 1940 • Smithville, TX
- Hugh Moffatt • 1948 • Fort Worth, TX
- Champ Hood † 2001
- 4th - Delbert McClinton • 1940 • Lubbock, TX
- 5th - Etta Moten • 1901 • San Antonio, TX
- Roy Rogers • 1911 • Cincinnati, OH
- Ike Turner • 1931 • Clarksdale, MS
- Gram Parsons • 1946 • Winterhaven, FL
- Johnny Horton † 1960
- 6th - Stonewall Jackson • 1932 • Tabor City, NC
- Frenchie Burke • 1933 • Kaplan, LA
- Guy Clark • 1941 • Monahans, TX
- Doug Sahm • 1941 • San Antonio, TX
- Tary Owens • 1942 • Toledo, OH
- 7th - AP Carter † 1960
- 8th - Ivory Joe Hunter † 1974
- 9th - James Talley • 1944 • Mehan, OK
- 11th Sippie Wallace • 1898 • Houston, TX
- Mose Allison • 1927 • Tippecanoe, MS
- LaVern Baker • 1929 • Chicago, IL
- Hank Garland • 1930 • Cowpens, NC
- Dave Alvin • 1955 • Downey, CA
- Beau Jocque • 1957 • Basile, LA
- 12th Booker T Jones • 1944 • Memphis, TN
- Neil Young • 1945 • Toronto, Canada
- James Intveld • 1959 • Los Angeles, CA
- Lord Buckley † 1960
- 13th Sonny Fisher • 1931 • Tyler, TX
- Ray Wylie Hubbard • 1946 • Hugo, OK
- 14th Noel Boggs • 1917 • Oklahoma City, OK
- Buckwheat • 1947 • Lafayette, LA
- Joe Gracey • 1951 • Fort Worth, TX
- Tex Edwards • 1954 • Dallas, TX
- 15th Wes Reeves • 1933 • La Mesa, TX
- Clyde McPhatter • 1933 • Durham, NC
- 16th Bois-Sec Ardoin • 1916 • Duralde, LA
- Earl Bollick • 1919 • Hickory, NC
- Shirley Bergeron • 1933 • Church Point, LA
- Albert Collins † 1993
- 17th Terry Noland • 1938 • Abilene, TX
- Gene Clark • 1941 • Tipton, MO
- Black Ardoin • 1946 • Duralde, LA
- 18th Hank Ballard • 1936 • Detroit, MI
- Leeann Atherton • 1955 • Birmingham, AL
- Doug Sahm † 1999
- 19th Katy Moffatt • 1950 • Fort Worth, TX
- 20th Eck Robertson • 1887 • Amarillo, TX
- Duane Allman • 1946 • Nashville, TN
- 21st Lloyd Glenn • 1909 • San Antonio, TX

- Jean Shepard • 1933 • Paul's Valley, OK
- Dr John • 1941 • New Orleans, LA
- Cecil Brower † 1965
- 22nd Whistling Alex Moore • 1899 • Dallas, TX
- Hoagy Carmichael • 1899 • Bloomington, IN
- Charles Mann • 1945 • Welsh, LA
- 23rd Spade Cooley † 1969
- Big Joe Turner † 1985
- Roy Acuff † 1992
- 24th Scott Joplin • 1868 • Bowie Co, TX
- Tommy Allsup • 1931 • Tulsa, OK
- Johnny Degollado • 1935 • Austin, TX
- Buster Pickens † 1964
- 26th Bob Livingston • 1948 • San Antonio, TX
- 27th Werly Fairburn • 1924 • Folsom, LA
- Jimi Hendrix • 1942 • Seattle, WA
- Lotte Lenya † 1981
- Charline Arthur † 1987
- 28th Cecil Brower • 1914 • Bellevue, TX
- Peanuts Wilson • 1935 • Riversville, WV
- Bruce Channel • 1940 • Jacksonville, TX
- Libbi Bosworth • 1964 • Galveston, TX
- Wanda Coffman † 1991
- 29th Fred 'Papa' Calhoun • 1904 • Chico, TX
- Merle Travis • 1917 • Rosewood, KY
- Joe Falcon † 1965
- Ray Smith † 1979
- 30th Walter Mouton • 1938 • Scott, LA
- Jim Patton • 1950 • Alton, IL
- Jeannie Kendall • 1954 • St Louis, MO

Threadgill's World HQ, 301 West Riverside Dr BIERGARTEN SERIES

Thu Oct 30th

Night Of the Living Network
Austin Music Network benefit
Kinky Friedman, Billy Joe Shaver,
Greezy Wheels, Blazing Bows
(\$15, under-15s free)

Fri Oct 31st Halloween Party with
The South Austin Jug Band

Fri Nov 7th Brave Combo

STRING BAND THURSDAYS

7:30-10 pm. No Cover

6th, Scott Biram & Friends

13th, The South Austin Jug Band

20th, The Green Cards

SUNDAY GOSPEL BRUNCH

11am-1.30pm

2nd, Cade Callahan

9th, Breenen Leigh

16th, Bells Of Joy

Threadgill's North, 6416 N Lamar

Wednesdays, 8-10pm. No Cover

Oct 29th, Mark Viator

5th, Keith Glass

12th, Ethan Azarian

29th, David Holt