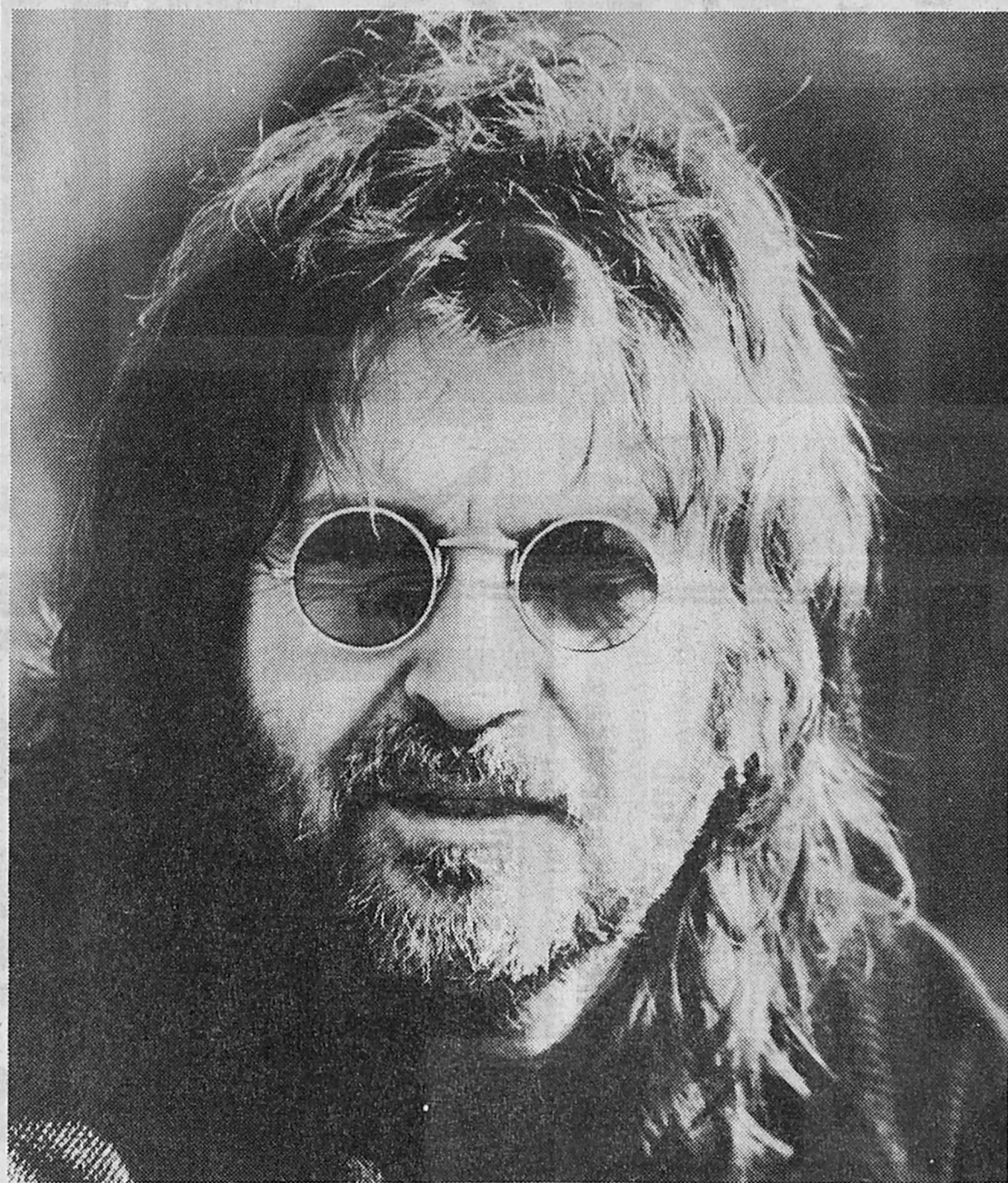


3rd COAST MUSIC

formerly MUSIC CITY TEXAS

RAY WYLIE HUBBARD

#7/96 AUGUST 1997



**Honest John
August Births & Deaths**

REAL RADIO:

The Great DJs of America

Part 2: Friends of 3CM

(Outside Texas, California & Louisiana)

REVIEWS

Dancehall Boys

Frenchy Burke
& Ron Knuth

Fabulous
Thinderbirds

Grievous Angels

Grievous Angels

Ray Wylie Hubbard

Darrell McCall

Mary Melena

Scotty Moore

Scotty Moore
& DJ Fontana

Tom O'vans

Gene Summers

Two Dollar Pistols

Dar Williams

ART & GRIT

World Music ARTISTS proudly announces the release of

DeVILLEZ & MOTIVO

Tropicowboy

Chip Dolan
Floyd Domino
Danny Draher
Marvin Dykhuis
Gene Elders
Chris Gage
Paul Glasse
Joel Guzman



David Heath
Elias Haslanger
John Mills
Milan Moorman
Marty Muse
Paul Pearcy
Kira Lynn
McConoghy

Metales con Huevos arranged and conducted by Freddie Mendoza

now available

at Waterloo, Tower, MusicMania and Local Flavor

or by mail order from

World Music ARTISTS, PO Box 271022,

Corpus Christi, TX 78472-1022

available in Europe on Club De Musique

email: jdevillez@aol.com

Web site: <http://www.worldmusicartists.com>

THE 3CM GUIDE TO REAL RADIO

PART 2: FRIENDS OF 3CM

Having disposed of The Big Three, Texas, Louisiana & California, in Part 1, the plan was to go through the alphabet for as long as it took, but then I figured, the hell with it, I'll play favorites. This batch are mostly long time MCT/3CM supporters, many of whom have sent me tapes of their shows from time to time, so I'm on particularly safe ground recommending them. Next month, more states, more stations, more freeform DJs, more roots programs. Thanks to all of you for the tips, particularly David Goodman for all those one tensy mistake and you're dead email addresses. **JC**

ALASKA

Ray Funk Funk Roots • KUAC 104.7fm, Fairbanks; Sunday, 7-8pm. An eclectic hour of roots music, special emphasis recently on rockabilly, swing and country not otherwise heard. Wanders off to calypso, zouk, ragtime, African pop, you name it.
• Ray Funk, PO Box 72387, Fairbanks, AK 99707; rfunk@polarnet.com

ARIZONA

Kidd Squidd Rock Roots • KXCI 91.3fm, Tucson; Saturday, 2-5pm. A celebration of the roots of American music from the 1920s to the 1990s. I do a different theme every week (eg female rockabillys), bottom line—inspiration/fun, plenty of obscurities, never too dry. Note: voted Tucson's #1 DJ eight years running.
• David Squires, KXCI, 220 S 4th Ave, Tucson, AZ 85701

COLORADO

Michael C et al Honky Tonk Heroes • KGNU 88.5fm, Boulder; Saturday, 6-9pm. Country music old style, not NashVegas. Each of us draws from our own experience and regions, but roots and originals are primary, with vocals and a five-piece band the norm. We pride ourselves on playing the older and lesser known artists—and those yet to be discovered. *Highway 322*; alternate Thursdays, 7-8pm. Folk music roots. *Morning Sound Alternative*; 2nd Tuesday, 9.30am-noon. Eclectic acoustic music.
• Michael Bradshaw, KGNU, 1900 Folsom #100, Boulder, CO 80301

CONNECTICUT

Dwight Thurston Odds & Ends • WWUH 91.3fm, West Hartford; Monday, 6-9am. Folk, roots, blues, alternative country, rockabilly and a wee bit of very early rock & roll with cow crap still on its shoes. Texas and Canada get extra attention.
• Dwight Thurston, WWUH, University of Hartford, West Hartford, CT 06117; dwight.w.thurston@snet.net
Ed McKeon Folkrama • WWUH 91.3fm, West Hartford; Wednesday, 6-9pm. Traditional folk, new folk, singer-songwriters, folk-rock, acoustic rock, roots music, celtic, cajun, zydeco, blues, punk, conjunto, world music (whatever you think that is), Texas swing—a very mixed bag. I try to fit in artists who don't fit in anywhere else and have a 'Quirky Artist of the Week' feature so I can play people impossible to categorize (usually the ones I like best). I also delve into our vinyl library for 'The Warped Set' and with 'the Secret Album' invite listeners to share an album they love which never made it big.
• Ed McKeon, WWUH, University of Hartford, West Hartford, CT 06117; EMcKeon@aol.com
Mike Trynosky Not Exactly Nashville • WCNI 91.1fm, New London; Saturday, 3-6pm. The finest blend of country and American roots music never heard on commercial radio (and seldom on noncommercial radio, for that matter). Blues, country, honky-tonk, rockabilly, hillbilly, jazz, Tex-Mex, R&B and roots rock—the antidote for what ails radio.
• Mike Trynosky, 115 Old Salem Rd, Colchester, CT 06415; 103302.1743@compuserve.com

ILLINOIS

Tom Jackson The New Orleans Music Hour • WLWU 88.7fm, Chicago; Saturday, noon-1am. Explores the development of New Orleans and Louisiana music since WW2. Primary focus is on cajun, zydeco, R&B, swamp pop, blues and jazz. New releases are featured along with classics from the past. Short discussions about the music and artists and their place in the musical history help educate the listener about this important and still developing music. **Tom Jackson et al Somebody Else's Troubles**; Saturday, 10am-noon. Show has rotating hosts, and the focus varies by host. Folk music, bluegrass, blues, country are all regularly featured. I produce and host on the 3rd Saturday of each month and generally play a variety of 'American Roots' music (the '3rd Coast Music' label would also describe it pretty accurately). I generally play at least half an hour of Texas music, in fact, I occasionally title my week's show 'Texas, New Orleans & Beyond' ... and I always manage to slip a few accordions into the mix somewhere. Occasional live performances and interviews with touring and local musicians.
• Tom Jackson, 5205 W Berteau, Chicago, IL 60641; 773/685-2664

KANSAS

Frank Dudgeon Roots And Branches • KMUW 89.1fm, Wichita; Friday, 10pm-midnight. Rockabilly, country blues, traditional country music, reggae, folk music and on and on. I've always been attracted to what can generally be called 'roots' music, there's an honesty and intensity I find very satisfying—and fun.
• Frank Dudgeon, KMUW, 3317 E 17th, Wichita, KS 67208; kmuw@twsu.edu

MASSACHUSETTS

Rob Silverberg et al New Traditions • WCUW 91.3fm, Worcester; Weekdays, 6-9pm. I'm the Friday guy. I play all kinds of roots music, blues, bluegrass, zydeco, gospel, 50s R&B, surf, and mix that in with the music that's really the heart of the show, which is hillbilly, old and new, from Milton Brown to Ray Condo. If it rocks, swings or jumps, I want to play it. If it can't do any of those things, then it has to be, in the words of Kitty Wells, "Mournful enough." My aim is to play artists who just can't get any airplay—sometimes not even on public radio (which is pretty much the ultimate in rejection). The more obscure, well, all the better.
• Rob Silverberg, 60 Bryn Mawr Ave, Auburn, MA 01501

MISSOURI

Larry Weir Songwriters Showcase • KDHX 88.1fm, St Louis; Wednesday, 9am-noon. The focus is great songs, recorded by the people who wrote them, though there's always room for a great cover version. Mostly folk or acoustic based, but also the more interesting flavors of country. Strong emphasis on new material and people who'll be appearing in the area.
• Larry Weir, KDHX PO Box 63328, St Louis, MO 63163; songwriters@kdhxfm88.org

NEW JERSEY

Len Brown Radio Ranch • WDVR 89.7fm/91.9fm, Sergeantsville; Saturday, 9am-1pm. I try to share my love of the real country music people won't hear on other stations in this area.
• Len Brown, WDVR, Box 191, Sergeantsville, NJ; LenB7291@aol.com

OREGON

Wade 'The Mighty Hawk' Hockett Hillbilly, Hunh? • KBOO 90.7fm, Portland; Monday, 2.30-4pm. Bob Wills to Ray Price to Ernest Tubb and everything in between.
• Wade Hockett, 4054 NE 32nd Ave, Portland, OR 97212

RHODE ISLAND

Chuck Wentworth Traditions Of Folk • WRIU 90.3fm, Kingston; Monday, 6-9pm. All types of roots music, folk, country, blues, cajun, zydeco, singer-songwriters and more. **Dan Ferguson Boudin Barndance**; Thursday, 6-9pm. Similar plus traditional and alternative country. We both play everything!
• Chuck Wentworth, Lagniappe Productions, 255 Holly Rd, Wakefield, RI 02879; 401-874-4949
• Dan Ferguson, WRIU, 326 Memorial Union, Kingston, RI 02881

TENNESSEE

WEVL 89.5fm, Memphis Joyce Touched By The Hand Of Country; Wednesday, 1-2pm. The best in roots; classic and alt country, bluegrass, folk from the past and present. DIY and indie stuff welcome and played often. **Nancy Apple Car Tunes**; Tuesday, 4-6pm. New AAA stuff, but I really like older honky tonk and country, so I throw in as much as I can. Recently I've been playing Cornell Hurd Band and Derailers. **Tom Claypool House Bayou**; Wednesday, 4-6pm & Friday, noon-2pm. Cajun, zydeco and swamp pop from South Louisiana, from the earliest recordings to the latest releases. **Anne Barstool #1**; Wednesday, 8-10am. Alternative country. **Ed Dirmeyer Through The Cracks**; Saturday, 1-3pm. Contemporary folk, alternative country, adult rock, everything in between.
• Joyce Homan, WEVL, PO Box 40952, Memphis, TN 38174; jhoman@msuvx1.memphis.edu
• Nancy Apple, 3992 Hawkins Mill Rd, Memphis, TN 38128; TheCowgirl@aol.com
• Tom Claypool, PO Box 240504, Memphis, TN 38124; HouseBayou@webtv.net

MORE GODDAM TEXAS

KFAN 107.9fm, Fredericksburg. 'Texas Rebel Radio,' freeform Americana/AAA with heavy Texas emphasis; blues, rock, country, indie/DIY albums always welcome. *Humble Time*, Saturday, 6-7pm; live, unsigned Texas artists.
• Rod Herberg, KFAN, PO Box 311, Fredericksburg, TX 78624

WASHINGTON

Dr Leon Berman aka The Proctologist of Rock n Roll *Shake The Shack* • KCMU 90.3fm, Seattle; Friday, 6-9pm. Playing the best in rockabilly, boogie R&B, country and anything else that gets the toes tappin' on a Friday night.
• Shake The Shack, PO Box 776, Everett, WA 98206; stsack@nwlink.com
Nancy K Dillon Our Saturday Tradition • KBCS 91.3fm, Bellevue/Seattle; Saturday, 8am-noon. Acoustically-oriented covering bluegrass, western swing, roots country, singer-songwriter and some alt-country. As an Okie transplant, I love to play music that takes me home.
• Nancy K Dillon, 11355 23rd Ave NE, Seattle, WA 98125

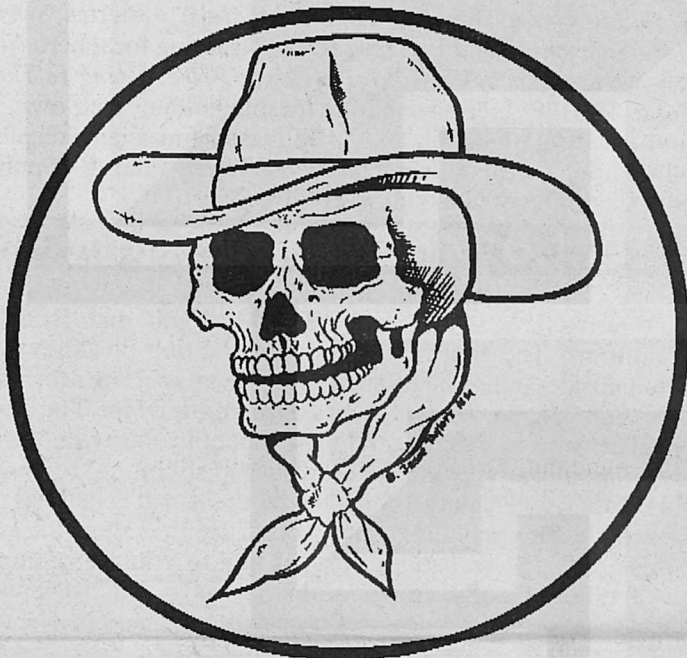
WISCONSIN

Bill Malone Back To The Country • WORT 89.9fm, Madison; Wednesday, 9am-noon. I usually emphasize a theme, such as work, politics, religion, the blues, rambling, home, and so on. I begin with recordings from the 1920s and come on up close to the present. I say "close" because I don't play many songs from the Top 40. I play oldtimers like Jimmie Rodgers, Uncle Dave Macon, Charlie Poole, Carter Family and so on, plus people out on the edge like Iris DeMent, Tim O'Brien, Jimmie Dale Gilmore, Tish Hinzosa, Gillian Welch, Don Walser and Doc Watson. I am also trying to play 'insurgent country' music, but I still know far too little about this genre. Note: Malone is, of course, the author of the essential **Country Music USA**.
• Bill Malone, 6617 Sutton Rd, Madison, WI 53711; wmalone@students.wisc.edu

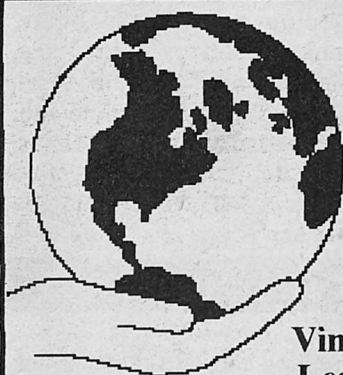
THIRD COAST MUSIC NETWORK

KSYM 90.1 FM
San Antonio, Texas

MUSIC TOO IMPORTANT TO LEAVE TO THE COMMERCIAL RADIO IDIOTS
Monday-Saturday, 3-7pm • Sunday, 6-10pm



Third Coast Music Network
730 West Summit, San Antonio, TX 78212
210/732-2104 • FAX 210/732-1094
(printed at commercial radio's expense)



**ONE WORLD
MUSIC**
1313 S Congress
462-9424

Vintage instruments, amps and effects
Lessons by Evan Johns, Danny Click,
Scott Hinkle, Joel Hamilton & others
Gift certificates for merchandise and lessons



**Compact Discs
Records • Video**

10-11 Mon-Sat 12-11 Sun
600-A North Lamar Austin, TX 78703
(512)474.2500 info@waterloorecords.com
<http://www.eden.com/~waterloo>

WHERE MUSIC STILL MATTERS

WATERLOO Ice House

6th & Lamar

1st Mary Reynolds & Caryl P Weiss

2nd The Barbers

8th The Mollys

9th Alan Munde & Joe Carr

15th Mandy Mercier

& The Threadgill's Troubadors

16th Toni Price

22nd Polk, Barton & Towhead

23rd Mary Melena (CD release)

29th The Dangers

30th Peter Keane + Russ Bartlett

Austin's Premier acoustic showplace since 1976

Flashpoint
RECORDING STUDIO



Where Great Artistry &
Technology Meet!
Flashpoint!

24-Track
ADAT

CALL US TODAY!
512.476.7009

SERVING FINE ESPRESSO, BEER,
WINE, SANDWICHES, BAGELS,
PASTRIES & MORE

FLIPNOTICS
COFFEESPACE
CAFÉ

1601 BARTON SPRINGS ROAD • 322-9750

- 1st • Laurie Frelove, Ana Egge & Kim Miller
2nd • 3 Balls Of Fire + Charlie Burton
3rd • Imperial Golden Crown Harmonizers (7pm)
5th • Rubinchiks Orkestyr 6th • Kevin McKinney
7th • Hillbilly Savants + Zuckermann Electric
8th • Los Pinkys + Bakers Moonshine Caravan
9th • Earthpig
10th • Imperial Golden Crown Harmonizers (7pm)
12th • Kamran Hooshman & 1001 Nights
13th • Beaver Nelson 14th • George Carver
15th • The Barbers + Seela
16th • The Skaminoes + Rumbullion 19th • Rubinchiks Orkestyr
20th • Johnny Goudie + Sissy Siero 21st • Scrappy Jud Newcomb
22nd • Root 1 + Karison
23rd • Los Cadillos + Bayou Beaujolais
26th • Kamran hooshman & 1001 Nights
27th • Kathy McCarty 28th • Troy Campbell
29th • Jon Dee Graham + Earthpig
30th • Casie & The Thin Men

3CM RECORD REVIEWS

HACKBERRY RAMBLERS • DEEP WATER

(Hot Biscuits, CD)

Safest bet you could ever make is that somewhere in America at this very moment, two young musicians are saying 'Let's start a group.' Question is, where will they be in 2061? When fiddler Luderin Darbone and guitarist (now accordionist) Edwin Duhon formed a string band in 1933, playing house parties and dances round Hackberry, LA, the end of the millennium must have seemed unthinkable remote, but as it rolls up 64 years later, it finds these venerated figures in Cajun music not only still active, but still wildly popular in their community and among aficionados. Taking its title from the Fred Rose song popularized by Bob Wills, this album, on a label formed by drummer and producer Ben Sandmel, the only member of the sextet under 60, openly acknowledges the influence, ab initio, of Western Swing, which pervasively informs all 15 tracks, almost evenly balanced between French and English, and between originals or arrangements of traditional material and covers, from Dewey Balfa's *J'Etats Au Bal Heir Soir* to John Fogerty's *Proud Mary*. Guest appearances by Jimmie Dale Gilmore, Rodney Crowell, Michael Doucet and Marcia Ball seem somewhat redundant, though Ball, whose parents booked the Ramblers for monthly dances in Vinton, is the most effective, making her French language vocal debut on *Les Blues De Bosco* and duetting *CC Rider* with lead guitarist Glen Croker. None of them spring chickens themselves, their guests are more than a little overshadowed by the assured virtuosity and showmanship of these seasoned veterans. As Bill Malone remarks in his liner notes, "It is hard to think of any contemporary group of musicians, of any age or stylistic preference, who convey the energy, enthusiasm and zest displayed by these legendary performers." JC

THE DANCEHALL BOYS • BACK TO MORAVIA

(D/B Productions, cassette)

John Ondrusek, the accordionist leader, proudly claims that "For the first time in the 100 years since Czech music has been a part of Texan culture, Austin can claim its own Czech Polka band." In a state chockablock with 'best kept secrets,' the tenacity of Tex-Czech culture, when other Texan cultures are steadily shedding any unique characteristics, is perhaps the most remarkable. Still flourishing in the original pockets of Bohemian and Moravian settlement, Czech music can well claim to be the real underground music of Texas, its adherents rallying in haunts that the outside world is barely aware of. For all they're Austin based, Ondrusek and bassist Thomas Durnin (who also has a Czech radio show on KOOP), actually living in Austin, trumpeter Dennis Svatek coming from Taylor, trumpet and guitar player Danny Gerik from Alvin and percussionist Josef Morris from Academy, their calendar resembles that of most Czech bands, SPJST and KC halls in Elgin, Schulenberg and Taylor and festivals in strongholds like West and Victoria. Indeed their 16 cut tape, polkas, waltzes and an adapted two-step, evenly balanced between instrumentals and vocal numbers sung in the original Czech by Ondrusek or Gerik, was recorded at SPJST Lodge #48 in Beyersville. Awarded the Texas Polka Music Association's 1995 Horizon Award for best new Polka band, a distinguishing feature of The Dancehall Boys, who occasionally add Pickin' and Singin' Professor Rod Moag to their lineup, is they not only revive long neglected compositions, they also try to reproduce the original arrangements, transcribing scores from ancient 78s. If you think Texas is turning into cut-rate imitation of Southern California—well, you're right, so it's heartening to hear a band like this defiantly defending their history and identity, and being cool at the same time. JC

MARY MELENA

SOMETHING PASSING THROUGH

(Waterbug, CD)

Sidelined as a performer by persistent health problems since she moved to Austin from Kansas City some years ago, Melena astonished me early on by playing a Pierre Bensusan guitar piece. At the risk of sounding Eurocentrically elitist, I never expected to hear the name of the French guitar virtuoso in Texas, let alone come across anyone with both the sheer courage to tackle one of his formidably intricate compositions and the more than merely technical ability to master it. Melena again displays these attributes by including Bensusan's *Au Jardin d'Amour* along with two other, original, instrumentals spaced between eight of her own songs plus Hugh Blumenfeld's *Brothers* and Paul Brady's *The Island*. Her observational songs, from the angst of going to a wedding alone (*Reception*) to a wry dig at the New Age (*Guru*), are thoughtful and charming, though her rather whispery voice may take a little getting used to. Backed by people like Gene Elders, violin and fiddle, Beth Galiger flute, Tomás Ramirez sax, Paul Percy drums, Dave Heath electric bass, Betty Elders harmony vocals and James Fenner percussion, Melena displays a delicacy of touch and textural complexity that's very different from the usual balls to the wall acoustic guitar playing that one usually hears in Texas. JC

FRENCHIE BURKE & RON KNUTH

FIDDLEHEADS

(White Boy, CD)

How long has it been since you heard really good twin fiddle playing? Well, that's just too long. You don't hear twin fiddles much these days, which is sad because when it's done well, it's a wonderful sound—longtime Walser fans will recall the terrific combination of Howard Kalish and Jason Roberts—and these guys are about as good as it gets. When Fiddlin' Frenchie Burke left Johnny Bush's Bandeleros in 1972 to pursue a solo career, of which the high spot was a 1975 Top 10 hit with the Cajun Country *Let's Go To Big Mamou*, his place was taken by Knuth, who's still with the band. Now the two have got together to great effect on Augie Meyers' label. Materially assisted by Augie's son Clay Meyers, who not only played drums and percussion but also co-produced, with Knuth, engineered, mixed and mastered the album and who achieved a quite wonderful sound quality, with gorgeous tonal values on the fiddles, it also features Augie on piano and accordion and Max Baca bajo sexto, with Knuth multiple hatting on bass, guitars, Cajun accordion, mandolins and cello! Kicking off with Darrell McCall's *Coco Dre*, the 10 tracks are a mix of venerable but revitalized standards, *Orange Blossom Special*, *Jole Blon*, *Jalisco* and Hank Williams' *Jambalaya*, esoterica, *Swiss Melody* (*Vom Fritig Uf De Samschtig*) and *Bandera Waltz*, featuring local hero Arkey Blue on vocals, and Knuth originals, *Un Autre Poisson A'Frere*, *Living In The 90s* and *The Cowgirl Song*. The last three have a little trouble holding their own, but that's a minor flaw in a great sounding album of two master musicians keeping alive a sadly neglected tradition. Meyers, incidentally, is already talking of putting out a more specifically Cajun flavored album with Burke. JC

TOM OVANS • DEAD SOUTH

(Demon, British CD)

No less than three of those seven words, 'Dead,' 'South' and 'British,' can be taken as signifiers. The first hints at the unrelenting bleakness of Ovans' songwriting vision, further indicated by such song titles as *Killing Me*, *Exile*, *Better Off Alone*, *Pray For Me*, *In The Rain* and *Drowning Man*. The second, his philosophical habitat; born in Boston and long resident in Nashville, Ovans' roots influences and Gothic imagery evoke a New South every bit as redolant of moral decay as the Old South. It would not be going too far to say that Ovans has reinvented folk blues as a vehicle for eyewitness social observation rather than for empty 'protest' posturing—he's too realistic, or despairing, to think his comments will actually change anything. Finally, an album this raw-edged and stripped down is the kind of project that seems to appeal to European tastes, and labels, rather than American. Ovans is, indeed, much more successful in Europe than back home, and Demon have already put out a compilation of his first three self-released albums under the equally suggestive title *Nuclear Sky*. His nasal voice (plus guitar and harmonica) will always prompt comparisons to early Dylan, but, as I'm not the first, nor will be the last, to suggest, fans of Tom Waits' *Bone Machine* will find much to admire in this, or any other of Ovans' five albums. JC

DARRELL MCCALL • PICTURES CAN'T TALK BACK

(Artap, CD)

Never really got it with McCall, who's always struck me as a much lesser figure, compared say to Johnny Bush, among the Texas honky-tonk heirs to Ray Price, and this does little to bring me round. Produced by McCall and Buddy Emmons, who, of course, also plays steel, with Hank Singer on fiddle, Pig Robbins on piano, the most interesting things on it are the title track, which reunites The Young Brothers, as McCall and fellow struggling Nashville wannabe Johnny Paycheck called themselves in the late 50s, and *While I Dream Of San Antone*, written and sung by McCall's wife Mona, who has considerably more fire in her voice. JC

DAR WILLIAMS • END OF THE SUMMER

(Razor & Tie, CD)

Confounding my reservations about her writing, which on earlier albums struck me as college literary magazine stuff, too precious for words, if you could hear Williams' new songs, particularly the small town radio station ode *Are You Out There*, *If I Wrote You*, a commendable homage to the style of Townes Van Zandt, to whom it's dedicated, the title track, *Bought And Sold* (her attempt to get banned by Wal-Mart) and *Road Buddy*, I think you'd agree that she's developed into a formidable songwriter of exceptional intelligence and insight. Trouble is, except on the title track, the album's so cluttered the lyrics are fighting an uphill battle, and I found it increasingly difficult to listen to, knocking it on the head before my distaste for the mixes turned into active dislike of the album, though not before coming to loathe the dummer/percussionist with a passion. Clearly constructed—very much the right word—with both eyes fixed firmly on the AAA format, the intention seems to be to get as far away as possible from the Girl With A Guitar image, so Williams ends up sounding like every other overproduced Girl With A Guitar on AAA. However, inside this fat album, there's a thin one trying to get out. An EP of stripped down, Americana-orientated, versions of five of the songs is planned for late this year, or early 1998, and if Fred Eaglesmith's *I'm Wilder Than Her* featuring his band The Flying Squirrels, which will also be on the EP and I've heard and an advance tape of, is anything to go by, it'll blow this album out of the water. Hell, that one track blows it away. Great songs, shame about the album. JC

GENE SUMMERS

The Ultimate School of Rock & Roll



DELUXE
16-PAGE BOOKLET
DOUBLE-LENGTH CD
AT A SINGLE-CD PRICE!
12 previously
unreleased tracks!



The Ultimate School of Rock & Roll's
in session all year long with 32 rockabilly
classics like "Nervous," "Alabama Shake,"
"Twixteen," and "School Of Rock & Roll"!

Available on CD at a store near you.

Or call: Crystal Clear Sound,
toll free 1-888-663-9361 now!



OVER

300 AUSTIN MUSICIANS
MAIL ORDERS TO THE WORLD
60 NEW TITLES SINCE MARCH!

AUSTIN'S

ORIGINAL MUSIC SOURCE

LOCAL FLAVOR

305-B EAST 5TH (512) 472-7773
AUSTIN, TEXAS 78701 TUES-SAT
NOON-8 PM

Web site: www.austinmetro.com

e-mail: Local Flavor@austinmetro.com

Need affordable CDs ?

or tapes?
or videos?



or printing?
or typeset & design?

EMA

Right here in Austin with out-of-town pricing.

Call for quote or brochure.

(512) 388-1998 or (800) 678-1998

Bob Grady Records

405 Edwards Street, Calhoun, Georgia 30701

WE DISTRIBUTE
INDEPENDENTLY RELEASED
COUNTRY MUSIC
IN EUROPE & AUSTRALIA
— JUST ASK —

Chris Wall • Cornell Hurd • Bruce Robison
Jeff Hughes • Karen Abrahams
Frenchie Burke • Ronnie Spears
Gary P Nunn • Larry Joe Taylor
Don McCalister Jr • Lazy SoB Records

Let us sell YOUR record in
Europe and Australia

CALL ME — BOB GRADY — 706/629-5792

3CM RECORD REVIEWS

SCOTTY MOORE • THAT'S ALRIGHT, ELVIS SCOTTY MOORE & DJ FONTANA ALL THE KING'S MEN

(Schirmer Books, hardback/Sweetfish, CD)

Members of Generation E should need no introduction to Scotty Moore. With Elvis Presley and bass player Bill Black both dead, the seminal rock & roll guitarist is the only survivor of the epochal July 1954 Sun recording session that produced *That's Alright Mama* and *Blue Moon Of Kentucky*, which his third person autobiography, "as told to James Dickerson," covers in a chapter aptly titled *Three Days That Shook The World*. Moore has kept silent about Elvis since the final affront that broke them up in 1968, when he was asked, with Blue Moon Boys drummer DJ Fontana and The Jordanaires, to play with Presley in Las Vegas. Moore observes, "The money they offered us was just ridiculous. For every week there, they wanted to pay us about what we would have made in a day back home." Now, however, he opens up with an understated vengeance, quietly making perfectly clear his utter contempt for Colonel Tom Parker, and lesser industry figures like RCA producer Steve Scholes and Don Was, setting the record straight on some of Sam Phillip's self-aggrandizement, and, without a trace of self-pity, graphically conveying how shabbily he, Black and Fontana were treated, with, though Moore never blames him, the obvious acquiescence of Presley himself. At one point, Moore was jailed for being in arrears with child support by an ex-wife who'd seen him on TV with Presley and assumed he was making the big bucks, but the truth is, Moore's 14 years with Presley netted him the grand total of \$30,123.72. A fascinating account from the very eye of the rock & roll hurricane, this qualifies as absolutely essential reading for sidemen who figure on hitching their wagon to a star.

♦ For 24 years after the 1968 fiasco, Moore not only didn't play live, most of the time he didn't even own a guitar. First coaxed out of retirement by Carl Perkins, he, and longtime colleague DJ Fontana, are showcased in all-star company, Keith Richards and The Band, The Mavericks, The Bo'Deans, a reunited Bill Black Combo, Joe Ely, Cheap Trick, premier Elvis soundalike Ronnie McDowell, Steve Earle, Joe Louis Walker, Tracy Nelson and Ron Wood & Jeff Beck, a lineup of which project director Dan Griffin remarks, "In most cases, it took one phone call," though he shows considerable naïveté in adding that, "surprisingly," there were one or two major artists who didn't seem to know who Moore and Fontana were (one is reminded of U2 asking who Dion was). Most of them brought original songs to the sessions, Ely revisiting Eddie Cochran's *Cut Across Shorty* with *I'm Gonna Strangle You Shorty*, though Richards ("Everyone else wanted to be Elvis. I wanted to be Scotty") and Levon Helm open with the best, Gwil Owen's *Deuce And A Quarter*. Though the dreaded word "overdubs" appears all too often in the credits (Bo'Deans, Ely, Cheap Trick, Earle), there's really only one really dud track (Nelson's), but, with the exception of Wood & Beck's *Unsung Heroes*, cut at Wood's studio in Ireland, the album simply doesn't rock. Great to hear Moore back in action, but try and track down his 1992 Belle Meade Records *706 Reunion*, with Carl Perkins, Fontana and Paul Burlison.

JC

GRIEVOUS ANGELS • ONE JOB TOWN GRIEVOUS ANGELS • NEW CITY OF SIN

(Moose/Stony Plain, Canadian CD/Bloodshot, CD)

Ladies and gentlemen, in the folk-rock corner, all the way from Toronto, Canada, please welcome Grievous Angels, and in the alt-country corner, representing Tempe, Arizona, let's hear it for—Grievous Angels. This kind of thing probably happens a lot, in fact there may well be enough bands kicking around for a three day Grievous Angels festival (that'd make for some interesting scrapping over top billing), but it's not often one gets head to head albums. The Canadian CD was actually released in 1990, but, though I've been hearing good things about the band for many years, I only just got a copy (thanks Kate & Rog), and it is still available. Though the choice of name seems an obvious reference, reinforced in the case of the Arizonans by their album title, neither band can easily be related to Gram Parsons, but both, in their very different ways, the Americans emphasizing rhythm, the Canadians melody, have much to offer. On song quality, it's pretty much a draw, NCOS's *Carolina Bound*, *Here Comes That Train Again*, *Flowers* and *Don't Die While I'm Alive* balanced by OJT's *Crossing The Causeway*, *When Love Came Around*, *Last Room On The Left* and *Gordie And My Old Man*. The Canadians' production wins on points fairly handily, and they have the obvious MVP, Peter Jelland, who does great stuff on accordions, fiddles, sax and harmonica, but it's their vocalist who delivers the knockout punch. Earl Whitehead is your standard alt-country vocalist, adequately gritty but hardly distinctive, however, the muted passion of Michelle Rumball's wonderful voice lends somber color and affecting depth to Chuck Angus' bluecollar story songs. Rumball decisively tilts the balance in favor of the Ontario band, but as she's no longer with them, a rematch might produce a very different result.

JC

GENE SUMMERS THE ULTIMATE SCHOOL OF ROCK & ROLL

(Crystal Clear, CD)

Couple of months ago, I ran a brief mention of this, based on what I heard before the advance tape broke, then clean forgot to follow up last month. So, where were we? Summers is an interesting figure whose career illustrates some of the regional dynamics of rock & roll history. He and his band, The Rebels, were based in Dallas when, taking over from San Antonio, it was the undisputed music capital of Texas, and while his Jan Records 45s firmly established him as a local star, he was consistently denied a national hit because his airplay and sales, rippling outward from Dallas, peaked in sequence so, though his aggregate totals were very respectable, they were too spread out to impact the charts. At the same time, a distributor was shipping singles to Europe without telling anyone, so Summers was astonished to discover, many years later, that he was a rock & roll icon across the Atlantic and has since toured Europe many times. Phil York, compiler of the 32 tracks, including some previously unissued and alternate takes, from 1958 to 1968, remarks of this sporadic coverage that Summers is familiar in many rock & roll circles, but for different reasons, for instance, in Dallas he's best remembered for *Big Blue Diamonds*, in the Northeast for *Nervous* and in Europe for *School Of Rock & Roll*. Summers was remarkably versatile, not just going from classic powerhouse rockers like *Straight Skirts*, *Gotta Lotta That*, *Alabama Shake* and *Dance Dance Dance* to teen idol ballads such as *I'll Never Be Lonely* and *Almost Persuaded*, but melding the two in a manner very reminiscent of swamp pop on cuts like *If You Don't Come Home* and Lloyd Price's *Just Because*. Indeed, a couple of years after Summers' release, Clint West had a Southern Louisiana hit with an almost identical version of *Big Blue Diamonds*. There's a couple of things here I could live without, notably *Twixteen*, but you can't help feeling that the only reason Summers isn't a standard on oldies radio and compilations is just plain bad luck.

JC

THE FABULOUS THUNDERBIRDS DIFFERENT TACOS

(Country Town, CD)

Keith Ferguson would probably have appreciated the hideous ironies and rampant hypocrisies that followed his death; a memorial service attended by journalists who'd trashed him and a benefit at a club that had had a fixed policy of not booking any band he was in, featuring people who, as one of his oldest friends put it, "Would rather have done without a bass player than hire Keith." Post-Thunderbirds, Ferguson was treated as a pariah by the Vaughan-butt-kissing Austin blues establishment, but a small dissident minority has always held that the band went steadily downhill after they shed the best bass player in Austin. While the first four T-Bird albums will always be the heavy weaponry of this opinion, these 20 previously unissued tracks, which include the original lineup's only live recordings and Dallas and Hollywood studio outtakes from those first four albums, provide useful backup, and, of course, a timely fresh celebration of Ferguson's life and work. The real interest here is, of course, the live tracks, eight from an undated show at Austin's Bottom Line, featuring Roomful Of Blues pianist Al Copley and saxophonist Greg Piccolo, with Bill Campbell on rhythm guitar, guesting on *Made In The Shade*, *The Crawl*, *I Hear You Knockin'* and *Mathilda*, three from various stops on the 1980 Rockpile tour of Britain. The title, by the way, comes from Ferguson. When the band started touring, onetime manager Denny Bruce remarks of the bitching and moaning about gig money and contract riders, "I never heard a peep from Keith. I flew out to be with the band somewhere and made it a point to ask Keith... 'How do you like being out on the road?' He frowned and said, 'It's just different tacos.'"

JC

TWO DOLLAR PISTOLS ON DOWN THE TRACK

(Scrimshaw, CD)

Comparisons between Austin and the Durham/Chapel Hill/Raleigh triangle of North Carolina, are easy to draw, though one might have to stretch a little to find a parallel to the breakout of Whiskeytown, or even The Backsliders. But if the area is currently somewhat hotter than Austin in terms of national interest, the overall pattern is very similar, plenty of talented musicians playing country music the way God intended, but only a few local indie labels willing or able to support them. There are doubtless people in the triangle as talented as The Cornell Hurd Band or Chris Wall putting out DIY albums and wrestling with the demons of distribution and promotion, but one takes what one can get, and in this case, one takes it very happily. The active ingredient of these fundamentalist honky-tonkers is John Howie, possessor of a magnificent country baritone and writer of atavistic losing and drinking songs, whose nine originals stand up just fine against covers of Roger Miller's *A World So Full Of Love*, Lefty Frizzell's *She's Gone*, *Gone*, *Gone* and Tom T Hall's *I Flew Over Our House*, the album opening in classic style with his *Bring The Heartaches* ("You bring the heartaches and I will bring the tears"). Backed by time-warp fiddle, steel guitar and two-part harmony vocals, Howie is up there with the best Austin has to offer.

JC

Texas Folklife Resources
presents

Matička Kultura

The Music of Czech Texans

August 17, 1997
Saengerrunde Hall at 1607 San Jacinto, Austin

Panel discussion on the evolution of Czech music in Texas:
2 - 3 p.m. with
Ray Krenek, Julius Tupa & John Ondrusek

Polka Dance 3 - 7 p.m.
with **The Dancehall Boys**

Maticka Kultura is made possible with funding
from the Austin Arts Commission. For more
information, call Texas Folklife Resources
at (512)320-0022.
This event is FREE.

THREADGILL'S



American Good Southern Style
6416 N. LAMAR AUSTIN, TX

Sittin' 'n'
Singin' 'n'
Supper
Every
Wednesday
night
6:30pm

**Don Walser's
PURE TEXAS Band**

AUGUST

Mondays at Babe's, 9pm
(Band without Don, on the 11th)
Tuesdays at Jovita's, 8pm
(Band without Don on the 12th)
Saturday 2nd, The Broken Spoke, 9pm
Friday 22nd, Blanco's, Houston
Saturday 23rd, Greune Hall, New Braunfels
Sunday 24th, Hot Sauce Festival

BRINGING YOU THE BEST IN COUNTRY MUSIC

LARGE SELECTION OF VINTAGE CLOTHING

UNDER THE SUN

A Vintage Emporium



5341 BURNET RD
AUSTIN,
TEXAS 78756
(512) 453-8128

WE ALSO BUY & SELL LEVI'S & VINTAGE DENIM

HUGE COLLECTION OF RECORDS & MUSIC MEMORABILIA

40S-70S HOUSEWARES, FURNITURE & KITSCH




MANDY MERCIER
&
**THE THREADGILL'S
TROUBADORS**
Waterloo Ice House
(6th & Lamar)
Friday, August 15th

WORKHORSE GUITARS
5535 BURNET RD. AUSTIN TX. USA 512 458-6505

Buy Sell and
Trade
Repair and
Rent

EST. 1993



Used and
Vintage
Instruments
Amps and
Effects

AUSTIN'S GEARLIEST GUITAR SHOP
NOON - 6 TUE. - SAT.
PROP. DALE ALLEN - HEAD HORSE-TRADER & JANITOR

"LOUISIANA
PROUD"

KBON 101.1fm 25,000
watts

*MAMOU * EUNICE *VILLE PLATTE *OPELOUSAS
*COUNTRY*SWAMP POP*CAJUN*ZYDECO**BLUES*R&B*OLDIES*GOSPEL
109 S. 2nd STREET, EUNICE, LA 70535
PH: 318-546-0007 1-888-546-0007 FAX: 318-546-0097
EMAIL: kb-101fm@usa.net
Visit our web site at: <http://www.win.net/eunicecity/kbon/>

HIGH JOHN THE CONQUEROR SOAP

Though I was told Townes Van Zandt's German CD **Abnormal** was first issued in a limited edition of 3000, now I actually have a copy, I have to correct myself because it says here there were only 2000 of them. So the problem's that much worse than you thought.

♦ An apology, though a rather halfhearted one, to **Randy Newman**. Seems his *Louisiana 1927*, which Marcia Ball included on her new CD, is about an historical incident in which levees were preemptively breached so that flooding would only inundate poor areas and not affect the rich folks. So there really was a "they" involved. On the other hand, there's nothing in the lyrics to let people unfamiliar with New Orleans history in on this and I, for one, am not prepared to allow songwriters to attach footnotes or a reading list to their songs.

♦ Another mistake last month is one I'm not going to agonize about too much, as High Tone made it too in their press release. Charlie 'Transport Trivia' Hunter tells me the Big Sandy & His Fly-Rite Boys bus is a **Flxbile** (not Flexible). Incidentally, I hear that the 1949 classic, which Big Sandy bought from Texas polka veteran Lee Roy Matocha, is suffering from transmission problems and the band thinks they may have to retire it. If they decide to sell, John Ondrusek of The Dancehalls Boys, Austin's only Tex-Czech band (see Reviews), has put in a bid on the grounds that even if it's not running, it should be not running back home in Texas rather than in California.

♦ Ondrusek, incidentally, will be one of the panelists, and The Dancehall Boys will perform, at **Maticka Kultura**: the Music Of Czech Texans, a Texas Folklife Resources event at Saengerrunde Hall, 1607 San Jacinto, on August 17th. The panel, which also includes Julius Tupa, publisher of *Texas Polka News*, and legendary bandleader and hammered dulcimer player **Ray Krenek**, is from 2-3pm, with a polka dance from 3-7pm, free admission to both. You should go just to check out Krenek's instrument, a massive brute that barely fits onto a standard pickup and takes six strong men to move. OK, an exaggeration, but if you see it, you'll understand my surprise when Ondrusek told me they were once seven of these handmade behemoths in Texas, but the other six have disappeared, which seems impossible. Where do you hide something that big?

♦ Talking to Ray Wylie Hubbard, he mentioned that 27 years ago, while living in Red River, New Mexico, he heard about this kid who worked in a pizza parlor and supposedly played guitar. Hubbard was desperate for someone to go with him to Austin to open for Tony Joe White, **Terry Ware** figured he'd rather do that than make pizzas and they've been together ever since. I was kind of astounded to hear that Ware lives in Norman, Oklahoma, but he justifies it by telling himself he isn't paid to play at gigs, he's paid to drive to them. Right now, Hubbard's a bit worried about Ware. "He's gone out on tour with Jimmy LaFave and I'm afraid I'll lose him to the dark side."

♦ There were more than a few shell-shocked South Austinites at **Henry's Grand Opening**. Even in the old bar on Burnet, you'd hear people complaining about getting nosebleeds that far north, so they could have used help from NASA to get to Seward Junction. In fact, one 78704 couple, unwilling to face the perils of reentry at closing time, drove up in their camper and spent the night in the parking lot.

♦ So, did you know our favorite Texas rock & roller's real name is **Earle Ely**? I came across this in a Lubbock magazine and, not being able to reach Ely, checked it out with some of his old landmen, who told me he'd always hated the name and you have to have known him an awful long time to have heard him answer to it. Seems he picked the substitute because his parents called each other Jo which, though he says he never knew why, is a traditional, unisex Scottish term of endearment.

♦ In the bumf accompanying **All The King's Men** (see Reviews) there's an account of Keith Richards taking his father to the studio to meet his hero, Scotty Moore. I can't help wondering how that went—"Nice to meet you, Mr Moore, and thanks for inspiring my son to become a rock & roll guitarist. Now you'll have to excuse us, Keith has to get to the hospital to have his blood changed."

♦ Planning to launch their no members, no dues, no shithheads collective in September, with a bash at Texicalli

Grille, Austin's outlaw accordionists are still trying to decide on a name. These are the one being circulated, and if you feel strongly, pro or anti, about any of them, holler at me or Sam Gentry (693-7834), who's trying to organize a consensus:

Accordeonistas Sin Fronteras • Accordion Rendezvous • austin@squeezebox.net • Austin Squeezebox Network • Austin World Accordion Network • Push & Pull • Squeeze Net • Texas Accordion Liberation Front • Texas Accordion Militia • Texas Accordion Network • Third Coast Accordion Network

Plus, a late entry from Kyle Etie of True Light Beavers:

• Lower Colorado Accordion Authority

♦ How do Northeastern singer-songwriters do their scales? Do, re, me, me, me, me, me . . . "Also, and this is really ugly, how can you tell a California singer-songwriter from a Massachusetts singer songwriter? Skin cancer.

♦ I should have mentioned last month that the **High John The Conqueror** name, and 'artwork,' came from a bar of Mexican soap I found in a Fiesta store.

RADIO STUFF

After Part 1 of the **Real Radio** guide appeared last month, I was deluged with tips for further inclusions, but following them up was a bit of a nightmare. One thing I've discovered is that, with the honorable exceptions of the Louisiana stations listed last month, KFAN (Fredericksburg, TX) and KMWU (Wichita, KS), trying to deal with management is a complete waste of time, effort and money—and I see no distinction between commercial and noncommercial, though Pacifica stations are outstandingly unhelpful. I mentioned this to one DJ, who said, "Oh, good. I thought it was just my station that's so fucked up." Another thing I learned, by going through too many of them trying to find ways to bypass program and music directors and make direct contact with DJs, is that life's too short for web pages.

♦ I owe an apology to **KFAN**, who really should have been included last month. I had so much trouble dealing with their former manager that I developed a blind spot about the station, even though he's been gone almost two years. By the same token, **KHYI**, the Dallas Americana station, isn't included because that's where he is now and he's as cooperative as ever.

♦ A sad gap in the guide's coverage is North Dakota. The floods and fires that devastated Grand Forks last April took out all three University of North Dakota stations and their transmitters. The future of **KFJY**, the freeform roots station, is in limbo as they wait to hear what financial help they'll get from FEMA and insurance, meanwhile they're broadcasting a skeletal version of their format eight hours a day over **KFJM**-fm.

AUGUST BIRTHS & DEATHS

1st **Piano Slim** • 1928 • LaGrange, TX
Jerry Garcia • 1942 • San Francisco, CA
Piano Red † 1985
2nd **Big Walter Price** • 1917 • Gonzales, TX
Hank Cochran • 1935 • Isola, MS
Betty Jack Davis † 1953
Leo Soileau † 1980
3rd **Mercy Dee Walton** • 1915 • Waco, TX
Shelton Dunaway • 1934 • Monroe, LA
Lee Martin • 1929 • Golden Meadow, LA
Frankie Ford • 1939 • Gretna, LA
Mark O'Connor • 1962 • Seattle, WA
Tuts Washington † 1984
4th **TK Hulin** • 1943 • St Martinville, LA
Pat McDonald • 1952 • Green Bay, WI
Memphis Minnie † 1973
5th **Felice Bryant** • 1925 • Milwaukee, MN
BJ Thomas • 1942 • Houston, TX
6th **Rodney Crowell** • 1950 • Houston, TX

8th **Esther Phillips** † 1984
Knocky Parker • 1918 • Palmer, TX
Juan Lopez • 1922 • Jackson Co, TX
Webb Pierce • 1926 • West Monroe, LA
Mel Tillis • 1932 • Pahocee, FL
Joe Tex • 1933 • Rogers, TX
9th **Robert Shaw** • 1908 • Stafford, TX
Merle Kilgore • 1934 • Chickasha, OK
Aldus Mouton • 1941 • Cankton, LA
Jesse Ashlock † 1976
Jerry Garcia † 1995
10th **Leo Fender** • 1907 • Buena Park, CA
Wanna Coffman • 1911 • Roanoke, TX
Jimmy Dean • 1928 • Plainview, TX
Ronnie Bennett • 1943 • New York City, NY
Lucille Bogan † 1948
Will Sexton • 1970 • San Antonio, TX
11th **Clint West** • 1938 • Vidrine, LA
Charlie Sexton • 1968 • San Antonio, TX
Percy Mayfield † 1984
12th **Percy Mayfield** • 1920 • Minden, LA
Buck Owens • 1929 • Sherman, TX
Roy Gaines • 1934 • Houston, TX
Ronnie Dawson • 1939 • Dallas, TX
Rod Bernard • 1940 • Opelousas, LA
Paul Ray • 1942 • Dallas, TX
Joe Tex † 1982
13th **King Curtis** † 1971
14th **Carl Mann** • 1942 • Huntingdon, TN
Larry Graham • 1946 • Beaumont, TX
Johnny Burnette † 1964
Roy Buchanan † 1988
15th **Bobby Helms** • 1935 • Bloomington, IN
Don Rich • 1941 • Olympia, WA
Big Bill Broonzy † 1958
Lawrence Walker † 1968
16th **Lil Son Jackson** • 1915 • Tyler, TX
Chuck Guillory • 1919 • Mamou, LA
Durwood Haddock • 1934 • Lamesco, TX
Cookie • 1936 • Jennings, LA
Champ Hood • 1952 • Spartenburg, SC
Norman Petty † 1984
Robert Johnson † 1938
17th **Walter Brown** • 1917 • Dallas, TX
Wayne Rayney • 1921 • Wolf Bayou, AR
Jimmy Donley • 1929 • Gulfport, MS
Guitar Gable • 1937 • Bellevue, LA
Maria McKee • 1964 • Los Angeles, CA
Dorsey Burnette † 1979
18th **Curtis Jones** • 1906 • Naples, TX
Hank Penny • 1918 • Birmingham, AL
Johnny Preston • 1939 • Port Arthur, TX
19th **Al Ferrier** • 1935 • Montgomery, LA
Johnny Nash • 1940 • Houston, TX
Eddy Raven • 1944 • Lafayette, LA
20th **Jim Reeves** • 1924 • Carthage, TX
Tommy McLain • 1940 • Jonesville, LA
Don Leady • 1949 • Alton, IL
Leon McAuliffe † 1988
21st **James Burton** • 1939 • Shreveport, LA
Jackie DeShannon • 1944 • Hazel, KY
22nd **John Lee Hooker** • 1917 • Clarksdale, MS
Marie Falcon • 1920 • Rayne, LA
Sam Neely • 1948 • Cuero, TX
Marvin Denton • 1956 • Racine, WI
23rd **Tex Williams** • 1917 • Ramsey, IL
Hoyle Nix † 1985
24th **Big Boy Arthur Crudup** • 1905 • Forest, MS
Wynonie Harris • 1915 • Omaha, NB
Peppermint Harris • 1925 • Texarkana, TX
Mason Williams • 1938 • Abilene, TX
Nat Stuckey † 1988
25th **Chelo Silva** • 1922 • Brownsville, TX
Elvis Costello • 1955 • London, UK
26th **Don Bowman** • 1937 • Lubbock, TX
Stevie Ray Vaughan † 1990
Rockin' Dopsie † 1993
27th **Wade Frugé** • 1916 • Eunice, LA
Elroy Dietzel • 1927 • Seguin, TX
Charlene Hancock • 1938 • Morton, TX
Fernest Arceneaux • 1940 • Duralde, LA
Hop Wilson † 1976
29th **Jimmy C Newman** • 1927 • Mamou, LA
Mingo Saldivar • 1936 • Marion, TX
Jimmy Reed † 1976
30th **Kitty Wells** • 1918 • Nashville, TN
Jewel Brown • 1937 • Houston, TX
Preston Frank • 1947 • Oberlin, LA
31st **Jerry Allison** • 1939 • Hillsboro, TX




**Hey Y'all
Record Wolves!
Listen Up!**

We stock the most unique selection
of LPs, CDs, 45s & stuff in Texas!
Specializing in hard to find
BLUES • R&B • ROCKABILLY •
JAZZ • EXOTICA • SOUL
& so much more.

**STOP BY
OR CALL!
We do
Mail Order**

**Antone's
RECORD STORE**

PH (512) 322-0660
FAX 322-0533
2928 Guadalupe
Austin, TX 78705
MON-SAT 11am-11pm/SUN 12-5



Cactus
CAFE AND BAR

Sat 2nd **KATELL KEINEG**
Wed 6th **ANA EGGE + TRISH MURPHY**
Thu 7th **MEREDITH MILLER BAND**
Sat 9th **DAN HICKS & THE ACOUSTIC WARRIORS**
Wed 13th **STEVE YOUNG** Fri 15th **BRUCE ROBISON**
Sat 16th **ELIZA GILKYSO**
Fri 29th **ALEJANDRO ESCOVADO**
Sept 5th & 6th **DARDEN SMITH**


24th & Guadalupe • 475-6515

**HARD TO FIND COUNTRY CDs &
CASSETTES ON INDEPENDENT LABELS**

100s to choose from
For catalog send \$2 (US)/\$3 (foreign) to:

CURTIS WOOD CDs & TAPES
RR #1, Box 172-C, TELEPHONE, TX 75488

TERRA NOVA



**DIGITAL AUDIO
INCORPORATED**

3102 Bee Caves Rd. Ste C
Austin, Texas 78746
(512) 328-8010
Fax (512) 328-8505
E-Mail: terra @ eden.com



AMELIA'S
**RETROVOGUE
& RELICS**

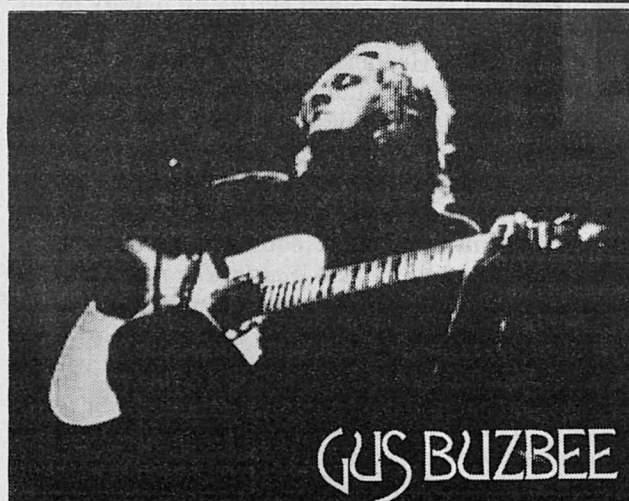
2024 South Lamar Boulevard • Phone No 442-4446

**MUSICMAKERS
Austin**

**AUSTIN'S #1
MUSIC STORE**

**GUITARS
AMPS
SERVICE**

517-B S LAMAR
AUSTIN, TX 78704
512/444-6686



GUS BUZBEE

**ONE VOICE
CHORD
GUITAR
GURU**
**HTTP://www.
swammi.com/
music/
gbuzbee.htm**

POLK, BARTON & TOWHEAD
announce the release of their debut cd from Iuka Records:

The Way Things Are



in finer Austin record stores beginning August 22nd

cd release celebration at WATERLOO ICE HOUSE on 6th
August 22nd—9:30 pm
also appearing at LA PALAPA, 6640 Hwy 290 E.
Tuesday, August 12th—7:00 pm &
Monday, September 8th—7:00 pm



3rd COAST MUSIC

The magazine formerly known as Music City Texas
620 Circle Ave, Round Rock, TX 78664. USA

512/218-8055 (phone & fax) • ThirdCM@aol.com

Publisher/Editor • John Conquest

SUBSCRIPTIONS

\$18 a year (12 issues) • USA & Canada

\$24 a year anywhere else • \$30 air mail

art and grit

TEXAS IS A STATE OF MIND

Take three little words, 'Texas,' 'singer' and 'songwriter.' Put them together and you have one of two things, either a general, pretty meaningless, description of someone who sings, writes and has some connection with Texas, or the high concept which underlies the musical passion of an international audience, and which excludes all but a handful of the multitude covered by the thumbnail. Most of you could doubtless illustrate that concept with a score of names, barely pausing for thought or breath, but what exactly do they have in common? If it's well enough understood, in our circles at least, maybe not at MTV, and, unlike, say, the short-lived 'Western Beat' tag, has proved itself sturdy enough to survive the promiscuous abuse of Nashville publicity weasels, defining it is another, far more elusive and ambiguous, matter.

♦ For starters, being born in Texas isn't a necessary condition. To put this in reasonably sharp perspective, Phil Ochs was born in El Paso, Terry Allen in Wichita, Kansas, but one of them would lead off many people's 'Texas singer-songwriter' list and the other flat wouldn't, and certainly shouldn't, occur to anyone. Being raised in Texas, however, does seem to be rather more crucial. The contrast between Ray Wylie Hubbard, born in Oklahoma but raised in Texas and Jimmy LaFave, born in Texas but raised in Oklahoma, may tell us something about environment and resulting self-image. Hubbard certainly isn't ashamed of his origins, but LaFave wears his Okie background as a badge of pride, and while nobody would argue against Hubbard as a 'Texas singer-songwriter,' LaFave, much as one may admire him, is, at the very least, disputable in that context. For those of you who study the Births & Deaths, this seems like a good place to mention that his mother used to return to her native Oklahoma City to have her children, but David Halley was back home in Lubbock within days.

♦ However, quite obviously, a 'Texas singer-songwriter' not only doesn't have to live in Texas, he or she doesn't even have to live there very long. Any list, even one agreed on after fierce arguments, would consist largely of expatriates, most of whom have been out of state for decades, and some of whom have spent considerably more of their lives in Tennessee than in Texas. Moreover, a 'Texas singer-songwriter' doesn't necessarily have to make any specific Texas allusions in his or her lyrics, in fact those are usually indicators of very different genera, Professional Texan or Wannabe Texan (oddly enough, you can be both of these at the same time, viz Jerry Jeff Walker).

♦ The obverse of all this, illustrating the inherent unfairness and perversity of life, is that plenty of singer-songwriters were born and/or have spent their entire lives in Texas, but no aficionado would, for a single moment, consider them as Texas singer-songwriters in the conceptual sense. Just to complicate things, there are major figures in 'Texas music' (another whole different, equally difficult, concept), and I'm thinking here specifically of Jimmie Dale Gilmore and Joe Ely, whom I, for one, don't think of as Texas singer-songwriters per se, even though both sing, write and are Texas born, raised and resident. Again, though I don't hold being born in Lake Charles against her, and she has been, if erratically, a Texas resident, I've never been real comfortable with the idea of Lucinda Williams as a 'Texas singer-songwriter.'

♦ When you get down to it, maybe there really isn't any way of defining 'Texas singer-songwriter,' you just recognize one instinctively, though if anyone thinks they can nail down the necessary qualifications, I'd love to hear from them. For now, I'll give you two stories that reveal, I think, something of the essence of the concept while simultaneously providing a contrast with Nashville, ie commercial, songwriting. One came from Lyle Lovett, who once told me about the reaction of the first publisher in Nashville to look at his material, "It's easy to see you're from Texas, son. There's too many words in your songs." The other also features a Nashville publisher, responding to Ray Wylie Hubbard's description of songwriting as "Tearing strips off my soul" with, "Son, I'm going to do you a favor and forget you said that." Maybe we just have to sing along with Hubbard, "Texas is a state of mind that I have been living in." JC

RAY WYLIE HUBBARD

Veterans of 70s Austin often refer to it, more or less affectionately, as "the Cosmic Cowboy scare," but if that unholy union of hippies and rednecks put Austin on the musical map and persists even in the most abbreviated version of the Austin legend, what's left to show for it? Michael Martin Murphey and Jerry Jeff Walker are still out there, but who gives a shit? A few of their old confreres still haunt the Saxon Pub, some have moved into different fields and some have just plain disappeared. Boil away the fossils who peaked or burned out decades ago, and you're left with Ray Wylie Hubbard as its only enduring legacy.

♦ An obvious component of that era is that its stars were pretty much permanently fucked up, but whether or not the truth about their talents emerged when they eventually cleaned up or they lost something essential in the process, most emerged from detox dazed, monolithic, minimally talented and, not too put too fine a point on it, terminally boring. Hubbard, however, rose like a phoenix from the ashes of his former self. One popular theory is that, in his case, the drugs and alcohol actually damped him down and his real talents didn't emerge until he got away from them. However that may be, Hubbard, alone of the Cosmic Cowboys, moved on to greater things, reinventing himself as a major Texas singer-songwriter.

♦ Moreover, Hubbard is currently the hottest of the Texas singer-songwriters. If Butch Hancock, Terry Allen, Guy Clark et al were never to put pen to paper again, they've already earned our undying admiration and respect, but it has to be said that, at this point in time—and I would be absolutely delighted to have to eat these words—their best, most fertile and inventive, days do seem to be behind them. By contrast, Hubbard is on a roll, following up *Loco Gringo's Lament*, an MCT Texas Album of the Year, with the equally powerful *Dangerous Spirits*, the interval between them dictated by record label vagaries rather than shortage of material.

♦ When you ask Hubbard questions about his long, thorny history in the music business, most of the answers begin, "Well, see that's kind of a sordid story . . ." and continue with remarks like, "There's a dope dealer in Fort Worth who still has about 500 copies of [*Something In The Night*]." Until Dejadisc, a succession of labels, Atlantic, Warner/Reprise and Willie Nelson's short-lived Lone Star, saw his potential but had no idea how to realize it. They did, however, prove themselves adept at screwing things up. Hubbard recalls getting the final mix from Warner, "We were actually crying, all four of us (The Cowboy Twinkies), we were so brokenhearted. Then we saw the album cover and it got worse. I should be paying you for this, it's real therapeutic. I'm venting all this anger and frustration I didn't know I still had."

♦ Hubbard likes to tell of the time I was stunned to hear him playing crowd pleasers but then realized I'd never seen him play to a crowd before. That was at Gruene Hall where they once told him that if he wanted to be booked back, he'd have to cut out "the singer-songwriter bullshit." Thirty years after he wrote it, "originally, it was kind of a pretty song," Hubbard is still defined for many people by *Redneck Mother* (actually, though, it's not his bestseller, *Nutty Boggy Banjo Man*, one of his earliest songs, was the flip of Larry Groce's *Junk Food Junkie*), but if they'd been paying attention, they'd know he'd transcended that simpleminded anthem. "If I could live without writing, I would, but I think if you can live without writing, you're not a writer. On one level, I have to ask myself, why am I still doing this? I've never had a hit record and I don't suppose I ever will, but it's the only thing I've ever done—I worked at a Burger King for one day when I was 15—and hopefully I'm growing, still seeking, so I have to tell myself that if they don't sell, it doesn't matter." JC

RAY WYLIE HUBBARD • DANGEROUS SPIRITS

(Philo, CD)

First off, as they only get an enigmatic reference in the small print, I'd like to acknowledge Continental Song City, the Dutch label that made this album and released it in Europe last March. Some American indies are very reticent about the foreign origins of some of their releases, as well they might be. Licensing isn't just cheaper than making your own records, it requires far less courage and commitment. Sharing some features with *Loco Gringo's Lament*, the production team of Lloyd Maines and Brian Hardin, Maines playing acoustic and slide guitars, mandolin and Dobro, Paul Percy drums/percussion and, of course, Hubbard's partner of 27 years, Terry 'Buffalo' Ware, electric, acoustic and bottleneck guitars, Dave Heath replaces Lorne Rall on bass in the core group and a larger budget shows up mainly in the guest performers. I'm not, as you may have gathered from past reviews, big on special guests, and would gladly trade Mike Henderson's electric guitar, Kieran Kane's mandolin and the harmony vocals of Jimmy LaFave, Sara Hickman, Kevin Welch and Tish Hinojosa, though not the acoustic lead guitar of longtime Hubbard hero Tony Joe White on *The Last Younger Son*, for the two missing tracks (this has 10, including Al Grierson's *Resurrection*, to LGL's 12 originals). As it is, the guests are effortlessly dominated by Ware, Maines and, most of all, the compelling force of Hubbard's voice and his mastery of image and metaphor in songs that range from the melodic simplicity of *Without Love (We're Just Wastin' Time)* through the singer-songwriter in-jokes of *Hey That's All Right* and a nod to Europe, *Last Train To Amsterdam* (cf Welch & LaFave's *Kickin' Back In Amsterdam*) to the brooding complexities of the title track, *The Last Younger Son*, *Crimson Dragon Tattoo*, *The Sun Also Rises* and *The Ballad Of The Crimson Kings*. To those familiar with *Loco Gringo's Lament*, I need only say this is a worthy successor, though its impact may be somewhat blunted by familiarity with that revelation. I mean, you sorta know in advance this'll be the Texas Album of the year. JC

