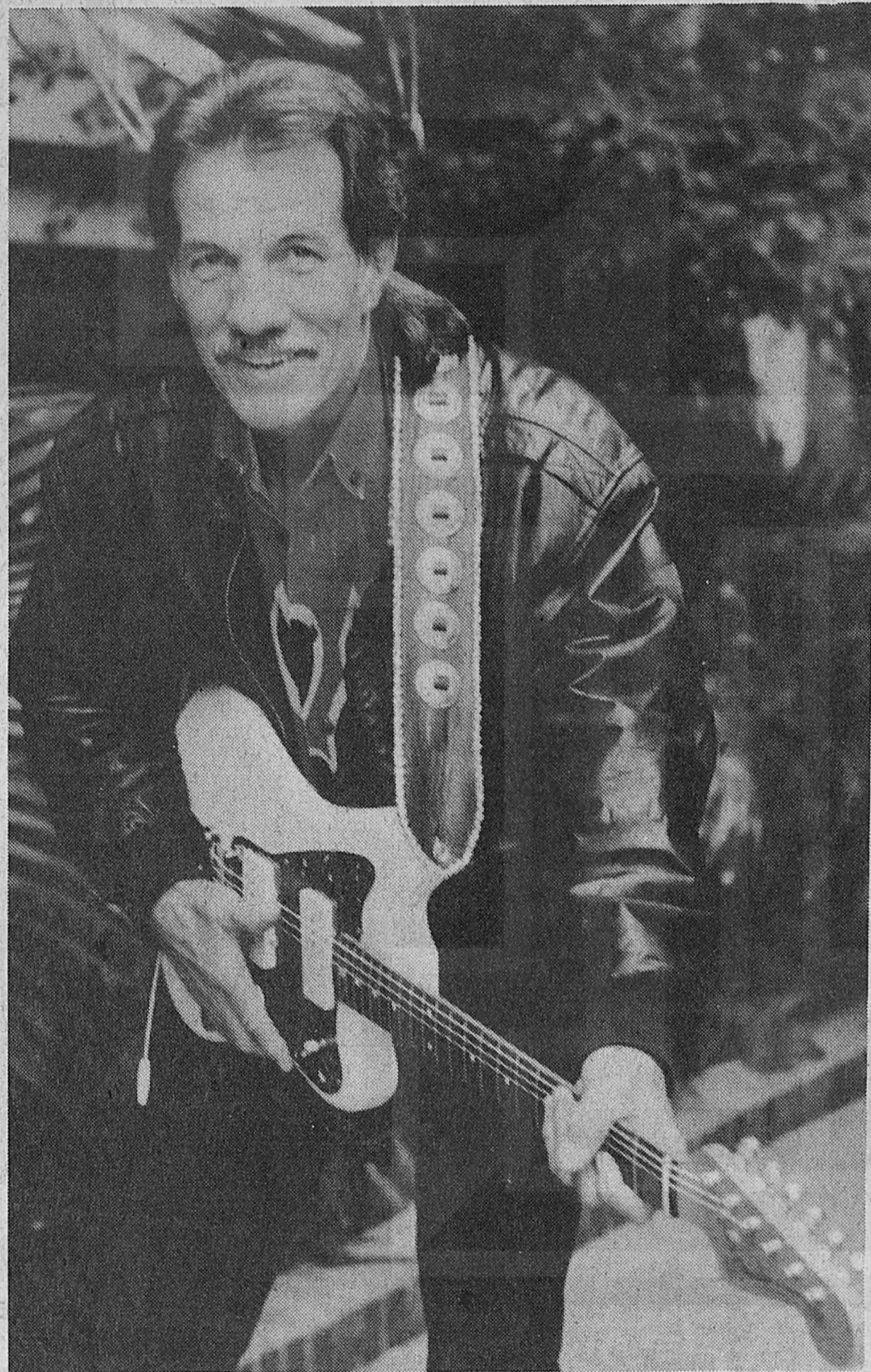


3rd COAST MUSIC

GEORGE TOMSCO

#42/131 JULY 2000



CHARLES EARLE on Fan Fair
FREEFORM AMERICAN ROOTS #11

JOHN THE REVEALATOR
FAR STUFF • BIRTHS & DEATHS

† RIP Cibolo Creek Country Club

REVIEWS

***** (or not)

BELLE STARR

•
CALEXICO

•
RIP CARSON
& THE TWILIGHT TRIO

•
CARTER FAMILY

•
JOHNNY CASH

•
GEORGE DAY

•
EDGES FROM THE
POSTCARD #3 & #4

•
FREIGHT TRAIN BLUES

•
GIANT SAND

•
JOHNNY HORTON

•
GEORGE JONES

•
THE LUCKY STARS

•
CHRISTY McWILSON

•
LYDIA MENDOZA

•
WILLIE NELSON

•
MICHAEL O'CONNOR

•
WEBB PIERCE

•
ROCKHOUSE RAMBLERS

•
HANK THOMPSON

•
GEORGE TOMSCO

•
KITTY WELLS

•
STEVE YOUNG

HANK THOMPSON

SEVEN DECADES

PRODUCED BY LLOYD MAINES



All new recordings from a
country music originator.

HIGHTONE RECORDS

HighTone Records • 220 4th Street, #101 • Oakland, CA 94607
www.hightone.com

FREEFORM AMERICAN ROOTS

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

#11 • JUNE, 2000

NOTE: *XX = that DJ's Album of the Month

- #1 **STEVE EARLE: TRANSCENDENTAL BLUES** (E-Squared) *BF/*JSp/*LW
- #2 **VA: Down To The Promised Land** (Bloodshot) *TG/*WH
- #3 **Justin Treviño: Loud Music & Strong Wine** (Neon Nightmare) *KF/*JHa
- #4 **Joe Ely: Live At Antone's** (Rounder) *PP
- #5 **Cary Swinney: Martha** (Johnson Grass) *PD/*BW
- #6 **Ray Condo & His Ricochets: High & Wild** (Joaquin)
- #7 **Dwight Yoakam: dwightyoakamacoustic.net** (Reprise) *JHo/*JZ
- #8 **The Lucky Stars: Hollywood & Western** (Ipecac) *SH/*MT
- #9 **Patty Booker: I Don't Need All That** (PMS)
- #10 **James Intveld: Somewhere Down The Road** (Mollenaart) *DF
- VA: Big D Jamboree** (Dragon Street/Rollercoaster) *BL
- #11 **Peter Case: Flying Saucer Blues** (Vanguard) *GJ
- #12 **Terri Hendrix: Places In Between** (Wilory)
- Gurf Morlix: Toad Of Titicaca** (Catamount)
- #13 **Susanna Van Tassel: The Heart I Wear** (SVT) *CL
- #14 **Steve Arvey: It's A Fine Line** (Bittersweet) *ER
- Billy Bragg & Wilco: Mermaid Avenue Vol 2** (Warner) *ST
- #15 **James Hand: Evil Things** (Cold Spring)
- #16 **Lonesome River Band: Talkin' To Myself** (Sugar Hill) *AB
- #17 **VA: WLFR's Roadhouse Fever** (Sounds Interesting)
- #18 **Stacey Earle: Dancin' With Them That Brung Me** (Gearle)
- #19 **Calexico: The Hot Rail** (Quarterstick) *CW
- Arnie Naiman & Chris Coole: 5 Strings Attached Vol 2** (Merriweather) *DTu
- Naked Omaha: Belt** (self) *CZ
- Ruthie & The Wranglers: Live At Chick Hall's Surf Club** (Lasso) *TS
- Danny Santos: Sinners & Saints** (Staman) *RP
- Hank Thompson: Seven Decades** (Hightone) *DT
- #20 **Bourbonaires: Shot Of Bourbonaires** (Howlin') *JE
- Martí Brom & Her Barnshakers: Snake Ranch** (Goofin')
- Craig Chambers: West By Southwest** (WR)
- The Cumberland Highlanders: Cumberland Mountain Home** *CH
- Nick Curran: Fixin' Your Head** (Texas Jamboree) *VL
- Michael De Jong: Immaculate Deception** (Munich) *AL
- Todd Dunford: Tennessee Rain** (One Eyed Owl) *RW
- Pat Haney: Wrong Rite Of Passage** (Envoy) *EB
- Eric Hisaw: Thing About Trains** (Self) *GS
- Barry Holdship: The Jesse Garon Project** (Bad Axe) *JP
- Steve James: Boom Chang** (Burnside) *DJ
- Bap Kennedy: Lonely Street** (Dressed To Kill) *SG
- Josie Kreuzer: As Is** (She Devil) *BC
- Christy McWilson: The Lucky One** (Hightone)
- Montana Rose: There's A Dream** (Cowboy Heaven) *RJ
- Charlie Shearer: Breaking Out** (Universal Sound) *BWs
- Max Staling: Wide Afternoon** (Blind Nello) *MM
- The Waybacks: Devolver** (Fiddling Cricket) *KR
- #21 **Tom Armstrong: Sings Heart Songs** (Carswell)
- Big Barn Combo: Comin' All The Way From Detroit City** (Woodward)
- Kelly Hogan & The PVC: Beneath The Country Underdog** (Bloodshot)
- Willie Nelson & The Offenders: Me & The Drummer** (Luck)
- Rockhouse Ramblers: Bar Time** (Hayden's Ferry)
- Dave Stuckey & The Rhythm Gang: Get A Load Of This** (HMG)
- #22 **Cowboy Nation: A Journey Out Of Time** (Shanachie)
- Mary Gauthier: Drag Queens In Limousines** (In The Black)
- Whitey Ray Huitt: Down Home** (WRH)
- Todd Snider: Happy To Be Here** (Oh Boy)
- VA: This Is Ecco-Fonic!** (Ecco-Fonic)
- VA: Edges From The Postcard #4** (Hayden's Ferry)

FAR RULES

1 All reporters must be DJs

2 All shows must be freeform

SPONSORED BY



More Music to the Gallon

MILES OF MUSIC

Good Music By Mail

www.milesofmusic.com

THE FAR CHARACTERS

AB: Allen Baekeland, CJSW, Calgary, Canada
EB: Erika Brady, WKYU, Bowling Green, KY
JB: Jim Beal Jr, KSYM, San Antonio, TX
SB: Stu D Baker, KRXS, Globe/Phoenix, AZ
BC: Bill Conner, KNBT, New Braunfels, TX
KC: Kay Clements, KWMR, Point Reyes, CA
KD: Ken Date, 2RRR, New South Wales, Australia
PD: Paul Daly, KSYM, San Antonio, TX
JE: Julie Espy, KUCI, Irvine, CA
BF: Bill Frater, KRCB, Santa Rosa, CA
DF: Dan Ferguson, WRIU, Kingston, RI
KF: Kirsty Fitzsimons, Radio Anna Livia, Dublin, Ireland
SG: Steve Gardner, WXDU, Durham, NC
TG: Thomas Greener, KVMR, Nevada City, CA
CH: Clint Holley, WERE, Cleveland, OH
JHa: John Hauser, KOOP, Austin, TX
JHo: Jamie Hoover, KGLP, Gallup, NM
SH: Steve Hathaway, KKUP, Cupertino, CA
WH: Wade Hockett, KBOO, Portland, OR
DJ: David John, KTRU, Houston, TX
GJ: Greg Johnson, KR XO, Oklahoma City, OK
RJ: Rik James, KGLT, Bozeman, MT
TJ: Tom Jackson, WLUW, Chicago, IL
AL: Aleksandar Lazarevic, M+, Mladenovac, Yugoslavia
BL: Billy Lee, NEAR/Caroline, Ireland
CL: Chip Lamey, WLFR, Pomona, NJ
VL: Vida Lee, KKUP, Cupertino, CA
MM: Mark Mundy, KNON, Dallas, TX
RM: Rod Moag, KOOP, Austin, TX
DN: Doug Neal, WDBM, E Lansing, MI
DO: Dan Orange, KZSC, Santa Cruz, CA
JO: Joe O'Rourke, WRNX, Holyoke, MA
JP: Jana Pendragon, KXLU, Los Angeles, CA
MP: Michel Penard, ISA Radio, Pont de Beauvoisin, France
PP: Professor Purple (Richard Schwartz), KZMU, Moab, UT
RP: Ray Pieters, Radio Milo, Mol, Belgium
ER: Eddie Russell, Outlaws For Peace, Columbus, TX
JR: John Roths, KEOS, College Station, TX
KR: Kim Rogers, KVMR, Nevada City, CA
WR: Wesley Robertson, KVMR, Nevada City, CA
GS: Gerd Stassen, Radio Ems-Vechte-Welle, Germany
JS: Johnny Simmons, KUSP, Santa Cruz, CA
JSp: Jacques Spiry, RCF, Lyon, France
PS: Peter Schiffman, KDVS, Davis, CA
RS: Rob Silverberg, WCUW, Worcester, MA
TS: Ted Smouse, www.radiodelray.com, DC
DT: Dwight Thurston, WWUH, West Hartford, CT
DTu: Doug Tucker, KWVA, Eugene, OR
MT: Mike Trynosky, WCNI, New London, CT
RT: Raúl J Tejeiro, Cabildo-Mas, Montevideo, Uruguay
ST: Steve Terrell, KSFR, Santa Fe, NM
BW: Bill Wagman, KDVS, Davis, CA
BWs: Barry Wass, 3 Inner, Melbourne, Australia
CW: Chad Williams, WCBN, Ann Arbor, MI
GW: Gus Williker, KCR, San Diego, CA
LW: Larry Weir, KDHX, St Louis, MO
RW: Rein Wortelboer, Radio Venray, The Netherlands
CZ: Carl Zimring, WRCT, Pittsburgh, PA
JZ: Jon Ziegler, WMSE, Milwaukee, WI

M.o.M • 11029 McCORMICK ST
 N HOLLYWOOD CA 91601
 ORDER TOLL FREE 888-766-8472

Prime Time on KUT Radio



Blue Monday 🌙 Mondays, 8:08 p.m.

Paul Ray's Jazz 🎵 Tuesdays, 8:08 p.m.

Jazz, Etc. 🎭 Wednesdays, 8:08 p.m.

The Phil Music Show 🚗 Thursdays, 8:08 p.m.

World Music 🚢 Fridays, 8:08 p.m.

Twine Time 🌿 Saturdays, 7:00 p.m.

Live Set 🎩 Sundays, 8:00 p.m.

Texas Radio 🏠 Sundays, 9:00 p.m.

Not printed at State Expense.

KUT 90.5 FM • Austin

LUBBOCK OR LEAVE IT

2311 WEST NORTH LOOP, AUSTIN, TX 78756

phone 512/302-9024 • fax 512/302-9025

HOURS

10-4 Mon

10-5 Tue-Fri

11-4 Sat

Recordings by West Texas & other artists
Specializing in singer-songwriters
YES... WE DO MAIL ORDERS

Home of Waterwheel Soundworks
CD and tape duplication

LIVE FAST
LOVE HARD

ANTONE'S

ANTONE'S
RECORD STORE

CARON YOUNG

2928 Guadalupe 322-0660
Mon-Sat 11-11 Sun 12-5
Austin, Texas

GEORGE TOMSCO

from the legendary
FIREBALLS

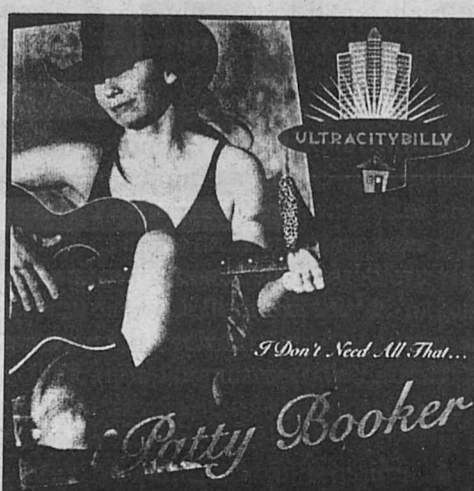


TEXAS TOUR SUMMER 2000

THREE BALLS OF FIRE

FROM AUSTIN, TEXAS

JULY 4 GREEN MESQUITE, AUSTIN 4PM
JULY 4 CONTINENTAL CLUB, AUSTIN 10PM
JULY 6 HOLE IN THE WALL, AUSTIN 10PM
JULY 7 THE LAB, SAN ANTONIO 10PM
JULY 8 GYPSY TEA ROOM, DALLAS 10PM



PATTY BOOKER

I Don't Need All That
\$15

(payable to Patty Booker,
includes post & packing)

PMS Records
212 Cabrillo
Costa Mesa, CA 92627
"Ultracitybilly"

CHRISTY McWILSON • THE LUCKY ONE

(Hightone ***)

Remember The Picketts? Came outta Seattle in the early 90s with a solid roots rock/country sound and a great live show, made an excellent 1995 Rounder album, **The Wicked Picketts** (as in “that wicked Wilson Pickett”), and were a national touring act before, in McWilson’s words, “sinking into some mysterious band malaise, dwindling down to the occasional Northwest gig and a noticeable dearth of recording.” This may have something to do with the fact that their second album, **Euphonium**, was a stinker on which they even managed to screw up their showstopper *Should I Stay Or Should I Go* (killer version on their 1990 EP by the way). The brains and voice behind roots rock covers of The Clash and Yoko Ono and striking originals like *Walkin’ Talkin’ Jukebox* was Christy McWilson, who, with the help of Dave Alvin, deploys both to good effect on her solo debut. In her one-sheet, she recounts asking Alvin how she should describe her music, “Roots Rock? Roots Country? Pop Country? Country Roots Pop? Dave cut me off: ‘You’re a roots rock Sylvia Plath,’” and she wryly ticks off the number of brooding songs about growing older and/or being in the music biz and/or motherhood among the ten originals (plus Brian Wilson’s *Till I Die*). McWilson is a lovely singer and a powerful writer but the initial enthusiasm inspired by *The Lucky One* is steadily eroded by the one size fits all production. While I yield to no one in my admiration for Alvin, this album is very West Coast, ie too many fucking guitars (Alvin himself, Peter Buck, Rick Shea and the ubiquitous Greg Leisz, though on the plus side, Chris Gaffney plays accordion), not to mention too much ‘appears by courtesy of . . .’ (Buck, Mike Mills of REM, Rhett Miller of Old 97s). Individually strong but with no textural variety, the songs blur together leaving me, at least, thinking, “That was a pretty good album. Why can’t I remember any of it?” **JC**

BELLE STARR • NOBODY YOU’D KNOW THE ROCKHOUSE RAMBLERS • BAR TIME

(Hayden’s Ferry ****/****)

Couple three years ago, I got some fine stuff out of St Louis and noted back then that it seemed a rather small scene, with a lot of personnel overlap between bands, but one with a disproportionate supply of good female singers. As if to illustrate both points, Belle Starr and The Rockhouse Ramblers’ albums share two players, rhythm guitarist/vocalist Kip Loui and local Telecaster wizard John Horton, while Belle Starr’s Lynne Reif shows that Grainbelt thrushes are still in fine form (incidentally, One Fell Swoop, with the marvellous Cheryl Stryker, are putting the finishing touches on a Gurf Morlix produced album for a Swiss label). Though voted St Louis’ best country band three years in a row, Belle Starr prefer to call their music roots based Americana rock & pop, and their originals, nine by Loui, three by Reif, plus the public domain *Long Time Gone*, are ripe with pop hooks and Everly-style harmonies against a background of melodic twang.

◆ Loui also wrote four of The Rockhouse Ramblers’ 13 songs, but these ones are straight up hard country. Started as a fun side project, with Horton (currently with Mike Ireland & Holler), Dade Farrar (ex-One Fell Swoop), Gary Hunt (The Hayshakers) and Danny Kathriner (Wagon), to play old school country standards, the band, whose name is a reference to a local landmark, took on a life, and reputation, of its own, while Loui, Farrar and Hunt came up with enough originals, notably Hunt’s *Hillbilly Bound*, Farrar’s title track and Loui’s *Good Thing Going*, to make up an album with only one cover, Charlie Feathers’ *One Hand Loose*. Combining ad hoc with all star, a relaxed and unaffected approach with stellar individual and ensemble playing, The Roadhouse Ramblers cannot be too highly recommended for aficionados of Real Country. **JC**

MICHAEL O’CONNOR • GREEN AND BLUE

(Bare Knuckle ***)

One minute O’Connor is turning a really good line to illuminate an original thought, or effectively drawing on his Irish-American heritage (*Ballad Of Jack Sullivan*), the next he’s coming up with things that were clichés when King Tut & The Blues Pharaohs were singing, “I shot a man in Memphis but they caught up with me in Thebes.” What we have here is The Many Sides of Michael O’Connor, some of which are really interesting, while one, the white bar bluesman, is simply tedious. Even in blues mode, O’Connor is an outstanding guitarist, but it’s when he breaks out his acoustic guitar and mandolin to give himself the same kind of perceptive backing that he’s provided other singer-songwriters, notably Ray Wylie Hubbard, who produced this album, and Cary Swinney, that it becomes more than a mere sideman project. You sort of have to sympathize with sidemen who look at the guys they work behind and wonder “How hard can this be?” Usually, of course, it turns out to be a lot harder than they think, but 7/11ths of the time O’Connor is a very credible candidate for promotion. My guess is that he hasn’t yet figured out that, generally speaking, people who are into good songs have very little use for whiteboy blues, and people who are into bar blues aren’t real big on sensitive singer-songwriters. Still, even if you don’t relate to one or other of his identities, when he’s on track, he’s very good value. **JC**

LYDIA MENDOZA • VIDA MIA

(Arhoolie ****1/2)

She dominated the South Texas airwaves decades ago, but if you could hear them on your radio today, you’d still be knocked sideways by these 1934-39 Lydia Mendoza singles, even if you have no Spanish. Because Eli Oberstein, one of the great music men, usually recorded her solo, just Mendoza’s wonderful voice and her powerful 12-string guitar playing, or with her sister María on mandolin, most all these 25 tracks, a mere fraction of her Blue Bird output, are timeless, as fresh and compelling today as they were over sixty years ago when they helped make her the most successful Texas artist of all time—*fifty* pages of discography! If you don’t have a Lydia Mendoza album, and for beginners I’d recommend Arhoolie’s **La Gloria De Tejas**, then I hate to say it but you don’t know jack about Texas music. **JC**

THE LUCKY STARS • HOLLYWOOD & WESTERN

(Ipecac ****1/2)

You may, over the last couple of years, have seen this LA hillbilly swing band mentioned in passing as steel guitarist Jeremy Wakefield’s home base. Wakefield is now with Wayne Hancock, but is on this album which, along with a press release that mentions a current lineup that includes none of the players except vocalist Sage Guyton, suggests it was made some time ago, and also that the band is very much Guyton’s brainchild. Still, it has to be admitted that Guyton’s songwriting is what gives The Lucky Stars a decided edge over the run of retro Western Swing, hillbilly and honky tonk bands. Providing ten of the songs, along with Pee Wee King & Redd Stewart’s *Tennessee Tango* and Wakefield’s *White Lie Blues*, Guyton has an uncanny, surefooted ability to capture the style of the 40s and 50s. Whether this a really valuable talent is another matter. **JC**

FAR END OF THE DIAL

Couple of things I’ve been meaning to mention that seem cosmically related. One is that Austin’s **KGSR** is a Gavin Americana reporting station, for all I know has been for a while, the other is that San Antonio’s **KSYM** no longer is because Joe Horn, President-For-Life of Third Coast Music Network, quit on them. So, a AAA station, a pretty good if you like that kind of thing, is providing input to the chart and a daily drive time show that pretty much defines Americana isn’t. When he was setting up Gavin’s Americana chart four five years ago, Rob Bleetstein told me he’d tried to recruit KGSR but they didn’t want to program the kind of music needed to qualify. As the station hasn’t changed any since, the obvious implication is that the content of the chart has.

◆ As for KSYM, **Joe Horn** comments, “No big deal—just didn’t have time to keep up with it anymore. Also, when I examined all my adds for ’99-’00 for albums brought to the library (via the Americana pipeline) that actually did anything with TCMN DJs and listeners, I came up pretty short for all the work involved. My feeling is that I can get more music than we can use by simply reaching out, rather than waiting for it to come to me. I may be wrong, but I don’t think so. I also felt pretty detached from Gavin, not having even seen one of their mags for more than 21/2 years. I got better things to do with my time, like run my business and raise my kids.” Another TCMN DJ, only half joking, speculated that Joe mainly wanted to stem the endless flow of bluegrass albums the program couldn’t use.

GETTING STARTED IN RADIO

My first radio show was at the age of seven. I’d begged my grandparents out of an old Victrola crank-up record player and some 78s. My pop gave me a 2 watts radio transmitter which broadcast on the very low end of the AM dial. Had a mic & that’s all I needed. I’d announce The Carter Family doing *Wildwood Flower*, start the record, get on my bike which had a portable AM radio rubber-banded onto it, go down to the end of the street and listen to the song. As it reached its ending, I would pedal like blazes to get home to back announce, do the time & weather, announce the next cut, and do it all over again. All without a whole lot of dead air. So I was my own producer, engineer, announcer and audience. Pretty much the way it still sometimes feels today. **Thomas Greener**

EVEN DJs GOT REQUESTS

Thomas Greener, 7/7/42, Albany, CA

1. Chip Taylor: *I Heard It In Rolling Stone*
2. Paul Siebel: *The Ballad Of Honest Sam*
3. Gurf Morlix: *Robin Sings At Midnight*

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

Musicalternatives

Austin's Americana Music eNewsletter
A Free Weekly Calendar of
Selected Americana & South Austin
Music Events

Links to Venues and Bands onsite
<http://musicnewsletter.homepage.com>



Subscribe to Blue Suede News

Each issue features articles, photos, and
interviews of Pioneers of American music
and those carrying on their traditions, plus
over 200 CD reviews of American Roots
music artists. (sample copy - \$4.50)

\$14 a year for 4 issues

-\$18 for first class mail delivery

Last 10 issues, only \$35 ppd!

Last 15 - \$45 / Last 20 - \$55

VISA/MC 425-788-2776

Box 25, Duvall, WA 98019

EDGE CITY

acoustic performance

Jim Patton
Sherry Brokus
Darcie Deaville

Cactus Cafe

24th and Guadalupe
In the UT Student Union

Opening for Jimmy Lafave.

Friday, August 11

9:00 p.m.

<http://members.aol.com/edgecitytx>

CURTIS WOOD DISTRIBUTORS

visit us online at

www.honkytonkin.com

new indie country titles added frequently

RR #1, PO Box 172-C, Telephone, TX 75488

phone/fax: 903-664-3741

email: cwood2265@aol.com

TEXAS MUSIC ROUND-UP

The Finest Independent Texas Music! Call or write for a FREE catalog.
ROUND-UP SPECIAL! Buy Any 5 or More CDs For Only \$10 Each! (plus P & H)

"Lyrics as sharp as a cactus spine...."

--Dan Alloway, KTEP (El Paso)

"You don't listen to Talmadge's original songs as
much as slip into his world...."

--Todd de Groff, Victory Music Review

Jeff Talmadge

The Spinning of the World



The new follow-up to last year's *Secret Anniversaries*.

Features outstanding performances by Stephen Bruton, Eliza Gilkyson,
Iain Matthews, Gene Elders and other great Austin musicians.

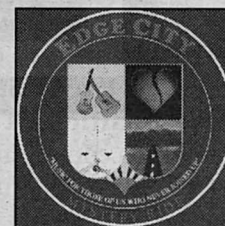
PRODUCED BY BRADLEY KOPP



"The ultimate realization of Edge City's folk-rock wall of sound...
if you like musicians to sound like they mean it,
check out Edge City..." -John Conquest, Third Coast Music

EDGE CITY MYSTERY RIDE

PRODUCED BY LLOYD MAINES



featuring:
Jim Patton
Sherry Brokus
David Grissom
Lloyd Maines
Paul Percy
Darcie Deaville
Glenn Fukunaga
Chip Dolan

CDs are \$15 each OR 5 for \$10 each. U.S. orders please include \$1.50 P&H for 1st item, .50 ea. add'l item. Canada/Mexico include \$2.00 for 1st item, \$1.00 ea. add'l item.
Overseas Air excluding Pacific Rim include \$5.00 for 1st item, \$1.00 for ea. add'l item. Pacific Rim Air include \$6.00 for 1st item, \$2.00 for ea. add'l item.
TX residents add 8.25% Sales Tax. Checks payable to **TEXAS MUSIC ROUND-UP**. Send Check, M.O. or C.C. (MC/VISA/AMEX) info to: **TEXAS MUSIC ROUND-UP**
P.O. Box 49884 Austin, TX 78765-9884 512.480.0765 512.499.0207 (FAX) LazySOB1@aol.com www.texasmusicroundup.com

EDGES FROM THE POSTCARD #3 & #4

(Hayden's Ferry ****/****)

Far as I know, you can't get hold of Edges #1, a cassette circulated among the Twang Geeks of the P2 email alt country discussion group, anymore, and while Edges #2, a double CD on P2 Records, half cronyism, half outtakes, may still be around, it's marginal. However, hooking up with a real label seems to have made a big difference, because, though you can still match some names of 'The Twang Gang,' which organizes the annual Twangfest in St Louis and these compilations, with band lineups on both albums, the selections are much stronger on #3 and even more so on #4. The 18 bands on #3 include The Coal Porters, Hillbilly IDOL, One Fell Swoop, Mark Rubin & His Ridgetop Syncopators, Belle Starr and The Ex-Husbands, the 17 on #4 feature The Texas Plainsmen with Yodelin' Donnie Walser, Mark Rubin & His Jews Of The Golden West, Bobby Earl Smith, Ted Roddy, Okeh Wranglers and Lonesome Bob, with Hayseed, The Rockhouse Ramblers, The Sovines, Jim Stringer & The AM Band, Fear And Whiskey and One Riot One Ranger appearing on both. Given the limitation that the material available is still whatever sympathetic bands, and in some cases their labels, are willing and able to donate to these Twangfest fundraisers, they are both remarkably good investments for anyone interested in an alt country. **JC**

STEVE YOUNG • PRIMAL YOUNG

(Appleseed *****)

He isn't kidding with the title—this is deep, and deeply rooted. The nomadic singer-songwriter calls his work 'Southern music.' It has folk and country aspects, it is distinctly rural and Appalachian, and often literally about the land. It is music that goes in that same big box into which we can put Hank Williams, Townes Van Zandt and the young Bob Dylan: In the opening *Jig*, Young's plaintive, reedy tenor intones: "There's a jig in my mind/I hear it all the time/I dance to the jig in my mind/It comes from the mountains/Across the misty time/Man, the little jig is fine." That last line cuts through pretense like a hot knife through butter. It's Young's way of keeping it all down to earth, of keeping humility and humor in the equation. His latest includes four originals, the traditional *East Virginia* and *Little Birdie* and five covers, of which Merle Haggard's *Sometimes I Dream*, Tom T Hall's *The Year that Clayton Delaney Died*, and Frankie Miller's *Blackland Farmer* are exceptional and heartfelt, but the other two are, to my mind, even better. Lloyd Price's *Lawdy Miss Clawdy* is given a slow, plaintive treatment at least as good as any I've heard, and Young makes Ed Pickford's *Worker's Song (Handful of Earth)*, long associated with Scottish singer Dick Gaughan, burn steadily and forcefully with the betrayed passions and dreams of the working class. After years of hearing Gaughan's fine version, I don't hesitate to give first prize to Young's, which seems to say more than Gaughan's without any of Gaughan's declamatory style. Hearing **Primal Young** for the first time was a powerful reminder of what it was like to hear the young Bob Dylan's first record, a recognition that every now and then an artist can take ancient, earthbound things and make them soar and surprise us. I see Townes Van Zandt nodding with a satisfied smile from beyond the grave whenever this gets a spin. One brilliant, primal masterpiece. **Dwight Thurston**

[NB: as this is Dwight's first contribution to **3CM**, it's worth noting that he's not some callow, easily impressed youngster but a hardboiled radio veteran, so those five flowers are a considered judgement. **JC**]

RIP CARSON & THE TWILIGHT TRIO • STAND BACK!

(Rollin' Rock *****)

Having been privileged to see some of the original rockabilly wildmen, I've always loathed revival poseurs, faking it out with tired, derivative moves. However, if your taste runs to demented, off the wall, full speed ahead, damn the torpedoes, take no prisoners rockabilly, Carson is either the genuine item or such a superlative imitator it hardly makes no difference. Not only does he put in an authentically crazed sounding performance, but his 14 originals are cut from old style patterns and material. **JC**

FREIGHT TRAIN BLUES; CLASSIC RAILROAD SONGS VOL 4

(Rounder ***)

Guess I should just leave this series alone, but every one of 'em manages to annoy me so much I have to vent. This time round, the major irritant is calling Pure Prairie League's "the definitive recording" of *Kansas City Southern*. This, my young friends, is total and unmitigated cock. There are (at least) two other versions, both far superior, Gene Clark's original on *Two Sides To Every Story* and, my personal favorite, with Doug Dillard on *The Fantastic Expedition Of Dillard & Clark*. This egregious error is symptomatic of the way the series consistently undermines a good basic concept by avoiding classic and/or original versions. Thus, on this album alone, you also get Marty Stuart instead of Johnny Cash (*Blue Train*), Laurie Lewis & Kathy Kallick instead of The Delmore Brothers (*Don't You See That Train*), Don Edwards instead of Tex Williams (*One Way Ticket Back Home*), Red Knuckles & The Trailblazers instead of Gene Autry (*Dixie Cannonball*), Doc & Merle Watson instead of Red Foley (*Freight Train Blues*), Lonesome River Band instead of John Lee Hooker (*Hobo Blues*) and Joe Ely instead of Butch Hancock (*Boxcars*). I think we see a pattern here. **JC**

CALEXICO • HOT RAIL GIANT SAND • CHORE OF ENCHANTMENT

(Quarterstick *****/Thrill Jockey ***)

The cosmic ambience that envelopes the music of Calexico is a difficult thing to put a finger on. Lord only knows the lizards, snakes and other scaly reptiles probably move comfortably to it. Joey Burns & John Convertino comprise the core of this Tucson-based entity, a couple of fellows who've made their rhythmic impact most notably on albums from the likes of Giant Sand and Richard Buckner, the duo's latest full-length is yet another elixir of mind-altering desert Southwest mood music. It begins in grand fashion with the call of the mariachi horns combining with the rhythmic back and forth of percussion and hard-strummed acoustic guitar on a number called *El Picador*. Like something straight out of a Sergio Leone western, it is the stuff of Latino romance with the gallant matador being enticed by his provocative lover with the rose clenched in her teeth. "I live out yonder where the snakes and scorpions run" sings Burns on the desert surf of the segueing track *Ballad Of Cable Mogue*. Together, these two numbers set the tone for what's to come. Across the entirety of **Hot Rail**, the colors are many. It's a record with a vibe that reeks of the desolate Mexican border towns of the deep Southwest, where moods born out of the rich and varied instrumentation are many. There's *Sonic Wind* with it's intense drum and vibe work inspired by the post-cold war artifacts strewn about Tucson. There's *Fade* which starts on simmer with muted horns and feathered cymbals before boiling over in a crescendo of electric guitar and jazzy coronet frenzy. There's *Muleta*, also beckoning the mariachis, which could provide the backdrop to the goings-on in any desert border town. There's the improvisations of *Mid-Town* and the stark beauty of *Service* and *Rail* with some perfectly placed pedal steel guitar courtesy of guest Tim Gallagher. In a nutshell, a mesmerizing listen, an evocative and flavorful blend of sounds geared for those tranquil instances, be it the sanctity of the bedroom or the darkness of the parlor. Break out the black light.

◆ What better transition than into the latest from Arizona desert dweller Howe Gelb and his assorted cast of cronies? His first GS record since 1994's **Glum** is chock full of Gelb's patented sandworm atmospherics. Despite recording in locales as diverse as New York, Memphis and his home base of Tucson, with producers as disparate as rocker Kevin Salem and the near-legendary Jim Dickinson, **Chore Of Enchantment** still retains all the patented Giant Sand feel of the arid and wide open Southwest. It is a cohesive collection of soundscapes that are more about the mood than the melody. And the mood is one that spans lyrical quirkiness and vocals, subtle touches of fuzz and twang, and the percussive magic of mates Burns & Convertino providing the spine. It leads to a record that has as many thrills as it does trance-inducing moments. **Dan Ferguson**

GEORGE DAY • COUNTRY FEELINGS

(GNJ *****)

There's no doubt in my mind that guys like this East Pennsylvania honky tonker are hidden all across this great land of ours, the types with a major in Possum and a minor in Merle, who croon both smoothly and confidently to the sound of fiddle and pedal steel guitar on a makeshift stage down at the smoky corner tavern singing their hard country tales of woe. And believe you me, Day hits some 100-proof homers. *You Should Know By Now*, *She's Just An Old Time Memory*, *Blue Lonesome Blues* and *Beer On the Bar* are all the twangy stuff of swollen tear ducts and 12-beer hangovers, laced with a pungent blend of steel, fiddle and trickling honky tonk piano. A swaggering bravado on which I hear it all from Robbins to Cash, Day is the real deal and a certainly a litmus for those who think they like traditional, or as Dale Watson likes to call it, 'real' country music. With a crack band following his every lead, Day visits plenty of the familiar themes of C&W on his 17 tracks, cheatin' and the bottle, romance and pinin' for your sweetie, delivering the goods in convincing fashion. And I don't think I've ever heard anyone sing a country tune about his good time gal leavin' for sunny Florida while he withers away in the nasty Northeast (*Where You Left Me*). With over 400 songs to his credit as well as a number of awards from various traditional country music associations, Day clearly is a seasoned pro with some serious miles under his belt. And that's why you just gotta love the pure-as-Pabst Blue Ribbon, lay-it-on heavy brand of traditional country & western music he serves up. HNC it ain't. Recommended it is. **Dan Ferguson**



Pledge to Country Music

I shall sing no song that is
not a country song.
I shall make no record that is
not a country record.
I refuse to be known as anything
but a country singer.
I am proud to be associated
with country music.
Country music and country
music fans have made me
what I am today.
And I shall not forget it.

Buck Owens

and I will shop at
UNDER THE SUN

Don Walser's **PURE TEXAS** Band

JULY

Tuesdays at
Jovita's, 8pm

Thursdays at
The Eagle's Wing, 7:30pm

Saturday 1st, Broken Spoke, 9pm

Friday 7th & Saturday 8th,

Golden Tornado Jubilee, Lamesa, TX

Check www.donwalser.com for more performances and for
THE TEXAS PLAINSMEN with Yodelin' DONNIE WALSER

BOB GRADY RECORDS

405 Edwards St,
Calhoun, Georgia 30701

we **SELL** independently released country music
in **EUROPE** and **AUSTRALIA**

—JUST ASK—

TEXAS MUSIC ROUNDUP

Kevin Deal • Cornell Hurd • Mark David Manders

Susanna Van Tassel • Carl Vaughan

Two Tons Of Steel • Brian Burns

Augie Meyers • Cory Morrow • Kelly Spinks

Owen Temple • Justin Treviño • Chris Wall

Roger Wallace

Let us distribute **YOUR** record in

Europe and Australia

CALL ME—BOB GRADY—706/629-5792

The BEST Damn FOOD CO-OP in Texas!



Well, yes,
we're the only
food co-op
in Texas...



LOCAL FLAVOR NEW RELEASES

WHITEY RAY HUITT

Down Home (\$14)

DENNIS GILLEY

& THE MILESTONE BAND (\$12)

TOMMY HANCOCK & THE

SUPERNATURAL FAMILY BAND

Live At The Little Bear (\$12)

PENNY JO PULLUS

Lucky #7 (\$12)

TRENT JUDSON

Cracks In The American Dream
(\$12)

LORNA WILLHELM

I Feel Good With The Blues (\$15)

KINKY FRIEDMAN

How To Lose Friends & Irritate
People (video \$19)

PO Box 3866,
Corpus Christi, TX 78463-3866
1-888-304-2960 (US Toll Free)
361-991-2292

Shop the Local Flavor Catalog
at www.austinmetro.com
e-mail us at

localflavor@austinmetro.com
or IndieTexMusic@aol.com

MAIL ORDERS TO THE WORLD • ALL MAJOR CREDIT CARDS

Restaurante y Cantina
1619 South First
447-7825

Closed Mondays

Shows 8-10pm

Sundays 6-8pm

NO COVER

(unless specified)



Tuesdays—Don Walser's Pure Texas Band
Wednesdays—Ponty Bone & The Squeezetones
Thursdays—Cornell Hurd Band

- | | |
|------|---|
| 1st | The Lowells |
| 2nd | TBA |
| 7th | Sisters Morales |
| 8th | Joe Buck (from San Francisco) |
| 9th | South Austin Gospel Choir • Beau Geste |
| 14th | LeRoi Brothers (CD release) |
| 15th | Texana Dames w/Tommy X Hancock |
| 16th | Nathan Hamilton |
| 21st | Jim Stringer & The AM Band |
| 22nd | Shelley King |
| 23rd | Roy Heinrich & The Pickups |
| 28th | Jean Caffeine (CD release)
• Preston Rumbaugh (5.30) |
| 29th | The Gourds (\$7) |

**THE ORIGINAL CARTER FAMILY
CAN THE CIRCLE BE UNBROKEN
JOHNNY CASH AT SAN QUENTIN
THE SPECTACULAR JOHNNY HORTON
GEORGE JONES • I AM WHAT I AM
WILLIE NELSON
RED HEADED STRANGER**

(Sony/Legacy ****/*****/**/****/*****)

Nothing illustrates Sony/Legacy's problem with their 'American Milestones' better than the **Carter Family's** label history. AP, Sara & Maybelle were with Victor from 1927 until 1935, when they moved to ARC but signed to Decca in 1936, were on Columbia very briefly in 1940 and back on Victor in 1941. Which means that of 250+ sides, Sony owns a mere twenty, 17 cut in one ARC session and three recorded for Columbia, while Victor's historic recordings and the most popular ones, released on Decca when The Carter Family was an XERF fixture, belong to rival companies. However, if Ralph Peer's original 1927 Bristol, TN, field recordings (ie Rounder's **Anchored In Love**) are the Carters' true 'Milestone,' these rerecordings of proven Victor material are not without merit as a representative Carter album, showcasing Sara's voice, Maybelle's guitar genius and AP's ethically dubious but culturally invaluable and musically impeccable song-jacking.

◆ Except for Sun loyalists, sending **Johnny Cash** back to prison for his second 'Milestone' is almost a no-brainer. **At San Quentin**, Cash's only #1 album, yielding his only Top Ten hit single (*A Boy Named Sue*), was even more successful than **At Folsom Prison** when it came out in 1969. An elaborate affair, probably because it was being filmed—the famous picture of Cash 'flipping the bird,' at the British TV crew that wouldn't get out of his way, comes from this show—Cash's fourth concert at San Quentin (Merle Haggard was in the audience at the first, in 1958) featured Carl Perkins, Maybelle, June, Helen & Anita Carter and The Statler Brothers. With the entire concert in its original sequence, this has more 'bonus' tracks than the original LP or the CD reissue had tracks, period, making it fairly essential. A possible benefit of the 'AM' series is that if they go on including a Cash album in every batch, Sony may eventually get to all those great Jack Clements-produced LPs they're so shamefully neglecting.

◆ Wrong. Wrong, wrong, wrong. Not only were the historical saga songs which brought **Johnny Horton** his greatest commercial success a mercifully shortlived crossover fad, but Don Law's production was pure 1960. Unless you ache to hear *The Battle Of New Orleans* again, even the risible UK version, one of three bonus tracks, which substituted 'the rebels' for 'the British,' or can reconcile mindnumbing choirs with killer Grady Martin guitar solos, avoid this at all costs. Horton's legendary 1957 LP **Honky Tonk Man** was also on Columbia—what the hell were they thinking?

◆ Like many country stars, **George Jones** made great singles and almost unbelievably shitty albums and his 1971-91 Epic output had the added disadvantage of being overproduced by Billy Sherrill. However, in 1980 Jones was in a slump (you ever hear 1978's **Bartender's Blues**? What a crock of crap) and really needed a 'comeback' album, so the material on **I Am What I Am**, kicking off with *He Stopped Loving Her Today*, is overall stronger than usual while Sherrill scaled back from OTT to merely slick. Even so, it's still down to whether you can tune out everything but Jones' voice.

◆ Sherrill didn't see any commercial potential in the homemade album **Willie Nelson** delivered only a couple of weeks after signing to Columbia. "I think Columbia was shocked," Nelson told Chet Flippo. "They really didn't think it was a finished product." Released as a 'catalog' album in 1975, **Red Headed Stranger** went double platinum and *Blue Eyes Crying In The Pain* to #1, in large part thanks to the new country audience created by Gram Parsons. The only odd thing about this essential album being in the 'American Milestones' series is that it wasn't in the first group. This has four bonus tracks, Hank's *I Can't Help It If I'm Still In Love With You*, Bob Wills' *Maiden's Prayer*, Pee Wee King's *Bonaparte's Retreat* and, from the 1986 movie **Red Headed Stranger**, Bach *Minuet In G*. **JC**

HANK THOMPSON • SEVEN DECADES

(Hightone *****)

Dallas, up the road from his hometown of Waco, was where he made his first recordings, and Dallas was where he made this one, and I imagine most of you have some idea of what Hank Thompson & His Brazos Valley Boys were up to in the 54 years between the two sessions. Sixty million albums sold, 21 Top Ten hits between 1949 and 1958, Country Music Hall of Fame (1989) and 14 consecutive years as *Billboard's* #1 C&W band. Long after most artists would have called it a day, Thompson continues to play 100 shows a year, and continues to play the same honkytonk/Western Swing hybrid he created fifty years ago, paying no mind to changing fashions. And continues to sound pretty much the way he always has. Were this on almost any other label, or produced by almost anyone other than Lloyd Maines, I would instantly suspect studio jiggery-pokery because it seems unnatural that a singer who'll turn 75 come September should sound this good. It isn't just a question of telling most young country singers and virtually every alt country singer, fifty odd years his junior, hey, you should sound this good when you're his age, it's more you should sound this good right now. With backup that includes guitarist Thom Bresh, who sounds a lot like Thompson's old sidekick Merle Travis and is, in fact, Travis' son, twin fiddlers George Uptmor & Billy McBay, and accordionist Eduardo Lopez, Thompson offers up six new originals, including the mandatory one based on nursery rhymes, Jimmie Rogers' *In The Jailhouse Now*, Cindy Walker's *Triflin' Gal* (an Al Dexter hit while Hank was in the WW2 Navy), *Dinner For One, Please James*, which he got from a Nat 'King' Cole album, Tex Williams' *The Night Nancy Ann's Hotel For Single Girls Burned Down*, the folk chestnut *Abdul Abulbul Amir* and The Kingston Trio's *Scotch And Soda*. One of Thompson's classics was *The Older The Violin, The Sweeter The Music*; he's living proof. **JC**

**KITTY WELLS • GOD'S HONKY TONK ANGEL
WEBB PIERCE • THE WANDERING BOY**

(Edsel ****/*****)

When I were a lad, a hit meant a whole bunch of people had bought a record that only had two songs on it. Tell that to kids nowadays and they won't believe you. These two collections unabashedly focus on the hits that made Wells and Pierce, respectively, 'The First Queen Of Country Music' and 'The King Of 50s Country.' Of course, Wells' importance transcends the mere fact that between 1952 and 1969 she had almost twice as many Top Ten hits as her closest competitor. Debuting with the first #1 hit by a woman on *Billboard's* Country chart, she overturned conventional wisdom that women couldn't sell records or headline shows, thus opening the doors for all subsequent female performers (perhaps not such a wonderful idea in the long run, but who knew?). Despite her dowdy hausfrau image, she established herself with the risqué *It Wasn't God Who Made Honky Tonk Angels* and *Paying For That Back Street Affair*, answers to Hank Thompson's *The Wild Side Of Life* and Webb Pierce's *Back Street Affair*, and though subsequent #1s were rare (*You And Me*, a duet with Red Foley, in 1956, and *Heartbreak USA* in 1961), she consistently charted, most notably with definitive versions of *Makin' Believe* (#2, 1955) and Don Gibson's *I Can't Stop Loving You* (#3, 1958). Unfortunately, signed to a lifetime contract with Decca, she came under the control of Paul Cohen, whose signature male voice choirs make the last seven of the 25 tracks (1961-65) pretty much unbearable.

◆ Using a formula that factored in both position and duration in the charts, Joel Whitburn ranked Pierce, who, between 1952 and 1957 had 34 singles in the Top 10, 13 of them at #1, occupying that spot for no less 46 weeks of 1955, the top Country star of the 50s, far ahead of Eddy Arnold. All 13 of those major hits are on this 1952-59 glory days collection, including *Wondering, Back Street Affair, There Stands The Glass, Slowly, More And More, In The Jailhouse Now, Why Baby Why* and *Honky Tonk Song*, but, even if 34 into 24 won't go, some of the other eleven selections are a little odd. Personally, I'd have ditched *The New Raunchy*, which didn't chart at all, and Pierce's rockabilly and rock & roll flirtations *Teenage Boogie* and *Bye Bye Love*, in favor of *That's Me Without You, Any Old Time* and the essential *Tupelo County Jail*. Still, you get six more cuts than on the last Pierce collection, **King Of The Honky Tonks**, though once again there's no information about personnel—at various times Pierce's band included Faron Young, Floyd Cramer, Jimmy Day, Goldie Hill, Tommy Hill and Teddy & Doyle Wilburn. Be nice to know who played on what. **JC**

**WILLIE NELSON & THE OFFENDERS
ME AND THE DRUMMER**

(Luck *****)

Seems like someone reminded Willie that he has a core audience that wouldn't mind hearing him play some by God country music once in a while, and when I say country, The Offenders are Jimmy Day steel, Johnny Bush drums, David Zettner bass and Floyd Domino piano, with Johnny Gimble fiddling on seven of the 13 tracks, all originals except for Bill McDavid's *Me And The Drummer*. Nelson roams his catalog, from *A Moment Isn't Very Long*, a minor early 60s Faron Young hit, to three songs from 1985's **Me And Paul**, most effectively with remakes of songs from his ghastly 1962-64 Liberty demos (*Home Motel, Rainy Day Blues*). This is also an interactive CD-Rom (Windows 95) that allows you to, as the press release so aptly puts it, "rummage through Willie's stuff." I'm not really sold on interactive, but what the hell, this sounds great in a regular old CD player. **JC**

NEW RELEASE

Michael O'Connor

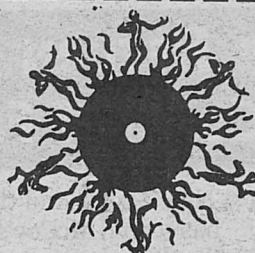
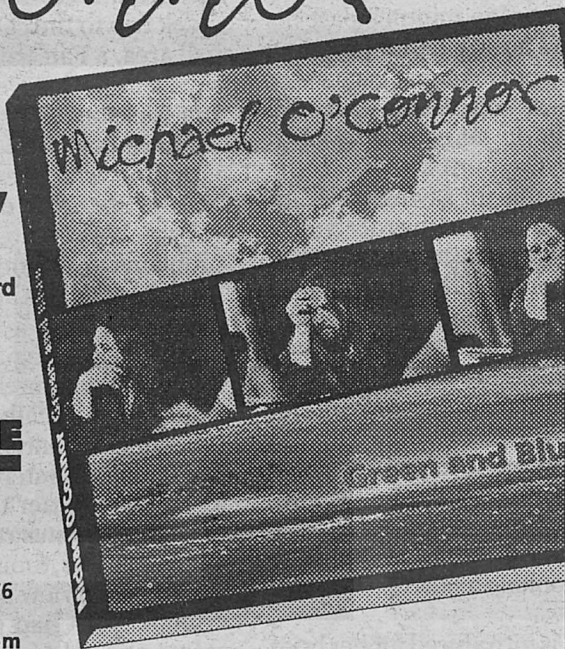
"Green and Blue"

Produced by Ray Wylie Hubbard



To order by mail send check or money order for \$15 to:
Bare Knuckle Recordings
PO Box 2263, Wimberley, TX 78676

www.michaeloconnormusic.com



23 years
and
Growing

SUNDANCE

Records • Compact Discs • Tapes
www.sundancerecords.com

\$200 off Any reg, Priced CD
Cassette or T-Shirt
\$8.99 or higher

Sale items excluded. Valid thru 12-31-00

WE BUY USED CDs & LPs!

202 B UNIVERSITY, SAN MARCOS 512/353-0888

Mon-Sat 10-9 Sunday 12-8



Thu 6th RB MORRIS & BRUCE ROBISON
Fri 7th ELIZA GILKYSON Sat 8th WILLIS ALAN RAMSEY
Wed 12th JOHN HALL & JONELL MOSSER Fri 14th GUY FORSYTH
Thu 20th SHAKE RUSSELL & DANA COOPER
Sat 22nd TOM RUSSELL Fri 28th ED MILLER
Sat 29th DARDEN SMITH

24th & Guadalupe • 475-6515



Where Great Artistry &
Technology Meet!
Flashpoint!

CALL US TODAY!
512.476.7009

Wine, Wine, Wine

Featuring
the Vocals of
Linda Freeman

the debut CD from the Austin-based band covers some of the most electrifying performers in postwar Texas and traditional Delta-rooted blues history including Magic Sam, T-Bone Walker, Lightnin' Slim and Smokey Smothers. Linda's vocals are honest, powerful and respectful. Combined with the amazing blues guitar instincts of Jon Moeller, Linda pays tribute with this classic album to the artists who originally performed these songs.



ENTWINE RECORDS presents
"Everything's Gonna Be Alright"

send check or money order for \$15 (add \$3 outside US) to
Entwine Records, PO Box 1377, Austin, TX 78767
visit us at www.enwinerecords.com

CASBEERS

a tradition...

Famous Enchiladas,
Burgers, Steaks, Nachos

July-August 2000

Sat July 1st Jonny Boy Lee

Fri July 7th Humble Time Songwriters Showcase

Sat July 8th The Swindles + Eric Hisaw

Fri July 14th Michael Waid

Sat July 15th Robbie G & Texas Roadkill

Fri July 21st Adam Carroll

Sat July 22nd Los #3 Dinners

Fri July 28th Sean Castillo

Sat July 29th Jon Dee Graham

Fri Aug 4th Lesti

Sat Aug 5th Sauce Gonzales & The Westside Horns

1719 Blanco Road, San Antonio 210/732-3511

CHARLES EARLE • RETURN OF THE FAN

The Pros And Cons Of Fan Fair

Admit it. You hate Fan Fair. It's OK to say so. I think most Nashvillians do. I think this not only because so many of us dislike the additional traffic and the general nuisance of having 20,000-plus out-of-towners making the wait longer in stores, restaurants, etc... I think this because I had two extra passes to the Fan Fair shows of last Monday, and I literally couldn't give them away. I called every friend and acquaintance I could think of, and nobody wanted those damn things. The ebola virus would have been a more appreciated gift for most locals.

◆ But as I was standing there watching our current batch of country singers at the Tennessee State Fairgrounds last week, it occurred to me that Fan Fair is a unique and ultimately worthwhile event. You see, there is perhaps no other genre of music that could pull off a similar fan appreciation event. Can you imagine a rap Fan Fair? The bottom line is that Fan Fair attendees don't cause much trouble, and they seem to have a lot of fun while spending quite a bit of money here in Nashville.

◆ So maybe the problem is that we just don't understand the fans that attend Fan Fair, or the events that make up this gathering. Most of us can't imagine spending our vacation in this manner, but these yearly visitors seem to get a charge out of it. In an effort to shed a little light on the subject, I spent last Monday wandering around at this musical gathering. Here's how the day went:

8:40—Local songwriter and old friend Eric Landis arrives at my house. We have four backstage passes to Fan Fair and want to arrive in time to eat the yummy breakfast provided by the folks at Giant, Atlantic and Warner Brothers Records.

9:05—We encounter major traffic problems near the fairgrounds. Buses are clogging all entrances. While we're sitting in traffic, not moving an inch, I sell the two remaining backstage passes to scalpers for \$40.

9:15—Once inside the gates of the fairgrounds, we see the biggest fleet of recreational vehicles since that dopey desert scene in **Independence Day**. The people hanging around outside of them make Randy Quaid look like Gregory Peck. I also spot the first of many women that day who are wearing shorts, cowboy boots and no socks. As the mercury is already inching up toward 90, I figure that the Shoney's Inn will be a bit odiferous that evening once the footwear comes off.

9:30—We arrive backstage to find that the delicious breakfast consists of cold, dry sausage biscuits and pastries that feel like the marble coasters on your coffee table. But the stands are already packed with people, and you can tell they are anxious for some music.

9:45—It's already hotter than a hundred dollar Rolex on this day, and Ed Benson, the big cheese at the CMA who stuck it to George Jones last fall, is getting things started with some boring comments. He invites a few more blowhards up on the stage before getting down to what all of the sweaty people in the audience want—music.

10:00—Neal McCoy starts right on time, and is the first act to perform as a part of Fan Fair 2000. I wouldn't buy this guy's albums if my life depended on it, but I have to admit that he is giving his all on stage. He is tall, unusually thin, and moves in a very rubber-legged way as he races around the stage in his wranglers and cowboy hat. It occurs to me that he looks like a full-sized version of Woody from *Toy Story*.

10:02—Two wireless microphones have already gone out on McCoy, and the monitor system is squealing like a pig. McCoy remains fairly positive.

10:18—A guy in the backstage area who appears to be a stage manager makes up a sign that says 'Do Something New' as McCoy is performing a country-rap version of a television theme song. The stage manager guy then makes a chart with two columns, one titled

'New Songs' and the other titled 'Same Old Shit.' He has scored McCoy's set with two new songs and four in the SOS category.

10:29—McCoy has now gone nine minutes past his allotted 20 minutes, and shows no sign of stopping. The people in the backstage area are looking at each other and pointing at their watches. "What a jackass," we overhear. "He's the first guy on stage and he's put everybody behind." McCoy then announces to the crowd that he "may get in trouble for saying this," but he thinks it's bad that some of the big names of country music are not present at Fan Fair. Way to go, Neal. Give the Dixie Chicks, Garth Brooks and Faith Hill some grief for not showing up this year.

10:34—McCoy finally leaves the stage. The crowd response is huge. During his set, McCoy has climbed all over the speakers and scaffolding and run around like mad. The people seem to love him.

10:45—A table backstage is home to a copier and fax machine on this day. The copier is being used constantly to duplicate the stage plots for each act. It's toner cartridge goes out. The person on the crew who discovers this calls an intern-looking fellow over to solve the problem.

10:50—Georgia Middleman is introduced for her brief and uninspiring set. She has that look about her. You know the one. That look that says "My dad is friends with the head of a record label, and he got me a record deal." A third person has been called over to work on the copier. All parties involved in this chore look confused.

11:05—Bluegrass artist Johnny Staats is introduced to the crowd, and they don't seem to know what to make of him. If their reaction is representative of country fans, then Music Row has gotten what it wants. Nobody seemed to know what this music was, since it didn't have the pounding drums and screaming guitars that our current pop-country swill features. Oh, and at this point, a fourth and fifth person have been called over to work on the copier. One of them has taken out a pair of needle-nose pliers to remedy the situation. I've changed a few toner cartridges in my day, and I don't remember ever using pliers.

11:18—The Wilkinsons are on stage, and the copier still isn't working. Eric and I consider getting the little Wilkinson daughter to ask the crowd if there is an office manager or executive assistant present, as we're sure they could have this thing fixed in about 30 seconds.

11:30—The backstage copier is finally fixed, and the two Wilkinson children are complete hams. Don't they have child labor laws in Canada?

11:33—Confederate Railroad is on stage. They look like bikers, and the emcee says they are hawking a new 'Greatest Hits' package.

11:45—We are off to the exhibition halls to see which semi-famous people are signing autographs. None of the real big names are present, though people are already lining up to get a LeAnn Rimes or Diamond Rio autograph. Eric asks if I want to go ahead and get in line. We both have a good laugh.

12:15—Others signing autographs at this time include Danni Leigh, Mark Wills and Bryan White. In spite of the fact that I despise the music of White and Wills, I stand and gawk. They have big, enthusiastic crowds at their booths, and they go through the motions patiently as fans bark commands for them to pose for photos. Somebody in the crowd has a staggering case of body odor.

12:20—Nobody is in line to get autographs from the guy whose booth bills him as "the biggest country star in New Zealand."

12:21—I notice that there are quite a few booths with singers I've never heard of before. They've scraped together money in hopes of attracting enough attention to put them on the map. A few fans seem to be stopping

by to collect an autograph in case these unknowns hit the big time some day.

12:45—A woman wanders through the picnic area with a cowboy hat and a police escort. She has maybe the best-looking rear end in history, and we figure out that she is Anita Cochran. Wow, all of that physical beauty, and she can play guitar. After dining on maybe the best Polish sausage I've ever had in my life and purchasing a handsome cowboy hat for Eric's son Alex, we make a quick trip to the car. Upon returning to the exhibition hall area, a Fan Fair storm trooper in a yellow staff T-shirt tells us that we can't come in. "Your pass only gets you backstage and into the grandstands." We tell her we have just been in this area, and that we have no intention whatsoever of clogging up the line to see LeAnn. She could care less.

12:55—We re-enter the exhibition hall area with no problems at the other gate and finish our browsing. Upon leaving this area, we walk past the storm trooper girl and smirk at her. She looks pissed.

1:30—We're hanging backstage and are introduced to Kasey Chambers, the amazing Australian singer who won Female Vocalist of the Year and Album of the Year at her home country's music awards last year. Chambers is humble and interesting, and I can't wait to hear her.

2:30—It is hotter than Hades on this afternoon, and Chad Brock is onstage. I'm not sure I could have enjoyed his set any less, though I am pleased that the women in the audience view a chubby guy with a goatee as a sex symbol. But Chad gives it his best, and lots of folks seems pleased.

3:15—Chalee Tennison is on stage, and she is just plain awful. I mean awful! It entered my mind that I should probably apologize in print to Shania Twain. I still think Shania is about as country as Mötley Crüe, but at least she thought of her bastardized style of country music first. Seeing it filtered through a no-talent hack like Chalee Tennison borders on being vile. The best moment of her set is when the cameraman shoots her from behind on the jumbotron, and you can see her underpants sticking out of the back of her jeans when she bends over to shake hands with a kid.

3:35—Kasey Chambers does a fantastic set. Her voice is nearly angelic, and her rousing performance of *We're All Gonna Die Someday* is enough to send thousands of fans into a frenzy. When she shouts the lyric "They can all kiss my ass," the place goes nuts. I am amazed to see folks 'getting' what Kasey does. Good for her. This is the highlight of the day.

4:00—Brad Schmitt, the Orson Welles of small-time celebrity gossip columnists, gets up to introduce Anita Cochran. We figure it's time to go at this point. We don't want to see him eat Mini-Me.

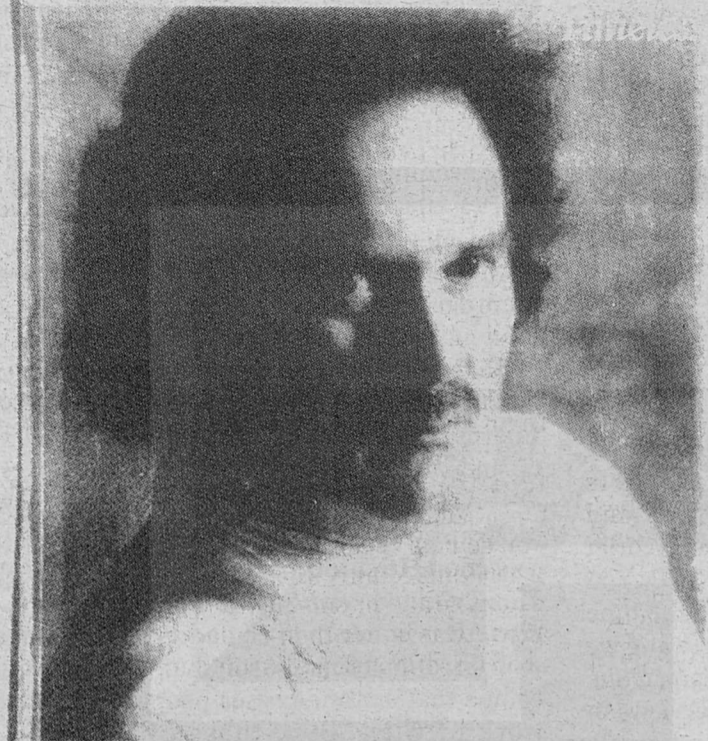
4:02—We give our backstage passes to two rowdy redneck women and encourage them to go back and give Bryan White a big smooch. We assure them that he will be excited about this.

4:10—We are in the car headed home. At the gate upon exiting, some yellow-shirted storm trooper asked where our passes were. We told him they were backstage harassing Bryan White.

◆ So there you have it. Fan Fair in an all-day nutshell. Though there was plenty of music that I didn't care for, I found this event to be a very enjoyable experience. And the people that we all tend to think of as an inconvenience are actually amazingly devoted music fans. All that you had to do to be aware of this was to walk through the parking lot and check out all of the license plates. Eric and I were stunned at how far people had driven to hang out and watch music in last week's blazing heat. Of course, there were fans from nearby states like Arkansas and Kentucky. But we also saw plates from the upper Midwest, the Northeast, the great plains and Canada. You can question their taste for driving that far to watch Chad Brock, but you can't say a thing about their passion for the product coming from Music Row. And since so many fans have bailed out on country music in recent years, maybe we should actually treasure these people who come to Fan Fair. At least they still care.

©2000 InReview of Nashville

JEFF DeVILLEZ & MOTIVO



WORLD MUSIC ARTISTS

announces the release of

"Timeless"

by

Jeff DeVillez & Motivo

featuring

Floyd Domino, Marvin Dykhuis, Gene Elders,
Joe Forlini, Chris Gage, Elias Haslanger,
David Heath, Freddie Mendoza, Bill Browder,
Eddie Cantu, Andrea Pryor & Ted Sweeney

AVAILABLE FROM

MusicMania, Tower Records & Waterloo Records
or by mail order, for \$12 post paid from

World Music Artists

PO BOX 721022,

CORPUS CHRISTI, TX 78472-1022

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

WORKHORSE GUITARS

5535 BURNET RD. AUSTIN TX, USA 78758-6505

Buy Sell and
Trade
Repair and
Rent



Used and
Vintage
Instruments
Amps and
Effects

AUSTIN'S EARLIEST GUITAR SHOP

PROF. DALE ALLEN - HEAD HORSE-TRADER & JANITOR



SOUTH AUSTIN



**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



REMEMBER WHEN MUSIC WAS FUN?

texasrebelradio.com Saturdays 6 to 7 pm
mediadesign.net/kindmenu.htm Mondays 6 to 8 pm

JOHN THE REVEALATOR

He's been divorced, beaten up and robbed at gunpoint there, but **Rob Patterson** has never lived in Dallas and I humbly apologize for suggesting otherwise. Still, Rob, I don't think that saying someone used to live in Dallas is really grounds for legal action. Whether it ought to be is another matter.

◆ Because I have a **Merle Travis** album with the song on it, I made an unfortunate assumption about *Smoke! Smoke! Smoke! (That Cigarette)*. Travis wrote it, and Tex Williams had a hit with it, but Travis didn't record it himself until long after he'd left Capitol. So there was no reason why it should be on Razor & Tie's **Sweet Inspiration**. Darn.

◆ In the May issue, I took exception to Norton's claim that **San Antonio Rock** was "the first attempt at a definitive collection of all [Doug] Sahm's 1957-61 sides," which was untrue as Collectables had put them out as **His Early Years** in 1995. However, in fairness to **Andrew Brown**, who wrote the liner notes, he was aware of the Collectables album and, indeed, **Way Back When He Was Just Doug Sahm**, a c1980 LP, of which I'd never heard, but reference to these previous versions got trimmed out, leaving the unfortunate impression that Brown and Norton didn't know of them or were deliberately slighting them. Pity that, because my tack would have been rather different, something like, "Completely supercedes the dogshit 1995 Collectables version"—my point was that it existed, not that it was any good.

◆ If there are any people out there who think **Teye** is an asset to the **Joe Ely Band**, they don't feel strongly enough about it to fire up their computers. People who wish he'd go away are another matter altogether. Upshot is, my first attempt at an interactive review resulted in a 100% thumbs down.

◆ Looks like I may have to change the **3CM** Commitment because they actually inducted **Faron Young** into the Country Music Hall of Fame on June 16th. Bit of a shock that, but then after they cracked and inducted **Ray Price**, who was generally assumed to be unelectable in the highly politicized process, anything was possible. Well, there's always **Webb Pierce** (see Reviews). Yes, that's right, the man who dominated the charts in the 50s still doesn't have a bronze plaque while George 'Candy Ass Kisses' Morgan does. Figure that out. Apparently Pierce came real close just before his death, but the moratorium (people can't be nominated for three years after their deaths to avoid sympathy votes) expired six years ago.

◆ Been a while since anything really got the Austin music biz gossip mill buzzing, but it sure came alive to spread the word that **Heinz Geissler** has joined Antone's Records as general manager. Which makes one wonder what planet the Antone's people have been living on for the last year or so because, as one of my sources put it, "This is a public relations disaster in the making." Antone's is, apparently, planning to spread its wings, genre-wise, under the name Lone Star Records and their idea seems to be that Geissler's Watermelon roster will jumpstart this expansion. If you've been following the Watermelon saga, you may be asking, What roster?, though if you've been following it real closely or are personally involved, you'd probably phrase it as What fucking roster? Well, Geissler seems to believe some of his label's contracts are still valid, but on the other hand, I happen to know that the acts concerned have no

intention of having anything more do with him, indeed have already bought the rope and picked out a nice sturdy branch, so any attempt to implement those contracts should be pretty entertaining. As for Lone Star Records—which I'm pretty sure was the name of one of those 15 minute Willie Nelson deals a few years back, but that's their problem—one has to assume that they have no idea what kind of baggage their new executive brings with him. Still, limiting their recruiting options to the young, the ignorant and the desperate may not matter that much. In Austin music, those are three not inconsiderable groups.

◆ Press Release of the Month: The world's most famous groupie/artist, **Cynthia Plaster Caster** is doing a long awaited round up of her plaster and bronze casts from the last 40 years and doing a brief showing at the Thread Waxing Space in NYC. You are getting this as an invite to a reception on June 28th from 6-8pm. Miss Cynthia will be there and we hope you'll come celebrate her impressive career. She will be in town a few days and is doing interviews in the flesh during that time. The famous and ample Jimi Hendrix cast will be in attendance as well as others ranging from Keith Moon to Jello Biafra to Momus. Cynthia's work has not been shown in this way in over 20 years. Because the show is open to the public and Cynthia's work is unusual and noteworthy we are interested in coverage not only on the show but on Cynthia as there is a lengthy documentary being shot about her life that will be seeing all the festivals and art houses as well as a book being done on her. In short, she's finally getting the props she deserves and if you can facilitate press on these events that would be lovely. She's an amazing woman and quite what you would not expect from someone in her line of work. If you wish to have more information on her, any of these projects, interview, photos, etc let me know. Hope to see you on the 28th. Best, Kathryn

◆ Quote of the month: "Other bands believe you can get up on stage and strum your guitar and say 'Look! This sounds kinda like the record.' Truth be told, you'd be better off staying at home and listening to the record." **Gene Simmons** (Kiss).

◆ Got a promotional email on behalf of **John 'Juke' Logan** which included *How To Sing The Blues*, a jokey guide of which I've seen various versions, but this one had a few new, and very neat, touches.

- The Blues are not about limitless choice.
- You can't have the Blues in an office or shopping mall. The lighting is all wrong.
- Teenagers can't sing the Blues. Adults sing the Blues. 'Adult' means being old enough to get the electric chair if you shoot a man in Memphis.
- Do you have the right to sing the Blues? Yes, if:
 - a. you're blind;
 - b. you shot a man in Memphis;
 - c. you can't be satisfied
- Persons with names like Autumn and Rainbow will not be permitted to sing the Blues no matter how many men they shoot in Memphis.

◆ Ignoramus of the Month: **Stephanie A Durham**, Among her *Austin American Statesman* 'Best Bets' for Friday June 23rd: **Bruce Hancock** at the Cactus.

◆ **Americana Music Association**: 13 weeks. Zip. Not my shrewdest investment, seems like.

GLEN ALYN

Sometimes you meet people and know them for a relatively short time and yet feel you've been friends forever. Glen Alyn was one of those people. I first heard of Glen through our mutual friend Alyce Guynn. She told me of his work and him of my work and we probably became friends before we met. In October of 96 Glen had me as the guest at the poetry/song evening that he ran with Steve Brooks at Joel T's Deli and I fell in love with his soul. When the place closed up we all ended up talking for a long time in the parking lot . . . had a new best friend. I guested there again in the spring of 98, and on this occasion Glen had some of his friends along to read, veterans like him who when they were youths had been ripped out of their lives and thrown into the hell of Vietnam. I never told anybody then but it was hard to stand up and sing after them.

◆ When I read **I Say Me For A Parable**, his biography of Mance Lipscomb, and his poetry collection **Huckleberry Minh** or listen to songs like *Texas Spring*, *Panhandle Farm* and *End Of The Honeymoon Waltz* I see and hear words that were written for no other reason than that they had to be. I hope that as time passes people will discover the work of Glen Alyn, those of us who had the opportunity to while he was among us are the fortunate ones.

◆ On my last visit to Austin in April 99, my friend Pat Marshall organised a gathering at the grove of trees planted as a memorial to Walter Hyatt. Glen was there and before he left made me a gift of his just published **Huckleberry Minh** . . . it will always be a treasured possession. That was the last time I saw him. There couldn't have been a better place on earth to say farewell, it's a fine memory. Maybe his work is done and now we have another song angel to light our way.

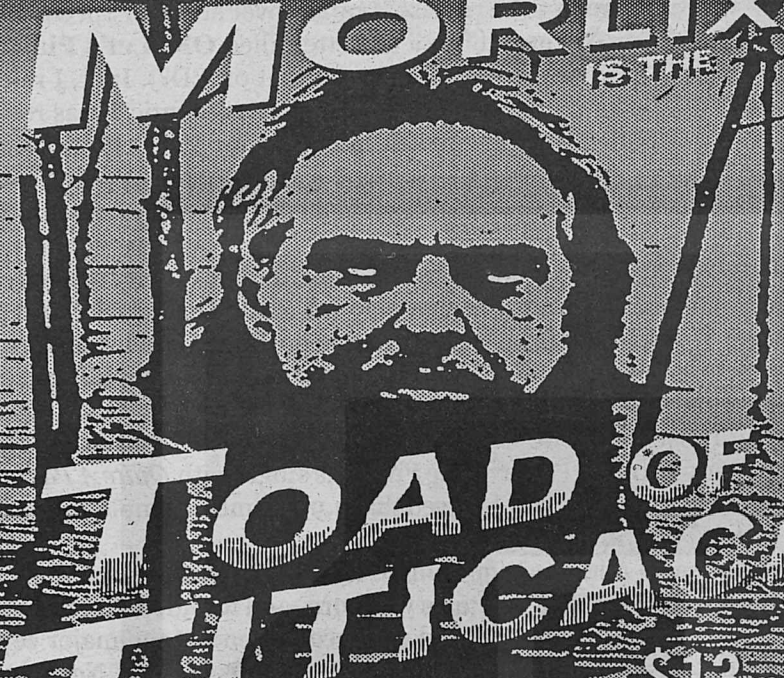
◆ I offer my condolences to Katheran and Shannon on the loss of Glen and Sequoia. Glen, thanks for being my brother and friend, see you in the next go-along.

Terry Clarke

ADOLPH HOFNER


He may have been King up north, but South Texas was Hofner territory, into which Bob Wills rarely ventured. Born in Moulton, TX, of German/Czech parents, Adolph and his steel guitarist brother Bash started out in the early 30s playing for 75¢ a night with Floyd Tillman, then joined Jimmie Revard & His Oklahoma Playboys, a pioneering swing band with whom Hofner made his first recordings. Even then, he combined Western Swing with Bohemian classics and this duality became his trademark during 56 years of constant performing, fronting The Texans, which he formed in 1937, The San Antonians and The Pearl Wranglers, before a stroke in 1993. "It was totally uncharacteristic for an American musician of any ethnic background to do anything but shed and obfuscate the ethnic background," Mark Rubin remarked in Jim Beal Jr's article *Swing Meister* (*San Antonio Express-News*, Sunday, February 2nd, 2000). "He always played the Czech music and he spoke Bohemian. He was very iconoclastic, especially for someone operating in country music. He started in that music and returned to that music and never turned his back on it." Hofner recorded for Bluebird, Okeh, Decca, RCA, Victor, Columbia, Imperial and Sarg, his biggest hits being *Maria Elena* and *Cotton-Eyed Joe* (though he firmly disavowed the "Bullshit!" accretion). Adolph Hofner died on June 2nd, six days short of his 84th birthday.

GURF MORLIX
IS THE



TOAD OF TITICACA
\$13 ppd.


THE CATAMOUNT COMPANY
Box 6368 / Chicago IL 60680 • www.catamountco.com



RETROVOGUE
& RELICS

2024 South Lamar Boulevard • Phone No. 442-4446

**CASH
FOR
ALL
CD's**



cheapo discs

10th & Lamar
477-4499
9am-midnight (everyday!)

Christy McWilson

The Lucky One



Christy McWilson The Lucky One

**The first solo
effort from the
Picketts' vocalist...
with some
help from her
friends.**

Pete Buck,
Mike Mills,
Rhett Miller,
Dave Alvin
& more...

HIGHTONE RECORDS

HighTone Records • 220 4th Street, #101 • Oakland, CA 94607
www.hightone.com

3rd COAST MUSIC

620 Circle Ave, Round Rock, TX 78664, USA

512/218-8055 • thirdcm@aol.com

publisher/editor • John Conquest

SUBSCRIPTIONS

USA & Canada • \$18 (12 issues, 1st class)

Anywhere else • \$30 (12 issues, air mail)

REVIEWS CODE

***** Essential ***** Damn good

**** Specialized or slightly flawed

*** Sub par * Piss on this noise

The 3rd Coast Music Commitment

3CM explicitly disavows any pretence at fairness, objectivity, balance or fact checking.

However, every effort will be made to ensure that each issue contains a reference to Faron Young.

CLOSE DOWN THE HONKY TONK

Maybe it was coming down from the high of his 10th anniversary in May, when he got plenty of strokes, some of them right here in 3CM, and did good business, but in mid-June, Denny Johnson decided to throw his hand in and close Cibolo Creek Country Club at the end of the month. This sparked a flood of anguished "Say it ain't so" emails, but Denny's pretty much OK with his decision, however painful it must have been to reach. If Central Texas loses one of its best venues, he, at least, gets back the life he's devoted the last decade of to the endless struggle to keep it up and running.

◆ Whether or not it was the last straw, an incident in June, in which I played a minor role, illustrates the difficulty Johnson had in operating a joint that was always undercapitalized. Looking ahead, I noticed that though Jimmie Dale Gilmore was going to be at the Cabaret Club in Bandera on June 10th, his opening act, Sisters Morales, listed Cibolo on their calendar. As Lisa & Roberta have their shit together pretty good, this seemed a bit odd, so I made enquiries. Turned out Gilmore's booking agent had moved the show to the Cabaret Club, which had put in a higher bid when they saw he'd been booked by Cibolo, *without telling Johnson*. Or Sisters Morales. This wasn't Jimmie's fault, whether the Cabaret was being businesslike or unscrupulous is a moral issue, the booking agent was, of course, incredibly unprofessional, but the upshot was that Johnson lost his major show for the month on very short notice.

◆ There was a certain karmic retribution, because of terrible weather, the Cabaret took a beating on Gilmore while Sisters Morales did rather well at Cibolo, but this kind of thing has happened all too often, partly because Johnson could never afford to get into bidding wars, partly because he's the kind of person who keeps his word and expects others to do the same, though after ten years of dealing with booking agents, you'd think he'd have learned better.

◆ The lesson of Cibolo isn't new: unless they have other income generators, typically food, or pockets deep enough to carry them through bad nights and lean times, venues simply can't afford to book the kind of music you and I love. When I lived in London, the premier roots venue was The Mean Fiddler, but recently someone sent me a news clipping in which the owner, now the multimillionaire operator of a chain of venues, none of which features roots music, was quoted as saying, "I started making money when I stopped booking bands I like." Trouble is, you understand exactly what he's saying.

◆ In my construct of Heaven, there's a downtown in which I can walk from Chicago House to the old Black Cat to the original Henry's Bar & Grill to the first version of La Zona Rosa to Blue Bayou/Big Mamou to a Waterloo Ice House still owned by Steve Clark. Now there'll be a roadhouse, with no DWI or speed limits—hey, we're already dead, what's the point? Back in the land of the living, the good news is that after taking a few months off, to rest up, get reacquainted with his lady friend, stuff like that, Johnson plans to open a new place. **JC**

GEORGE TOMSCO

Some years ago, 1994 to be precise, I ran a cover story on Speedy Sparks & John Reed, when they put out a cassette called *OK, Let's Play* (and by the way, guys, when are we going to get that on CD?). In it, I referred to Reed as "the only man on the planet who can play authentic Texas rock & roll guitar," and got pulled up by Lubbock music writer Val Schultz. What, she demanded to know, about George Tomsco? A truly excellent point, but, to be honest, I had no idea Tomsco was still active, in fact, I didn't even know for sure if he was still alive.

◆ Well, Val knew better, so I have to revise my remark about John to read "the only other man on the planet who can play authentic Texas rock & roll guitar." In this, I get no argument from Reed. "He was my hero when I was starting out. I cut my teeth on Fireballs' singles and Tomsco was a real big influence on the way I play." Such sentiments can be heard not just among Texas pickers but also surf guitarists, who cite Tomsco as a founding father, and Britons like Jeff Beck and Mark Knopfler ("I have one Fireballs single with *Quite A Party* on one side and *Gunshot* on the other. I played that 4,900 times. Completely and utterly in love with it." *Guitar Player*).

◆ It might seem odd to claim Tomsco as a Texas guitar great when he still lives in Raton, New Mexico, where he was born, and founded The Fireballs, but he led the house band, arranged and produced at one of the major centers of Texas music, which was also in New Mexico. In the 50s and 60s, Norman Petty's Clovis studio was easier for flatlanders to get to than any studio in Texas. Though Tomsco did some great work at the studio (see below), this connection may ultimately have hurt The Fireballs, keeping them tied down while they were making the charts with instrumental hits such as *Torquay*, *Bulldog*, *Vaquero* and *Quite A Party*. However, it did lead to the success by which they're still best known, ironically a vocal number with Amarillo-based singer Jimmy Gilmer. The song was, of course, *Sugar Shack*, the best selling single of 1963.

◆ *Sugar Shack* alone would keep Tomsco, who turned 60 last April, in the kind of 'Oldies' work that's sustained the Fireballs since 1989, when Tomsco, who'd been fronting various bands in California and Kansas City during the 70s and 80s, and original bassplayer Stan Lark reformed the band. However, disciple Mike Vernon of 3 Balls Of Fire wants people to see Tomsco as a still relevant master, playing the same high profile clubs as Link Wray and Dick Dale, hence the string of July dates which will bring him to Austin's Continental Club (4th) and Hole In The Wall (6th), San Antonio's The Laboratory (7th) and Dallas' Gypsy Tea Room (8th).

◆ Vernon and Tomsco readily concede that this mini-tour is an experiment which may not work. The definitive guitarist's guitarist, Tomsco didn't put out records under his own name but that of his band, so has little name recognition, and his style isn't in your face. The qualities other players admire in him, subtlety and fluidity, are not, as the *Austin Chronicle* poll annually demonstrates, held in high esteem among the general public. So, like Bill Kirchen's first Austin gig, the audience may just be me and a bunch of guitarists. That is unless some of you guys take a notion to see a Texas legend taking care of Jazzmaster business.

◆ Kind of a jokey thing, but knowing that when he started out, Jimmie Gilmore put the 'Dale' in his stage name to avoid being confused with Jimmy Gilmer, Vernon and I came up with the notion of closing the circle 37 years later with *Sugar Shack* performed by Jimmie Dale Gilmore & The Fireballs. Not promising it'll happen this time round, but Jimmie loved the idea. **JC**

GEORGE TOMSCO • THE TEX-MEX FIREBALL

(Ace [UK] *****)

Couple of real surprises here, one that Tomsco and The Fireballs were the backing, overdubbed on a demo, of Buddy Holly's posthumous hit *Bo Diddley*, which went to #3 in the UK, the other that they played on *You Don't Care*, always one of my favorite Arthur Alexander numbers. These are two of the highlights on this 30 track collection, in Ace's 'Great Rock 'n' Roll Instrumentalists' series, of late 50s-mid 60s session work taken from the original Norman Petty masters. It has to be said that Holly, also represented by three of the mildly controversial overdubs of his solo 'Apartment Tapes,' and Alexander are among the rather small number of names that will ring bells, the others being Jimmy Gilmer (*Sugar Shack*) and Carolyn Hester (George & Barbara Tomsco's *That's My Song*), though some Canadians may possibly remember Wes Dakus & The Rebels. For the most part, the album is made up of original material in various forms (The Fireballs, Fireball Country, George Tomsco & The Dots, George & Babs) and backing for obscure, though not necessarily untalented, singers from West Texas and eastern New Mexico. If these latter didn't make much of a mark, they sure can't blame it on George Tomsco. The guitar work is sensational throughout. **JC**

Marlee MacLeod

"There We Are"

Raw Irony

Hard Hitting
Honesty

Not just a Sunday record ...
a soundtrack to
any given Thursday
as well

Marlee MacLeod
rocks!



Cat# HAY20042

New on
Hayden's
Ferry

Touring
the US
Now.

Watch for
her in your
town soon!

The ROCKHOUSE
RAMBLERS

Available at Miles of Music and other

Also on HFR! fine retailers everywhere.



Bob Cheevers
"The Stories I Write"



Belle Starr
"Nobody You'd Know"



The Cultivators
"Mama's Kitchen"



Bob Amos
"Wherever I Go"



The Rockhouse Ramblers
"Bar Time"



"Old School Country,
Rockabilly and
Hillbilly Boogie!"



Hayden's Ferry Records
2519 W. Geneva Drive
Tempe, Arizona 85282
Ph. 602-431-1115 Fax. 602-453-9641
www.haydensferry.com

COMING SOON!
Rich Hopkins &
Billy Sedlmayr
"The Fifty
percentor"



Call or write for our free catalog!



American Food Southern Style

JULY ARRIVALS & DEPARTURES

- 1st -- Willie Dixon • 1915 • Vicksburg, MS
 ----- Bobby Day • 1932 • Fort Worth, TX
 ----- Eddie Bond • 1933 • Memphis, TN
 ----- Chris Strachwitz • 1931 • Gross Richenau, Poland
 ----- Wolfman Jack † 1995
- 2nd -- Marvin Rainwater • 1925 • Wichita, KS
 ----- Lee Allen • 1926 • Pittsburgh, KS
- 3rd -- Johnny Lee • 1945 • Texas City, TX
 ----- Fontella Bass • 1940 • St Louis, MO
 ----- Fred McDowell † 1972
- 4th -- Bob Shelton • 1909 • Hopkins Co, TX
 ----- Fred 'Papa' Calhoun † 1987
- 5th -- Smiley Lewis • 1913 • De Quincey, LA
 ----- Teisco Del Ray • 1953 • Oakland, CA
- 6th -- Shelly Lee Alley • 1894 • Alleyton, TX
 ----- Gene Chandler • 1937 • Chicago, IL
 ----- Roy Rogers † 1998
- 7th -- Elton Britt • 1917 • Marshall, AR
 ----- Charlie Louvin • 1927 • Rainesville, Al
 ----- Barb Donovan • 1958 • Detroit, MI
- 8th -- Link Davis Sr • 1914 • Van Zandt Co, TX
 ----- Louis Jordan • 1908 • Brinkley, AR
 ----- Joe B Mauldin • 1938 • Lubbock, TX
- 9th -- Eddie Dean • 1907 • Posey, TX
 ----- Molly O'Day • 1923 • McVeigh, KY
 ----- David Ball • 1953 • Rock Hill, NC
 ----- Fred Eaglesmith • 1957 • Canada
- 10th Hociel Thomas • 1904 • Houston, TX
- 11th Blind Lemon Jefferson • 1897 • Couchman, TX
- 12th Joe Houston • 1927 • Austin, TX
 ----- Steve Young • 1942 • Noonan, GA
 ----- Butch Hancock • 1945 • Lubbock, TX
 ----- Jimmy LaFave • 1955 • Wills Point, TX
 ----- Evan Johns • 1956 • Washington, DC
- 13th Long John Hunter • 1931 • Ringold, LA
 ----- Andrew Cormier • 1936 • Church Point, LA
 ----- Joe Barry • 1939 • Cut-Off, LA
 ----- Johnny Clegg • 1953 • Rochdale, UK
 ----- Riley Puckett † 1946
- 14th Woody Guthrie • 1912 • Okemah, OK
 ----- Beth Galiger • 1960 • St Louis, MO
 ----- Clarence White † 1972
- 15th Cowboy Copas • 1913 • Muskogee, OK
 ----- Roky Erickson • 1947 • Austin, TX
 ----- Steve James • 1950 • New York City, NY
 ----- Jeff Hughes • 1964 • Dallas, TX
 ----- Bill Justis † 1982
- 16th Gurf Morlix • 1951 • Lackwanna, NY
 ----- Nanci Griffith • 1953 • Seguin, TX

- 17th Harry Choates † 1951
 ----- Billie Holiday † 1959
 ----- Wynn Stewart † 1985
- 18th Screamin' Jay Hawkins • 1929 • Cleveland, OH
 ----- Dion DiMucci • 1939 • Bronx, NY
 ----- Bobby Fuller † 1966
- 19th Commander Cody • 1944 • Boise City, ID
 ----- Lefty Frizzell † 1975
- 20th JE Mainer • 1898 • Weaversville, NC
 ----- Cindy Walker • 19?? • Mart, TX
 ----- Sleepy LaBeef • 1935 • Smackover, AR
 ----- Jo Ann Campbell • 1938 • Jacksonville, FL
 ----- Jo Carol Pierce • 1944 • Wellington, TX
 ----- Radney Foster • 1959 • Del Rio, TX
- 21st - Sara Carter • 1898 • Flat Woods, VA
 ----- David Heath • 1949 • Oklahoma City, OK
 ----- Darcie Deaville • 1962 • Canada
- 23rd - Tony Joe White • 1943 • Oak Grove, LA
 ----- Keith Ferguson • 1946 • Houston, TX
- 25th Guitar Slim Green • 1907 • Bryan, TX
 ----- Steve Goodman • 1948 • Chicago, IL
 ----- Tommy Duncan † 1967
 ----- Big Mama Thornton † 1984
- 26th Dobie Gray • 1943 • Brookshire, TX
- 27th Bobby Day † 1990
- 28th Floyd Domino • 1952 • CA
- 29th Charlie Christian • 1916 • Bonham, TX
 ----- Ed Miller • 1945 • Edinburgh, Scotland
 ----- Pete Drake † 1988
 ----- Canray Fontenot † 1995
- 30th Buddy Guy • 1936 • Lettsworth, LA
 ----- Sonny West • 1937 • Lubbock County, TX
 ----- RC Banks • 1950 • Lubbock, TX
- 31st - Roy Heinrich • 1953 • Houston, TX
 ----- Jim Reeves † 1964

**Threadgill's Old #1,
 6416 N Lamar Blvd
 Wednesdays**

**7.30pm
 AUSTIN MUSIC NETWORK
 live music, no cover**

**Threadgill's World HQ,
 301 West Riverside Dr
 Thursdays**

**7.30pm
 DON WALSER'S
 PURE TEXAS BAND
 no cover**