

# 3rd COAST MUSIC



**GLYNDA COX**

**#134/223 MARCH 2008**

## REVIEWS

\*\*\*\*\*  
(or not)

RUSSELL BARTLETT

BORDER BLASTERS

CARLENE CARTER

DEMOLITION STRING BAND

HUELYN DUVALL

ROKY ERICKSON

& THE EXPLOSIVES

PAT GREEN's

Dance Halls & Dreamers

ERIN HARPE

HONKY TONK HEROES

DAVE INSLEY

JIM LAUDERDALE

DUKE LEVINE

THE MOONLIGHTERS

THE QUEBE SISTERS

JENNY REYNOLDS

RG STARK

JAIMI SHUEY

VA: Welcome To The Club

Early Female Rockabilly



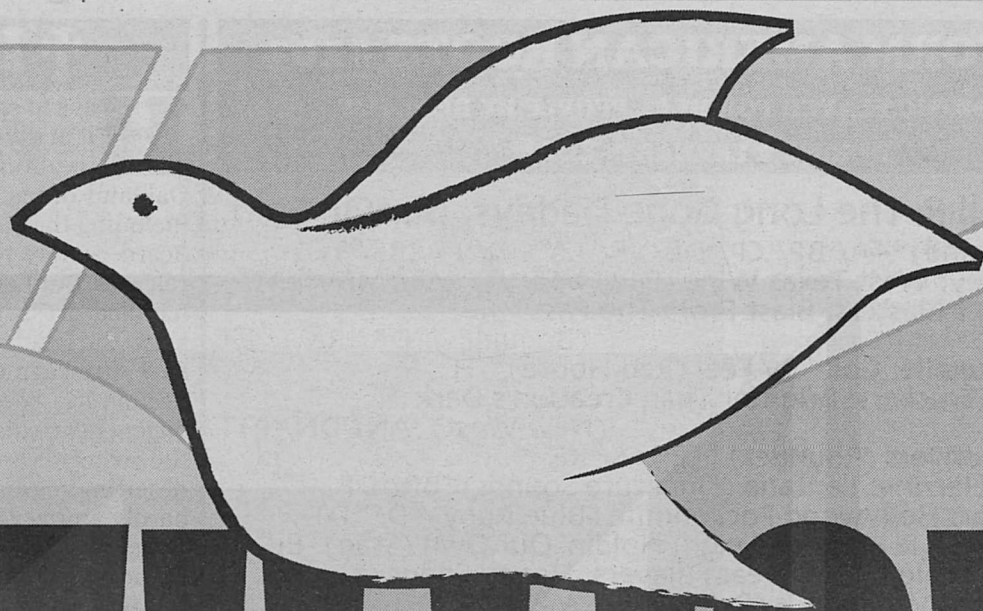
"Yes dear.. I am good.. .  
but do not forget,  
I am also a witch!"

This issue is dedicated  
to Glynda Cox  
in loving memory

The Unofficial & Incomplete Guide to NotSXSW  
By FAR The Best So Far • The Über Roots Chart  
BUM NOTES • Mistakes Musicians Make  
† Hightone Records † No Depression  
JOHN THE REVEALATOR  
FREEFORM AMERICAN ROOTS #103  
ROOTS BIRTHS & DEATHS

If I have to explain, you wouldn't understand





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## FREEFORM AMERICAN ROOTS #103

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DURING FEBRUARY 2008

### #1 Arty Hill & The Long Gone Daddys: Bar Of Gold

(Cow Island) \*AA/\*BP/\*CP/\*DB/\*JF/\*JZ/\*OO/\*PP/\*RS/\*TF

2 Dave Insley: West Texas Wine (DIR) \*HT/\*JT/\*MF/\*MM/\*TM

3 The Border Blasters: Blast From The Past  
(Boquillas) \*DR/\*RMT/\*RT

4 Ray Bonneville: Goin' By Feel (Red House) \*JH

5 Drive-By Truckers: Brighter Than Creation's Dark  
(New West) \*AN/\*DN/\*PTT

6 The Steeldrivers (Rounder) \*AB/\*CS/\*KR

7 Caroline Herring: Lantana (Signature Sounds) \*BR/\*DF

8 Eric Taylor: Hollywood Pocketknife (Blue Ruby) \*DJ/\*DT

9= Jesse Dayton & Brennen Leigh: Holdin' Our Own (Stag) \*EB

Jim Lauderdale & The Dream Players: Honey Songs (Yep Roc)

Gary Louris: Vagabonds (Ryko) \*HA/\*MB

10= Ronny Elliott: Jalopypaint (Blue Heart) \*RC

Waco Brothers: Waco Express—Live (Bloodshot) \*JM/\*TW

11 Preacher Jack: Pictures From Life's Other Side (Cow Island) \*KD

12= Kathleen Edwards: Asking for Flowers  
(Rounder/Decca) \*AOK/\*N&T

Kimmie Rhodes: Walls Fall Down (Sunbird) \*GC

13 The Rizzdales: Radio Country (Willyboy) \*FS

14= Joe Ely & Joel Guzman: Live Cactus! (Rack 'Em) \*KB/\*LW

Arlen Roth: Toolin' Around Woodstock (Aquinnah) \*B&C

The Whipsaws: 60 Watt Avenue (Shut Eye) \*GS

15= The Belleville Outfit: Wanderin' (self)

Drag The River: I Can't Live This Way  
(Suburban Home) \*R78/\*RV

The Kennedys: Better Dreams (Appleseed) \*MN/\*RJ

Otis Taylor: Recapturing The Banjo (Telarc) \*GM

16 Carolyn Wonderland: Miss Understood (Bismieux) \*DS

17= Donna Beasley: Good Samaritan (Bless Her Heart) \*TT

Allison Moorer: Mockingbird (New Line)

Jefferson Pepper: American Revolution (American Fallout) \*BB

VA: Best Of The Johnny Cash TV Show (Columbia/Legacy) \*JP

18 Owen Temple: Two Thousand Miles (El Paisano)

19 Dailey & Vincent (Rounder) \*MA

20= Malcolm Holcombe: Gamblin' House (Echo Mountain) \*MJ

Caleb Klauder: Dangerous Mes & Poisonous Yous (Padre) \*BS

Corb Lund: Horse Soldier! Horse Soldier! (Stony Plain) \*DD

The Patrons: Smoke After Smoke (self) \*DG

Paul Thorn: A Long Way From Tupelo (Perpetual Obscurity) \*SC

The Wrights (ACR) \*KC

21 Willie Nelson: Moment Of Forever (Lost Highway)

22= Ryan Bingham: Mescalito (Lost Highway) \*NA

The Blind Boys of Alabama: Down In New Orleans  
(Time Life) \*TJ

23= BoDeans: Still (He & He) \*SG

Joe Fournier: Dirt Road Joyride (Dusty) \*JS

24= Chatham County Line: IV (Yep Roc) \*TH

Andrea Glass: Stood Under Stars (Life & Living) \*CF

Joel Mabius: Retold (Fossil) \*JA

Tom Phillips & The Men Of Constant Sorrow: Downtown Cowboy  
(self) \*RA

Rhonda Vincent: Good Thing Going (Rounder) \*RH



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**WHERE MUSIC STILL MATTERS**

**\*XX = DJ's ALBUM OF THE MONTH**

Freeform American Roots is compiled from reports provided by 140 freeform DJs.  
More information can be found at <http://temnradio.com/far/>

## † HIGHTONE RECORDS

**H**ave to say that I saw this one coming, indeed made an indirect reference to it in the January issue, when predicting I'd be writing some label obituaries in 2008. Nonetheless, it was sad to hear that Hightone Records shut its Oakland office on Friday, February 29th. Larry Sloven has sold the company, including the back catalog—they won't say to whom, but a couple of FAR DJs have heard rumors that it's Shout! Factory—so the name may continue to appear on releases, but Larry and the widely liked and much admired Darrell Anderson, who handled press, publicity and radio, won't be involved. For writers and DJs who knew the label in its heyday, the late 80s and 90s, when its logo alone guaranteed that a package would jump to the top of the audition pile, watching its long, slow decline has been like watching a once great athlete suffering from an incurable degenerative disease, the end not a matter of if but when. Over the last few years, the roster of artists it supported and helped make (relatively) famous has been deserting to other labels (for reasons far from clear or logical), where, I may say, hardly any have made albums as good as their Hightone releases. I must say for Tom Russell, with whom I've had artistic disagreements over the years, he was loyal to the end. One of distinguishing features of Hightone was that, while other labels releases were stylistic potpourris, whatever it put out was roots music, whether blues, rock, country or singer-songwriters. Whatever the future holds for the 'Under New Management' version, Hightone leaves a legacy of some 300 albums. Some of them were a bit iffy (I once used a Hightone release as a case study in how to fuck up a recording) and, of course, there were the ones Bruce Bromberg produced, but many of them were great American Music. **JC**

## GLYNDA COX +

These came in after I'd laid out the cover feature, but I can hardly refuse Massey and LaFave, two of the pillars of Chicago House, space to pay tribute.

Glynda Cox, with Peg Miller, gave me my first professional gig. She became like a mother to me when I really needed one. She was as kind and loving a person as I've known. I miss her greatly and am thankful to God that I had the opportunity to share my life with her.

**Will T Massey**

My favorite memories of Glynda are of the quieter/off hours at Chicago House when I would have her make me one of her and Peg's famous 'secret recipe' pimento cheese sandwiches (I miss them also). It was then we had time to have many nice chats about all subjects. She was a sweet and wonderful spirit. If a picture is worth a thousand words the 'slide show' of her photos at the memorial at Jovita's says it all. What a human being! Peg feel free to send me that 'secret recipe'! Including the one of you and Glynda's years of happiness and support of all. I hope you are well.

**Jimmy LaFave**

## THE BORDER BLASTERS

### BLAST FROM THE PAST

(Boquillas ☼☼☼☼)

**S**ome years ago, I had the privilege of meeting and interviewing (MCT#26) Paul Kallinger, for 40 years, a DJ on XERF, Ciudad Acuna, across the Rio Grande from Del Rio, TX. With 250,000 watts of power, Kallinger told me he got mail from listeners in Canada, Greenland, Europe, Russia, even Australia. Dividing their time between Austin and the Davis Mountains of Far West Texas, one can assume that Jimmy Ray Harrell and Todd Jagger could get a pretty good signal, listening to their goulash of blues, Real Country, Western Swing, Tex-Mex, bluegrass and folk, you can see why they took their band name from the generic term for the Mexican 'X' stations. With careers that go back to Armadillo World HQ, the Skyline Club and the Soap Creek Saloon, Harrell (vocals, guitar, piano, accordion) and Jagger (vocals, mandolin) have been playing together since 1975, but, though they're working on a new album, this remix of a 1989 cassette is their first release since then. Produced by the late TJ 'Tiny' McFarland, engineered by Joe Gracey, backed by Keith Carper bass and Phil Johnson drums, and featuring Danny Levin (fiddle on Jimmy Grier's *Object Of My Affection*), Ponty Bone (accordion on Harrell & Jagger's *Sunset On The Rio Grande*), Alvin Crow (fiddle on the jazz standard *Wabash Blues*), Freddie Krc (washboard on Harrell & Jagger's Roy Head satire *Treat Her Bad*), Crow & Krc together (Harrell & Jagger's *Accordion Shuffle* and Mel Tillis's *Stonin' Around*), and Kimmie Rhodes (vocals on Bob Wills & Tommy Duncan's *Blackfoot Blues*), the other covers, Slim Harpo's *Got To Be With You Tonight*, Bill Monroe's *Rocky Road Blues*, Richard Jones' *Trouble In Mind* and Jimmy Cliff's *The Harder They Fall*, give an idea of the duo's range. On top of this, though, much like Ponty, or The Texana Dames, their talent and consummate professionalism comes with a sense that they wouldn't be doing this if they weren't having fun, and, as you will have noticed, it's a bit easier to enjoy listening to music if the musicians actually seem to enjoy playing it. Rather tellingly, Harrell & Jagger describe this album as "an artefact; of a time in Austin's musical history, post-70s outlaw country, pre-SXSW." Incidentally, Jagger, while having rather less power than Kallinger, hosts *Border Blast* on KRTS, Marfa, TX. **JC**



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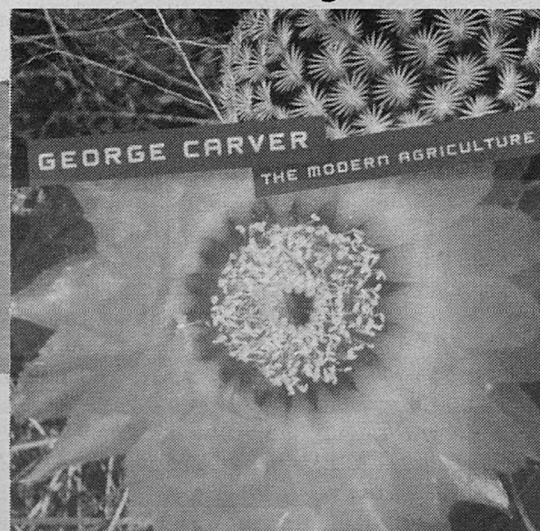
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March 7, 12-2 PM Waterloo Records at ABIA  
March 9, 7 PM The Evangeline Cafe  
March 13, 6 PM at Maria's Tacos  
March 21, 8-12 PM Eddie V's.

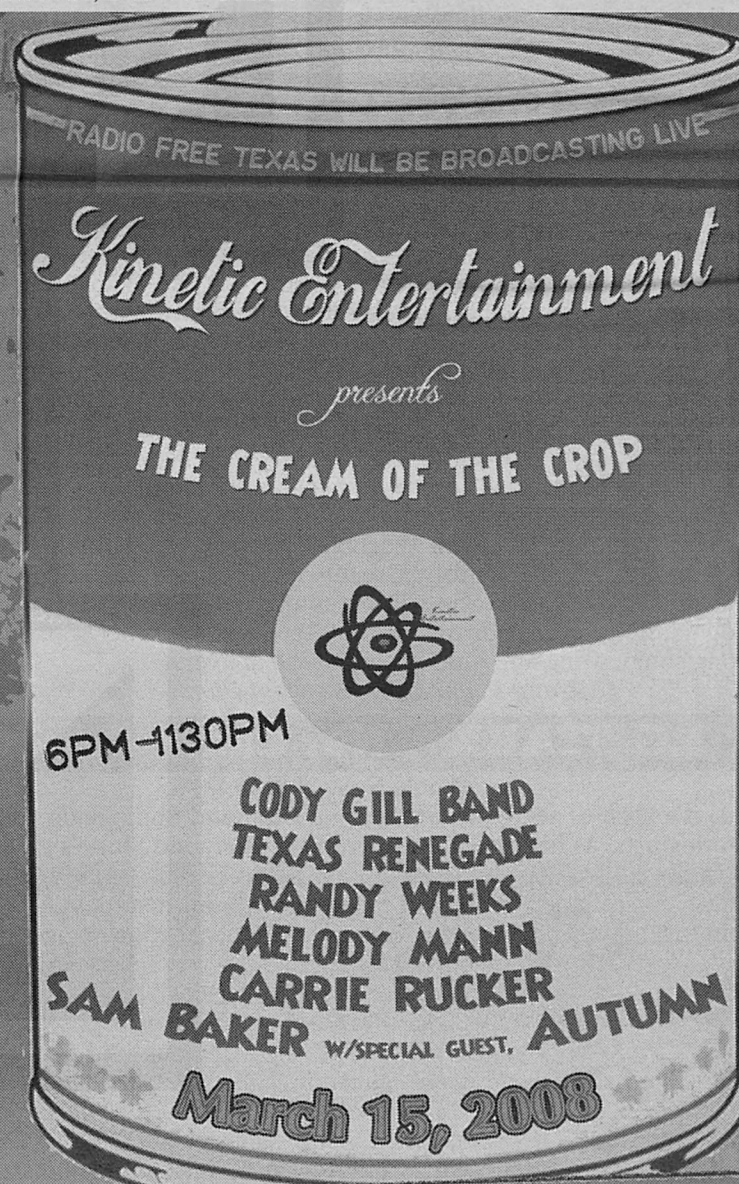
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## ERIN HARPE • BLUES ROOTS

(Juicy Juju ☼☼☼☼.5)

So I was delivering mags to Evangeline Cafe and Curtis says "Listen to this," and a minute into Memphis Minnie's *Chauffeur Blues*, I'm going 'Holy shit!' I hope I'm not the total Blues Nazi, but I went to all the early to mid 60s American Folk Blues Festivals (Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Lonnie Johnson, Son House, Big Joe Williams, Victoria Spivey, Sippie Wallace, T-Bone Walker, Buddy Guy, Magic Sam, well, you get the picture) and I gotta tell you, they've been kind of a tough act to follow ever since. In fact, the only other white female blues musicians I ever cared much for up to now were the wonderful Jo Ann Kelly, who had chunks of people like Bonnie Raitt and Rory Block in her stool, and Jo Serrapere, but Harpe, based in Jamaica Plain, MA, has made a believer of me. One oddity is *Big Bad Bill*, which, contrary to what the Internet will tell you, was not written by Van Halen, but by Jack Yellen & Milton Ager, who also wrote *Ain't She Sweet* and *Happy Days Are Here Again*, but the rest of her set is hardcore country, mostly Delta, blues, covers of Memphis Minnie (also *In My Girlish Days*), Bessie Smith (*Alligator Blues*), Piedmont Blues legend William Moore (*One Thing I Like About That Man Of Mine*), Tommy Johnson (*Bye Bye Blues* and *Big Road Blues*), Lucille Bogan (*M&O Blues*, more accurately, *I Hate That Train Called The M&O*), Blind Blake (*You Gonna Quit Me Blues*), Geeshie Wiley (*Pick Poor Robin Clean*), Willie Brown (*Future Blues*) and Eleanor Ellis (*Stop And Listen Blues*). Accompanying herself on acoustic guitar, Harpe cut this in four hours and four hours were never better spent. She has much in common with Steve James, the same total, selfless and compelling immersion in the music without either Block/Bookbinder's irritating 'I'm preserving this for posterity' patronage or Raitt/Clapton's even more annoying 'Is it my fault I can play Robert Johnson better than Robert Johnson?' arrogance. Take it from someone who asks, along with Viv Stanshall of The Bonzo Dog Doo Dah Band, "can blue men sing the whites or are they hypocrites?," Erin Harpe is blues magic. Rather oddly, considering how utterly convincing she is at 20s and 30s Delta Blues, she's actually coming to Austin in a very different role, as sexbomb lead singer and lead guitarist of cutting edge electro World-pop dance band Lovewhip. Wish I could catch them, but there's the thing, you know, the thing we were talking about...

JC

(Erin Harpe, Opal Divine's Penn Field, 2pm, Saturday 15th)

## JENNY REYNOLDS • NEXT TO YOU

(Pretty OKay ☼☼☼☼)

When Reynolds moved from Boston to Austin in 2003, she brought with her an album, *Bet On The Wind* (self, 2002), her second, which, coincidentally, featured Duke Levine. Anyway, when a copy hit the 3CM mailbox round the same time as CDs by three other fairly similar sounding women singer-songwriters who were also fairly recent arrivals, I planned a quadruple compare and contrast review, but had to abandon this because they were just too similar. Pretty voices, pretty songs, pretty arrangements, but I couldn't tell whose CD I was listening to without peeking. Six years later, Reynolds is much less likely to get lost in the Austin shuffle, having added layers of personality and maturity, not to mention a sense of humor, to her singing, songwriting, acoustic guitar playing (by day, the former high school English teacher teaches guitar to children with disabilities) and performance skills. Produced by her lead guitarist Scrappy Jud Newcomb (Loose Diamonds/Resentments), the eleven tracks, nine originals plus Newcomb's *Night Of The Arrival* and Lennon/McCartney's *I'm Looking Through You*, feature fine backing by such reliables as Glenn Fukunaga bass, Ian McLagan Wurlitzer, Warren Hood fiddle and the rest of her band, Luke Ayres drums and Lindsey Greene upright bass, providing clean, uncluttered spaces for Reynold's silky vocals. She calls her music "Pop-Infused Americana" which might suggest 'undemanding,' even 'lightweight,' but Reynolds backs her pop musical sensibilities up with strong songwriting and quietly passionate delivery.

JC

(Jenny Reynolds Band, Opal Divine's Penn Field, 3pm, Thursday)

## RG STARK • NOT CRAZY TONIGHT

(Whole Note ☼☼☼☼)

On paper, it's hard to see quite where Blue Diamond Shine ends and frontman John 'RG' Stark starts, as his core players are Blue Diamond Shine's guitarist Eric Hisaw, drummer Vicente Rodriguez and accordionist Kevin Kelnar, along with Ron Flynt bass, keyboards and "miscellaneous," which means his album has most all of Blue Diamond Shine's strengths, mainly his idiosyncratic, asymmetrical songwriting and Hisaw's always excellent guitar work. However, with a few outside helpers, such as Scrappy Jud Newcomb, who plays guitar on two tracks and rather neatly describes Stark as "like a cross between Doug Sahm and Jimmy Webb," coproducers Stark and Flynt have come up with a big sound that constantly flirts with bombast but stays on the righteous side. Stark's work with Blue Diamond Shine has been described as "roots noir," "Western surreal," "Bayou poetry," but on this outing, I'd qualify Jim Beal Jr's "Gothic" as 'Gulf Coast Gothic.' Stark has always covered a lot of ground in his songs, with a particular, richly metaphorical, emphasis on backroads, small towns and swamplands, but has expanded his geographical range, exporing westwards to *Mineral Wells*, eastwards to *Abbeville*, LA, south to *Narcocorrido Nuevo Laredo*, *Monterrey* and the Border (*Coyote*). Not that's he's just a musical gazeteer, *Secret Girl* and *She Comes And Goes* are more routine, or at any rate as routine as Stark gets, which isn't very. I'd compare him to Williams James IV, except I'd first have to explain William James IV and then explain the similarities, and that's just too complicated.

JC

## DEMOLITION STRING BAND

### DIFFERENT KINDS OF LOVE

(Breaking ☼☼☼☼)

Normally, the words 'string band' imbue me with nameless dread, but while Elena Skye and Boo Reiners did start out playing bluegrass, the cover of their group's second album alone tells you they drifted away—into a blend of bluegrass, real and alt country, country rock and rock & roll they call "hardcorn grindgrass fullbarn stompdawn twangadelix." While there's no such obvious attention grabber as their countrified version of Madonna's *Like A Prayer*, their fourth album is a major step up from *Pulling Up Atlantis* (Okra-Tone, 2001). Reiners has always been a stupendous guitarist, showcased here on his original instrumental *Bonanza* and the multiple overdubs of *Wisteria*, but Skye, who wrote or cowrote, usually with Caren Belle, ten of the 13 tracks, sings eleven of them (Reiners gets her *Thinkin' About Drinkin'*) and plays mandolin, has really blossomed in all three roles, positively radiating confidence and maturity on an album that pulses with energy. If you didn't read the credits, you might well think that the ten tracks cut at a Mebane, NC, studio owned by Southern Culture On The Skids' Rick Miller (SCOTS' Mary Huff sing harmonies on *I Wanna Wear White*) were actually live recordings. The other three were cut at Eric Ambel's Brooklyn studio but subsequently had to be remixed, why does this not surprise me? Even so, from *Who Taught You to Drinkin' Whiskey*, there's nothing even close to a dud track, though, if you get a copy of the first (jewel case) pressing, #10 is Ola Belle Reed's *Undone In Sorrow*, #11 *Thank You Claudia* rather than the other way around as listed. I don't know if that makes it a collector's item, but it's well worth having, with or without the error.

JC

(Demolition String Band, Opal Divine's Penn Field, 6pm, Saturday)

## DUKE LEVINE • BENEATH THE BLUE

(Loud Music ☼☼☼☼)

Logically, you can't have more than one 'Best Kept Secret' in one place, but having turned me on to local legend Dennis Brennan, whose *Engagement* was my Album of the Year, my Boston contacts have now come up with his guitar player, Robert 'Duke' Levine, who's also had the 'BKS' label hung on him by music critics. Mind you, those critics tend to write for gearhead rather than consumer publications because Levine comes by that label the hard way—he makes instrumental albums, which is a very hard row to hoe these days, even for Kenny G. This is his sixth since 1990, which would indicate that there is still a market, outside jazz, for instrumental albums, or, a rather different thing, there is a market for ones made by a musician of Levine's subtle caliber. Though his main credits, Mary Chapin Carpenter, Kathy Mattea, John Gorka, are in country and folk, Levine doesn't simply cover the musical spectrum, this time mixing Duke Ellington's *Caravan*, Bacharach/David's *The Blob*, Lennon/McCartney's *Flying* and the Bryants' *Love Of My Life*, with his seven originals, he makes them all come together in one coherent unity. It seems a little odd to be going all the way to Boston to find a guitarist when you hardly throw a rock in Austin without hitting one, but if you should happen to have a taste for guitar instrumentals, Levine does it right. I'm just sorry I couldn't drag his and Brennan's asses down to Austin.

JC

## CARLENE CARTER • STRONGER

(Yep Roc ☼☼)

Back in the UK, a long time ago, a musician friend told me about working in a pickup band for Sleepy LaBeef, "We were backstage with our tuners, getting set up, and Sleepy said 'What are you doing?' and we say, well, getting tuned up, you know? So he gets his guitar, strums a chord and says, "You don't tune to those things, you tune to me." The problem with Carter's first album in 13 years is that the musicians, or rather musician, didn't tune to her. Apparently, she self-released a version of this album, produced by her stepbrother John Carter Cash, after a year, 2003, in which she lost her longtime partner, her mother, stepfather and younger sister, tragedies which inspired her to start writing songs again, hence the Nietzschean title. However, she later decided she wanted the album to have "more punch" and took the songs to John McFee of The Doobie Brothers, who "layered track after track of music on them, playing almost every instrument himself." I wish I could have heard the original version because it had to have been better than this, at any rate couldn't conceivably have been any worse. McFee not only redefines "too busy," he seems never to have stopped to listen to how his "layers" interacted, or, more accurately, clashed, with Carter's vocals, which do sometimes, especially on the title track, almost manage to transcend his meddling. Ah well, Carter was a ditz when I knew her in England 20 some years ago, and I guess she still is.

JC



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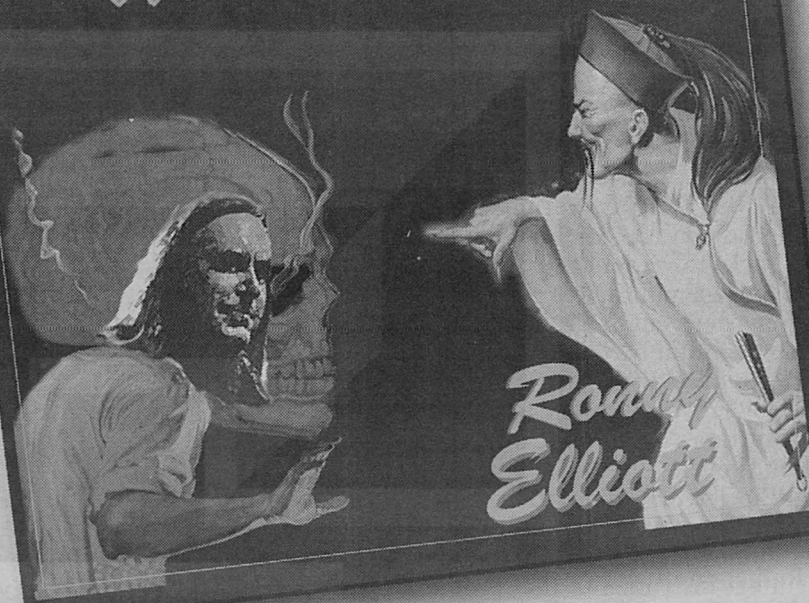


Wanda Jackson

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(Brazos Valley ☼☼☼☼/Brazos Valley ☼☼☼/Brazos Valley ☼☼  
 /Rhythm Bomb [Germany] ☼☼☼☼)

**F**ollowing last month's cover story on him, I got a care package from Huelyn Duvall, who seemed to think well of it. As it brings me up to date, I figured I'd pass it on. The obvious first pick is, of course, the Golden Age material, 13 tracks cut for Gene Autry's Challenge label, most of which will make any rockabilly aficionado wonder why he wasn't huge. Tracks like *Three Months To Kill* (which, as mentioned last month, was a favorite of Robert Plant and Jimmy Page) and *Little Boy Blue* (his only *Billboard* charter), cut in Nashville with Hank Garland, Grady Martin, Floyd Cramer, Buddy Harmon and, rather regrettably, The Jordanaires, and *Friday Night On A Dollar Bill* and *You Knock Me Out*, made in Hollywood with The Champs and, superfluous again, The Jordanaires, and *It's No Wonder*, recorded in Fort Worth, should have been standards for the last 50 years, and they're just the highlights.

Even so, there's no doubt in my mind that they would have sounded even better, and got the recognition they deserved, if Challenge hadn't separated Duvall from the group with which he made his Dallas/Fort Worth reputation, in large part as regulars, the first allowed to play rock & roll, on KCUL's *Cowtown Hoedown*. As it was, they didn't get to record together until 2003, though without drummer James Mathison, who had died the previous year and whom they decided not to replace. Playing vintage instruments, they produce the vintage sound, though the set is heavy on covers, mainly of Elvis—as Duvall remarked last month, back then you were expected to play popular hits. Bonuses are two 1957 live tracks, *Got A Lot Of Livin' To Do*, from the flat bed of a trailer, and *Teddy Bear*, on a Fort Worth TV station, and a fascinating interview with Duvall, guitarist Lonnie Thompson, rhythm guitarist Johnnie Thompson and bassist Ralph Clark. A couple of years earlier, Duvall had gone to the same Azle, TX, studio to record an album of originals, and, while he was, once again, in great voice, *She's My Baby* never quite takes off like *The Reunion*.

**Rockin' & Boppin'**, the predecessor to Goofin's *Get Carried Away*, reviewed last month, opened the latest chapter in Duvall's career, partnering with Sweden's premier rockabilly band, Wildfire Willie & The Ramblers. It's a fabulous combination, roaring through a stomping set of Duvall originals and terrific interpretations of *It All Depends (On Who Will Buy The Wine)* and *A Fool Such As I*. Sadly, most of the great Metroplex rockabillys, Johnny Dollar, Ronnie Dawson, Groovy Joe Poovey, are no longer with us, but Huelyn Duvall is still very much open for business if you're in the market for some of that old time rock & roll. **JC**

**VA • WELCOME TO THE CLUB**  
**EARLY FEMALE ROCKABILLY**

(El Toro [Spain] ☼☼☼☼.5)

**P**utting together any rockabilly compilation is somewhat complicated by two factors. One is that the Golden Age classics, whether or not they were hits at the time, have been established by consensus over the last 50 years and most have been endlessly recycled on oldies collections. The other is that every other recording that, however shitty, can possibly be labelled 'rockabilly' has appeared on one or more of the scores, if not hundreds, of 'Rare,' 'UltraRare' or 'OnlyOne CopyKnownToExistRare' bootleg compilations. This, even if you narrow the field to the tiny minority of women singers, creates a much larger pool than you'd think possible, with the all too obvious at one end and the best left undisturbed in the vaults at the other. Barcelona-based El Toro get off to a good start by spurning the usual patronizing 'Real Gone Girls/Restless Dolls/Rockin' Chicks/Rockabilly Fillies' nomenclature and, apart from the inexplicable omission of Jo Ann Campbell, the epitome of female rockabilly sexuality, do an excellent job of balancing Must Haves, cult figures, women better known in other genres and those who have been pretty much forgotten. In Group A are Charline Arthur (*Hello Baby* and *Welcome To The Club*), Barbara Pittman (*Sentimental Fool* and *I Need a Man*), Janis Martin (*Let's Elope Baby* and *Drugstore Rock'n'Roll*), Wanda Jackson (*Baby Loves Him* and *Hot Dog! That Made Him Mad*), The Collins Kids (*I'm In My Teens* and *Move A Little Closer*) and Brenda Lee (*Bigelow 6200*). Group B would be Sparkle Moore (both sides of her 1956 Fraternity single *Skull & Crossbones/Rock-A-Bop*) and Jean Chapel (*I Won't Be Rockin' Tonight*). The 'tourists' are The Davis Sisters (*Everlovin'*), Rose Maddox (*Wild Wild Young Men* and *Hey Little Dreamboat*), Patsy Cline (*Stop, Look & Listen*), Abbie Neal's Ranch Girls (*I'll Take Back That Heartache*) and Anita Carter (Nellie Lutcher's 1947 R&B hit *He's A Real Gone Guy*). Finally, unless you buy all those rarity albums, Patsy Ruth Elshire (both sides of her 1954 Capitol single *Watch Dog/Sugar Lump*), Alvadean Coker (*We're Gonna Bop*), Connie & The Cytations (*Boogie Rock*), Bunny Paul (both sides of her 1956 Point single *Sweet Talk/History*), Jan Smith (*It'd Surprise You*), Dottie Jones (*Honey, Honey, Honey*), Mimi Roman (*Little Lovin'*), Bolean Barry (*Long Sideburns*), The Nettles Sisters (*Real Gone Jive*), The Ladell Sisters (*Rockin' Robert*) and Betty Barnes (*What Would You Do?*) may well be new to you. With a few tracks from 1954, 1955 and 1957, the collection, which draws on both majors (Decca, RCA Victor, Columbia) and tiny regional labels like San Antonio's T'n'T (Dotty Jones and Betty Barnes), very obviously, and quite rightly, peaks with 1956. Highly recommended. **JC**

**RUSSELL BARTLETT**  
**THE TEXAS YEARS**

(Republic Of Texas ☼☼☼☼)

**O**n paper, Bartlett sounds rather unlikely, even suspicious, a former Seattle scene grunge musician who reinvented himself as a school of Townes Van Zandt/Mickey Newbury/Billy Joe Shaver Texas troubador. However, since moving to Texas in the early 90s, he's put out a string of ever-improving singer-songwriter albums, even though, like so many of his kind, he's found considerably more appreciation in Europe than in Texas itself. In fact this album, a compilation of his work up to then, was originally released by an unnamed Dutch label in 2002. With three songs, *Gettin' Ahead*, *Goin' To Colorado* and *Comfort Of Chains*, from his debut, *In Nothin' Flat* (Republic Of Texas, 1995), two, *Dullsville* and *You're Not Alone*, from *One Hand On The Plow* (Republic Of Texas, 1998), three, *Albuquerque Woman*, *I'm All For You* and *Tahlequah Blues*, from *Days On End* (Republic Of Texas, 2002) and three, *Blues I Wish I Had*, the title track and *Nowhere* which he eventually put on *Texas Smells* (Republic Of Texas, 2006), plus *Seraph Song*, which doesn't appear on any of those albums, Bartlett provides a good overview of his second, non-mosh pool diving, career, though, unusually, his excellent backing isn't credited. With his warm voice, conversational approach and flashes of dry wit, he raises a perennially fascinating question—whether the difference between an obviously talented singer-songwriter like Bartlett and a genius like Townes Van Zandt really is that the latter was off his trolley and the former isn't (as far as I know). **JC**

**HONKY TONK HEROES**

**PAYBACKS ARE HELL**

**JIM LAUDERDALE**

**& THE DREAM PLAYERS**

**HONEY SONGS**

(Stunt Wallet ☼/Yep Roc ?)

**T**his is not a review, more, to quote Mance Lipscomb, I say me for a parable. I got an email in February, touting a new CD by "Houston's favorite band," which contained the attention-grabbing words, "features the legendary guitar of James Burton who performs on all 11 songs." I'd never heard of the band, but, you know, James Burton, how bad can this be? Even so, something, some mystical 'you've been doing this too long' sixth sense was sounding alarm and raising red flags. So, instead of responding to the publicist's email, I fired off my own to various 3CM subscribers in Houston, asking what they knew about Honky Tonk Heroes. Oh boy. "They are the WORST band in the entire world. Seriously. Think Lester 'Roadhog' Moran & His Cadillac Cowboys and you've got the right idea;" "You will probably not want to waste your time—unless you want a 'piss on this noise' review for effect;" "The most cliched writing I've ever heard, horrible;" "I cringe when a legendary artist plays with a crappy band that's come up with enough money. There's something about it that doesn't seem quite right." It may be hideously unfair to rate this without having heard it, but the jury has spoken, and what's more it's a Harris County jury—go direct to Death Row.

This is a review, as I forced myself to listen to the whole of Lauderdale's latest, hating every minute of it. I tried to go in with a positive, open attitude, but Lauderdale just annoys the piss out of me, I can't stand his voice, loathe his songs, despise his arrangements and his reputation is simply a mystery to me. What he has in common with the Honky Tonk Heroes is that he too hired James Burton, the other 'Dream Players' being Al Perkins pedal and lap steel, Garry Tallent bass and Glen D Hardin piano, with guest appearances by Emmylou Harris, Patty Loveless, Buddy Miller (for whom I originally invented the 'I Don't Get It' category) and Kelly Hogan. The only good thing I can say about this album is that I'll never have to listen to it again. Not just bad, it's boring. Boring, boring, boring.

Moral: even James Burton can't polish a turd. **JC**



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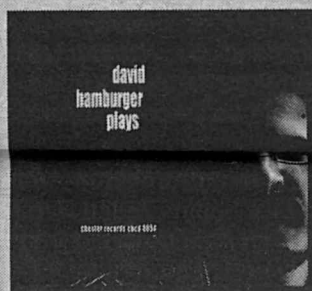
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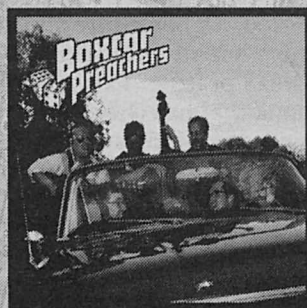
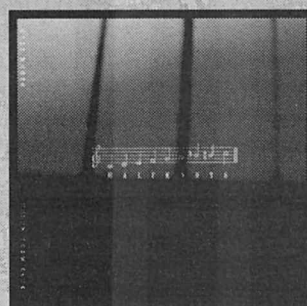
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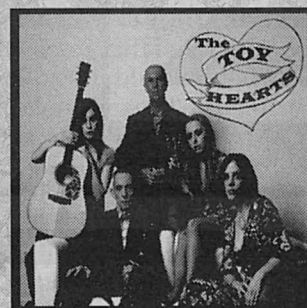


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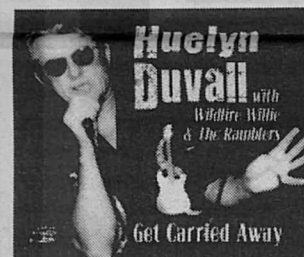
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## DAVE INSLEY • WEST TEXAS WINE

(DIR ☼☼☼☼)

His first album, **Call Me Lonesome** (2005) was all-Arizona, his second, **Here With You Tonight** (2006) was cut in Arizona but released after his move to Austin, now Insley completes the transition with all-Texas album featuring his road band, The Careless Smokers. Well, not entirely, he covers two terrific songs, *Drinkin' For Two* and *Waitin' Where She Hides*, by Mickey Ferrell of the long folded Tempe-based Grievous Angels (and Ned Beatty & The Inbreds), which is appropriate as Insley has staked out a solid claim to be not just a former Arizona leading light or current Austin leading light, but the definitive Southwestern Real Country singer, songwriter and bandleader. Backed by coproducer Dale Allen on guitar (and tic-tac bass and glockenspiel), Bobby Snell steel, Daniel Jones drums and Vance Hazen or Mickey Ferrell bass, with Chip Dolan playing piano and organ on two of the ten tracks, Insley's five originals, also interspersed with Johnny Darrell's *Come See What's Left Of Your Man*, Fuzzy Owen's *Ol' What's Her Name* and Conway Twitty's *Don't Take It Away*, range from a rocker (*Beatin' Ya Down*), to Spaghetti Western (the title track), a homage to his mother (*Geneva's Gonna Leave Ya*), stone country (*Everything's Broken Again*) and a truckdriver ballad (*Exit 93*). Insley is such a fine singer, he could likely get away with weaker material, but between his own songwriting and an ear for songs that sound like they written for him, he's come up with yet another strong album. **JC**

(Dave Insley, Opal Divine's Penn Field, 3pm, Friday 14th & 7pm, Saturday 15th)

## THE MISSING MOONLIGHTERS LIVE/STUDIO CLOSET TAPES

(Globe 2 CDs ☼☼☼☼/☼☼☼☼)

Even though I knew some of the background, having reviewed the group's second, Nick Lowe-produced, album, **Rush Hour** (Demon [UK], 1983) back when, I was still so hopelessly confused by the liner notes that I ran this past Bill Kirchen. OK, The Moonlighters started out as Kirchen's seven-piece 'Rhythm & Western' side project, hence the name, in the twilight days of Commander Cody & The Lost Planet Airmen, later morphing into a four-piece with pianist and proto-pub rocker Austin de Lone. The early period is represented on the 'Live' CD by *Mississippi Sawyer*, *Big Mamou* and *Sittin' On Top Of The World*, then there was an intermediate period with *Boppin' The Blues* and Joe New's *Hamburger Man* before the 'skinny tie' material that includes a couple of Rockpile numbers and, the group's set closer, Warren Smith's *Ubangi Stomp*. The 'Studio' CD includes the 4-track recordings, drummer Tony Johnson's *Midnight In Memphis*, de Lone's *All Tore Up* and bassist Tim Eschliman's *Big Noise In The Neighborhood*, that led to **Rush Hour**, along with demos of songs by Johnson and Eschliman, Moon Mullican's *Seven Nights To Rock* and Johnny Maestro & The Crests' *The Angels Listened In*. I can't help feeling that using such a deeply suspect word as "experimental" to describe the 'Studio' CD is a tactical error, and there's no question that it plays second fiddle to the 'Live' one—there's nothing anyone can teach Kirchen or an Eggs Over Easy alumnus about over the top tearing it up on stage. On the other hand, you get both CDs for the price of one. **JC**

(Bill Kirchen, Opal Divine's Penn Field, 9pm, Friday 14th)

## QUEBE SISTERS BAND • TIMELESS

(FiddleTone ☼☼☼)

Back in October 2004, when Grace was 18, Sophia 17 and Hulda 14, I observed, in a cover story (#93/182, split with Amber Digby), that the all-instrumental **Texas Fiddlers** (self) seemed mainly designed to impress the crap out other fiddle players and fiddle aficionados with the Quebe Sisters' precocious technique and fabulous tonality. With little in the way of personal style or soul, the album seemed one-dimensional. Over the last three years, the sisters have come along way towards changing that, now the fiddle parts fairly crackle with fire and passion. Unfortunately, they've traded one weakness for another by introducing close three part harmony vocals, which pretty much means return to Go and start over, mastering a whole new technique with no natural bounce. It's not that they can't sing or that their voices don't mesh, but it's a totally different skill set that they're obviously still learning and contrasts sharply with their virtuosity on the fiddles. Their one-sheet claims they've "been likened more than once to The Andrews Sisters," God knows by whom, certainly not anyone who's actually heard The Andrews Sisters. A direct consequence is that not only, as the album title suggests, are the 14 tracks all Western Swing chestnuts, but they're all fairly undemanding and soon become monotonous. Still, the sisters were young in 2004 and they're still young in 2008, so they've got time to get it right next time. Lord knows, the world would be a better place with a new, improved version of Ranch Romance. Oh, except that means at least one them will have to learn to yodel. **JC**

## JAIMI SHUEY • WRONG GIRL

(Boronda ☼☼☼☼)

This slipped through the cracks when it was released late 2006. I knew I liked it, but I couldn't figure quite why, put it aside meaning to come back to it later and, well, you know how that goes. Calling it a problem would be going too far, but listening to the ten individual tracks, all originals, I found myself thinking on this one Shuey writes very like, and sounds a bit like, Lucinda Williams, on the next like Iris Dement, on the next like Loretta Lynn, while *Ouija*, about going too far on a first date, and *Oblivion* have a Nina Simone-ish torch cabaret jazz feel. Not that any of this is cause for complaint, on the contrary, but the first impression you get is that she's a bit of a chameleon. However, when you consider the album as a whole, it's clear that, while she still wears her influences, most of whom are pretty much out of the picture these days, on her sleeve, this LA-based "Country girl from the big city" has her own distinctive talent. Beautifully produced by Charlie McGovern at his Big Ol' Studio, and featuring Don Heffington drums/harmonica and Kip Boardman piano/Wurlitzer, **Wrong Girl** may well sound like a warm up as and when Shuey makes her second album, but until then it's as impressive a debut, in its field, as any since **Infamous Angel**. **JC**

(Jaimi Shuey, Opal Divine's Penn Field, 5pm, Saturday 15th)

## ROKY ERICKSON & THE EXPLOSIVES HALLOWEEN

(SteadyBoy ☼☼☼☼)

A coherent and accurate account of Roky Erickson's life and career would require far more work and research than I'm prepared to undertake, but, as far as I understand it, in 1966 Roger Erickson of The Spades wrote a song called *You're Gonna Miss Me*, was recruited by another band called The 13th Floor Elevators, recorded the song, had a minor hit with it, moved to San Francisco, did lots of drugs, got busted, pleaded insanity, was locked up in a nuthouse and 'treated,' hooked up with some youngsters called The Explosives and toured with them for a couple of years, then became a shambling wreck until it was figured out that the meds were the problem, got straightened out, went back on the road with The Explosives and, suddenly being a money-making asset rather a liability, has relatives falling over themselves to be his guardian (Freddie Krc has tried to explain the feuding to me but I keep losing track). You with me so far? Anyway, this album, seventeen 1979-81 live recordings with Krc on drums, Cam King sharing lead and rhythm guitar work with Erickson and Waller Collie bass, comes from a relatively lucid period, though, as Krc remarks, "Roky saw thing differently from most people." There are, of course, versions of the hits, *Starry Eyes* ("Buddy Holly on acid") and *You're Gonna Miss Me*, plus an impromptu cover of The Beatles' *I've Just Seen A Face*, but if titles like *Two Headed Dog*, *Don't Shake Me Lucifer*, *I Walked With A Zombie*, *Stand For The Fire Demon*, *Bloody Hammer*, *Creature With The Atom Brain*, *I Think Up Demons* and *The Beast* (issues? You think?) don't sound like your cup of tea, I guess I should urge you to be broadminded and give them a try, but your gut may have a point. However, for Roky admirers, old and new, the sound quality is pretty amazing considering this was recorded in Austin, Houston, San Francisco and LA clubs. **JC**

## PAT GREEN'S DANCE HALLS & DREAMERS

(Dance Halls & Dreamers, cloth ☼)

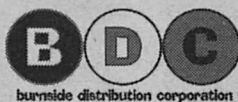
Up until last fall, Geronimo Trevino III's self-centered **Dance Halls & Last Calls** (Republic of Texas Press, 2002) was the only book available on the subject of Texas dance halls. Then came Gail Folkins' even more 'it's all about me' **Texas Dance Halls: A Two-Step Circuit** (Texas Tech UP, 2007), which I browsed in a bookstore and didn't bother asking for a review copy. I don't know what the phrase "creative nonfiction" does for you, but as far as I could see, it's synonymous with "airhead prattle." I also didn't ask for a review copy of Green's book, or, to be accurate, the book that has Green's name on the cover but was actually written by Luke Gilliam, "an award-winning sportswriter in Texas for more than a decade," but it showed up anyway and I'll say one thing for it, you'd need a good, strong coffee table for this big, heavy son of a bitch. Divided into impressionistic chapters on a single night at each of ten dance halls, heavily illustrated by Guy Rogers III's truly excellent photographs, even if some the crowd and stage shots made me sob with relief that I wasn't there, the problem for **3CM** readers isn't so much the locales, though I would like to know how Stubb's Bar-B-Q in Austin manages to be "venerable" while The Broken Spoke doesn't get a look in, as the performers. Jack Ingram at Bandera Cabaret, Kevin Fowler at Coupland Inn, Cory Morrow at Luckenbach, Randy Rogers at Schroeder Hall, Pat Green at Gruene Hall, Cross Canadian Ragweed at Stubb's, Willie Nelson at Billy Bob's Texas, Robert Earl Keen at Floore's Country Store, Ray Wylie Hubbard at Sons Of Hermann (Dallas) and Wade Bowen at Saegerhalle; giving them plenty of the best of it, eight out those ten are honky tonk lite you and I would go out of our way to avoid. My first impression was 'wrong on so many levels,' but I have to admit that this publicizes some pretty great venues and it's hard to argue with fiscal realities if this crap helps keep them afloat. You just wish those same crowds would go to those same places for good music. If you really want to learn about the musical, social and architectural histories of Texas dance halls, and not just the same few that always get written up in travel features (I will say for Folkins that she managed to get to 18), you'll have to wait a year or two for Steve Dean to finish up his comprehensive survey. **JC**



SteadyBoy Records Presents

# ROKY ERICKSON AND THE EXPLOSIVES

## HALLOWEEN LIVE 1979-1981



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Nobody had ever heard anything like Roky Erickson when he and his 13th Floor Elevators burst out of Austin, Texas onto the psychedelic scene in 1966 with their scary nugget, "You're Gonna Miss Me". A decade later, the power-popping Explosives re-ignited the

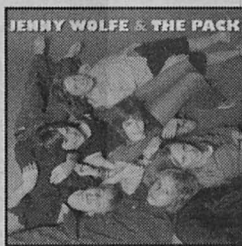
Austin flame, infusing tight Beatlesque rhythms with the passionate fury of their Elevator hero. By 1979, it was downright inevitable that they come together as a tight quartet. Since 2005, the Explosives have again powered Erickson's inspiring return to the stage. *Halloween* captures the live experience of Roky and the Explosives from their powerful first cycle, 1979-1981. Explosives drummer Freddie Steady Krc has handpicked the tracks, most unreleased, including the only performance of The Beatles' "I've Just Seen a Face". Liner notes by Professor Jud Cost. The psychedelic package (cover by San Francisco graphic artist Dennis Loren) includes previously unpublished photos plus a complete history of the band's performances from those three amazing years.

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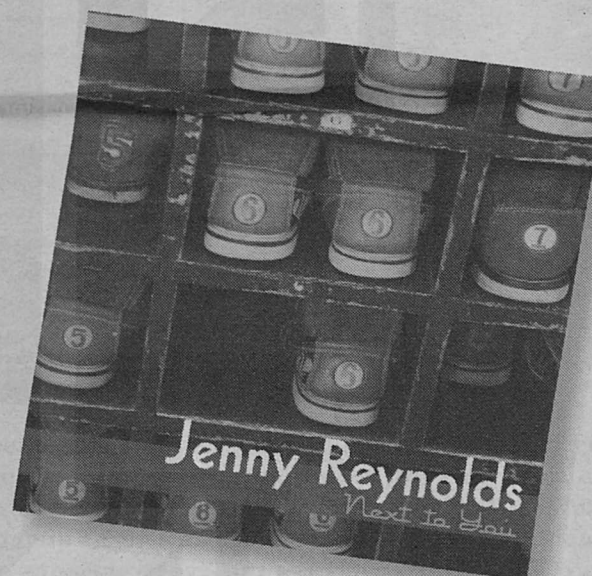
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New from Little Pink  
Gladly Would  
We Anchor



**"Best of 2007" (Songwriters) – 3rd Coast Music**

**"Absolutely brilliant ...** Little Pink's third and best album blends both British and American folk-rock traditions while managing to sound completely original. Front woman Mary Battiata's lyrics remind of Sandy Denny, replete with images from nature and pastoral scenes, often painting a starkly evocative picture. Her melodies are terse, catchy and lend themselves to all sorts of commercial purposes ... If this album had been released in 1976, Fleetwood Mac would have found themselves on a dead run to catch up. That's a compliment. If Americana, British folk or just plain good, lyrically driven songwriting is your thing, get this album." – *LucidCulture.com*

**"Virginia's Mary Battiata sings like an angel,** resembling, variously, Linda Thompson, Margo Timmins or Roseanne Cash. Yet she's clearly wrestling with some devils on this, the follow-up to Little Pink's 2001 debut .... Even her choice of a Bevis Frond cover, the scruffy, power-poppy "Stars Burn Out," reveals a deeply cynical streak (it's about our heroes and their declines). Ultimately, though, Gladly Would We Anchor isn't a downer, because by peering into the darkness, Battiata is wielding the illuminating rays of hope." – *Harp*

**Appearing during SXSW '08!**

**Thursday March 13, 6:30 PM**

Third Coast Music Not SXSW Songwriter Showcase, hosted  
by Jim Patton & Sherry Brokus  
Austin Java - 12th and Lamar

**Friday March 14, 11:30 AM**

John Conquest's 3rd Coast Music Presents  
Opal Divine's, Penn Field location - 3601 S. Congress

[www.nightworld.com](http://www.nightworld.com)

[www.littlepinktheband.com](http://www.littlepinktheband.com)

# Jaimi Shuey



WITH

**TRACY HUFFMAN  
& RICK SHEA**

## TEXAS 2008

**Joe's Bar**

**Thu. March 13th 4PM**

**506 West Avenue Austin, Texas**

**Sam's Town Point**

**Thu. March 13th 8PM**

**2115 Allred Drive Austin, Texas**

**Patsy's Cowgirl Cafe**

**Fri. March 14th 8PM - 3rd Coast Showcase**

**5001 E. Ben White Ave Austin, Texas**

**Opal Divine's - Penn Field**

**Sat. March 15th 5PM - 3rd Coast Showcase**

**3601 S. Congress Ave. Ste K Austin, Texas**

**The Oaks**

**Rick Shea & The Losing End**

**Special Guests Jaimi Shuey & Tracy Huffman**

**Sun. March 16th 3PM**

**10206 FM 973 North Manor, TX 78653**

[www.jaimishuey.com](http://www.jaimishuey.com)

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**BORONDA  
RECORDS**



# By FAR The Best So Far

## The Top Albums From The First 100 FAR Charts

**B**ack in the summer of 1999, Joe Horn, creator and original ramrod of *Third Coast Music Network*, KSYM, San Antonio, and I were looking at one of the long defunct *Gavin Report's* Americana charts and Joe noticed something rather significant—neither he nor any of the show's other six hosts were playing any of the records on it, and, conversely, nothing Joe had reported to *Gavin* was in the chart. When I contacted the 3CM subscribers I knew were DJs, all of them had the same perspective, that the *Gavin Report* chart was utterly irrelevant to their programming. Which was when I figured that if us kids got together, we could put on a chart ourselves, and Freeform American Roots was born (3CM #32/121).

From the outset, FAR has had two rules: all reporters have to be DJs, all shows have to be freeform. Oh, and all reporters had to have email. When the first, now rather quaint sounding, payola scandal surfaced, the villains were all DJs, trading airtime and chart reports for 'hookers and blow' or just plain old folding money, but with every supposed remedy, all of which worked to the advantage of labels and promoters trying to rig the various charts, DJs were further excluded from the corruption process. Hence the irony that they are now the only honest people in radio. However, most of them are chained to lists, often very short lists, of albums approved by their Music Directors or Program Directors, so the best you might get from them is a chart based on what they wished they were allowed to play.

So, in addition to wanting input from people who actually, OK, metaphorically, drop the needle on the wax, I was looking for DJs who play what they like, not what they're told to like, and also DJs whose shows aren't specialized, ie strictly blues or bluegrass or whatever. The paradigm is well represented by Richard Schwartz, aka Professor Purple, *Amarillo Highway*, KZMU, Moab, UT, who once remarked to me, "It's country if I say it's country." In an amazing coincidence, all the DJs who subscribed to 3CM back in 1999 qualified under this rather elaborate mandate. While I wouldn't, for one moment, claim that the FAR roster, which peaked a couple three years ago at 152 and currently stands at 136, includes every eligible freeform roots DJ, I'm pretty sure it represents a good size proportion, and quite possibly the majority, of nonspecialized freeform roots radio shows.

Last December, my gallant band posted the 100th monthly FAR chart, indeed some of them, the 13 survivors of the original 18, were reporting for the 100th time. I use the word 'survivors' advisedly, because freeform DJs, particularly those playing roots music, are an endangered species, threatened on all sides. Anyway, I figured this was a good moment to look back on not quite seven years of roots albums. The candidates for this über-chart were albums that had placed in the top three, partly because even this resulted in a large field (213), partly because I've observed over the years that the top three tend to be well clear of the pack. I also invited 3CM readers to take part, with the intention of running their result side by side with that of the FARsters, but, apart from being a shit load of extra work, there wasn't any huge difference between the two groups.

I have to say there were some surprises. I expected Martí Brom's **Snake Ranch**, which still holds the record for duration in the chart (eleven months), to do better than **Sings Heartache Numbers**; Crowell's **The Houston Kid** wasn't a huge winner at the time, and frankly I had very little use for it; I thought by now even die-hard Springsteen fans would have realized **We Shall Overcome** is a piece of shit; Dave Alvin's **Ashgrove** is the weakest album he's ever made; the last few years have not, shall we say, been Guy Clark's most fruitful period.

I have to admit that there was one real flaw in this concept, it worked against prolific artists, most obviously The Cornell Hurd Band and Wayne Hancock, who have routinely placed in the FAR chart's top three, but whose votes were split between their various albums, with the result that none of them racked up significant numbers and only one each enough to place at all.

Also, I made a misjudgement. I invited participants to name two albums with legs that never made the top three. This resulted in a list even longer than the main chart, so I've had to cut it down to those that were nominated by at least two people.

### THE SLEEPERS

Solomon Burke: Don't Give Up On Me  
 Peter Case: Let Us Now Praise Sleepy John  
 The Detroit Cobras: Baby  
 Amber Digby: Music From The Honky Tonks  
 J-200: Trip From Grace  
 Phil Lee: The Mighty King Of Love  
 Doug Sahm: The Return Of Wayne Douglas  
 Eric Taylor: Scuffletown  
 Joe West & The Sinners: Jamie Was A Boozer

### #1 MARTÍ BROM SINGS HEARTACHE NUMBERS

(#1 8/05 & 9/05)

- 2 Rodney Crowell: The Houston Kid (#1 3/01)
- 3 Slaid Cleaves: Broke Down (#3 2/00)
- 4 VA: O Brother Where Art Thou? (#2 2/01)
- 5 Alejandro Escovedo: A Man Under The Influence (#2 6/01)
- 6 James McMurtry: Childish Things (#1 11/05)
- 7= Steve Earle: Transcendental Blues (#1 7/00)  
Marti Brom & Her Barnshakers: Snake Ranch (#2 1/00)
- 8 James McMurtry & The Heartless Bastards: Live In Aught-Three (#2 4/04)
- 9= Sam Baker: Mercy (#1 3/06)  
Mary Gauthier: Mercy Now (#1 4/05)
- 10= Caitlin Cary & Thad Cockrell: Begonias (#1 7/05)  
Miss Leslie & Her Juke-Jointers: Honky Tonk Revival (#1 10/05)  
John Prine: In Spite Of Ourselves (#2 10/99)
- 11 John Prine: Fair And Square (#1 5/05 & 6/05)
- 12 Steve Earle: Washington Square Serenade (#2 10/07)
- 13= Johnny Cash: American IV; The Man Comes Around (#1 12/02)  
Bruce Springsteen: We Shall Overcome (#1 6/06)
- 14= Bob Dylan: Modern Times (#2 10/06)  
John Lilly: Broken Moon (#3 3/02)  
Starline Rhythm Boys: Honky Tonk Livin' (#1 8/02 & 9/02)  
Gillian Welch: Time (The Revelator) (#1 9/01)
- 15= Merle Haggard: If I Could Only Fly (#2 12/06)  
Tom Russell: Borderland (#2 5/01)
- 16 Neko Case & Her Boyfriends: Furnace Room Lullaby (#3 4/00)
- 17 Kelly Hogan & The Pine Valley Cosmonauts: Beneath The Country Underdog (#1 5/00)
- 18= Ray Wylie Hubbard: Crusades Of The Restless Knights (#1 9/99)  
Buddy & Julie Miller (#2 10/01)
- 19= Solomon Burke: Nashville (#3 10/06)  
Wayne Hancock: Wild Free And Reckless (9/99)
- 20 Eilen Jewell: Letters From Sinners & Strangers (#2 9/07)
- 21 Miss Leslie & Her Juke Jointers: Honky Tonk Happy Hour (#2 12/06)
- 22= Wayne Hancock: Swing Time (#1 9/03)  
Loretta Lynn: Van Lear Rose (#1 6/04)
- 23= Dave Alvin: Ashgrove (#1 7/04)  
Guy Clark: The Dark (#2 10/02)
- 24= Dave Alvin & The Guilty Men: Out In California (#2 6/02)  
Ray Condo & His Ricochets: High & Wild (#1 6/00)  
Cornell Hurd Band: Song Of South Austin (#1 5/02 & 6/02)  
Drive By Truckers: Decoration Day (#3 7/03)  
Anna Fermin's Trigger Gospel: Oh, The Stories We Hold (#2 2/04)  
Gurf Morlix: Diamonds To Dust (#1 5/07)  
Tom Russell: Modern Art (#3 5/03)
- 25= Guy Clark: Cold Dog Soup (#1 12/99)  
Ginn Sisters: Blood Oranges (#3 7/06)  
Eric Hisaw: The Crosses (#2 4/06)  
Jimmy LaFave: Cimarron Manifesto (#1 6/07 & 7/07)  
Halden Wofford & The Hi-Beams (#1 7/03 & 8/03)
- 26= Tom Armstrong: Songs That Make the Jukebox Play (#3 11/02)  
Marti Brom: Wise To You (#2 9/03)  
Calexico: Feast Of Wire (#2 4/03)  
Elizabeth Cook: Balls (#3 5/07)  
Levon Helm: Dirt Farmer (#1 12/07)  
Buddy Miller: Midnight And Lonesome (#1 11/02)  
Bill Neely: Austin's Original Singer-Songwriter (#3 3/03)  
VA: Gals Of The Big 'D' Jamboree (#1 4/01)





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"Serby surges into the very front ranks of Real Country Performers."  
John Conquest, 3rd Coast Music Magazine

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Nick Cristiano, Philadelphia Inquirer

"Serby is the goods. Catch him around town while the tickets are still cheap."  
Chris Morris, Los Angeles CityBeat Magazine

"Serby is terrific. Someone who's got the songs and personality to make a big bust-out into the mainstream."  
Rich Kane, Inland Empire Weekly

"No doubt about it, country music needs David Serby."  
John Roos, Orange County Weekly

"Serby probes the gut-kick you get when your heart breaks in more pieces than you know how to deal with."  
Cathalena E. Burch, Arizona Daily Star

## AUSTIN GIGS:

Thursday, March 13  
Penny Jo Pullus' Dog & Pony Show at Opal Divine's Freehouse 3:00pm

Thursday, March 13  
Way Out West on West Ave. at Joe's Bar & Grill 7:30pm

Thursday, March 13  
Sam's Town Point 9:00pm

Friday, March 14  
3rd Coast Music Presents at Patsy's Cowgirl Café 7:00pm

Saturday, March 15  
3rd Coast Music Presents at Opal Divine's Penn Field 4:00pm

[www.davidserby.com](http://www.davidserby.com)



# OK, ENOUGH NotSXSW 2008

## Sangeet Millennium Ensemble

Flipnotics BS

7.10 Sarah Elizabeth Campbell ArtZ

7.15 Dave Ransom Guero's

7.45 Last Place You Look Guero's

7.50 Sally Spring ArtZ

8pm Jesse Dayton & Brennen Leigh

Opal Divine's PF

Two High String Band w/Erik

Hokannen & Alan Munde

Central Market N

Boxcar Preachers Ginger Man

Rick Shea Sam's TP

\$2 Bash Flipnotics BS

Randy Weeks

Waterloo Icehouse 6th & Lamar

Resentments Saxon (\$10)

8.30 Albert & Gage ArtZ

Amos Riverra Guero's

Abia Tapia Flipnotics BS

9pm Sarah Borges & The Broken Singles

Opal Divine's PF

Amber Digby Ginny's

Tracey Huffman Sam's TP

Unfortunate Heads Ginger Man

Neal Kassanoff Flipnotics BS

Melody Mann

Waterloo Icehouse 6th & Lamar

9.10 Betty Soo ArtZ

9.15 Tody Castillo Guero's

9.30 Blueblood Flipnotics BS

Jane Bond Flipnotics (Triangle)

10pm Sam Baker w/Autumn

Waterloo Icehouse 6th & Lamar

Dextateens Sam's TP

Jeff & Vida Ginger Man

Bob Schneider Threadgill's WHQ (\$15)

Seth Walker Saxon (\$10)

10.30 Ironweed Project Flipnotics BS

Miss Lauren Marie Flipnotics (Triangle)

11pm Toy Hearts Ginger Man

Ramsay Midwood & Randy Weeks

Sam's TP

midnight High String Band Ginger Man

Hayes Carll Saxon (\$10)

## SUNDAY 16TH

noon Ruby Dee & The Snakehandlers

Oaks/O

Shake 'Em Ups Oaks/I

Linda McRae Oaks/P

Dynamic UnDuo Freddie's

Glow Flipnotics BS

1pm Roy Heinrich Oaks/O

The Rizzales Oaks/I

Boxcar Preachers Oaks/P

Open Mic Leeann's Barn

Brett Saia Flipnotics BS

2pm Quebe Sisters Oaks/O

Brennen Leigh & Leo Rondeau Oaks/P

Danny Malone Flipnotics BS

2.30 Kim Miller Leeann's Barn

3pm Rick Shea w/Jamie Shuey Oaks/O

Massimiliano Larocca & Andrea Parodi

Oaks/I

Green Mountain Grass Oaks/P

Hazard Hollow Leeann's Barn

The Alice Rose Antone's RS

Josh Allen & The Whisky Brothers

Freddie's

Lonesome Heroes Flipnotics BS

3.45 Dale Spalding & Jimi Lee Leeann's Barn

4pm James Intveld Oaks/O

Gurf Morlix Oaks/I

Tom Vandenvond & Woodsboss

Oaks/P

Focus Group Flipnotics BS

4.30 It's Over Leeann's Barn

5pm James Hand Band Oaks/O

Rosie Flores Oaks/I

Suzanna Smith Oaks/P

Tommy Womack Leeann's Barn

Alex Dupree & The Trapdoor Band

Flipnotics BS

5.30 Felice Brothers Leeann's Barn

6pm Carrie Rodriguez Oaks/O

Gal Holiday Oaks/I

Shotgun Party Oaks/P

Zookeeper Flipnotics BS

6.30 Ray Bonneville Leeann's Barn

Andrew Coberg Flipnotics BS

7pm Dave Insley & The Careless Smokers

Oaks/O

Mario Matteoli Oaks/I

Jon Jon Davis Oaks/P

Jim's Country Jam Waterloo Icehouse 38th

Gypzee Heart Leeann's Barn

7.30 Jackie Bristow Flipnotics BS

7.45 Shelley King Leeann's Barn

8pm Jessie Dayton & Brennen Leigh Oaks/O

Mike Stinson Oaks/I

Erik Hokkanen Oaks/P

8.15 Randy Weeks Leeann's Barn

8.30 Kara Grainger Flipnotics BS

9pm Larry Lange & The Lonely Knights

Oaks/O

Rick Broussard's Two Hoots & a Holler

Oaks/I

Bellville Outfit Oaks/P

Roger Len Smith Band Leeann's Barn

9.30 Green Mountain Grass Leeann's Barn

10pm Kitty Kitty Bang Bang Burlesque Show

Oaks/O

Bastard Sons Of Johnny Cash Oaks/I

11pm The Nortons Oaks/I

## MONDAY 17TH

3pm Merri Palmer Ginger Man

4pm If Bricks Had Wings Ginger Man

5pm Tea Merchants Ginger Man

6pm Lonesome Heroes Ginger Man

7pm Lil Morts Ginger Man

8pm Boxcar Preachers Ginger Man

T Jarrod Bonta Flipnotics (Triangle)

9pm Jeff & Vida Ginger Man

10pm Toy Hearts Ginger Man

11pm Green Mountain Grass Ginger Man

midnight Hazard Hollow Ginger Man

## VENUES

Antone's Record Shop 2928 Guadalupe

(322-0660)

Artz Rib House 2330 S Lamar (442-8283)

Austin Java 12th & N Lamar (476-1829)

Casbeers 1719 Blanco, San Antonio

(210/732-3511)

Central Market North 4001 N Lamar

Counter Cafe 626 N Lamar (708-8800)

Evangeline Cafe 8106 Brodie (282-2586)

Flipnotics Coffeespace BS1601 Barton Springs

(480-TOGO)

Flipnotics Coffespace (Triangle)

4600 Guadalupe (380-0097)

Freddie's Place 1703 S 1st (445-9197)

Ginger Man 304 W 4th (473-8801)

Guero's Taco Bar 1412 S Congress (447-7688)

Hole In The Wall 2538 Guadalupe (477-4747)

Joe's Bar & Grill 506 West Ave (473-0885)

Jovita's 1618 S 1st (447-7825)

Note: Indoor (/I) and Outdoor (/O) stages

Leeann's Barn 3600 S 2nd

Maria's Taco Xpress 2529 S Lamar (444-0261)

Mother Egan's Irish Pub 715 W 6th (478-7747)

The Oaks 10206 FM 973 N, Manor (278-8788)

Note: Outdoor (/O), Indoor (/I)

& Parking Lot (/P) stages

Opal Divine's Free House 700 W 6th

(477-3308)

Opal Divine's Penn Field 3601 S Congress

(707-0237)

Patsy's Cowgirl Cafe 5001 E Ben White

(444-2020)

Roadhouse Rags 1600 Fortview (762-8797)

Room 710 710 Red River (476-0997)

Sam's Town Point 2115 Allred (282-9983)

Saxon Pub 1320 S Lamar (448-2552)

Threadgill's World HQ 301 Riverside

(472-9304)

Torchy's Tacos 1207 S 1st (336-0537)

Typewriter Museum 1306 E 6th St

(Main and Side stages)

Waterloo Ice House 6th & Lamar

Waterloo Ice House W 38th

Waterloo Records 600 N Lamar #A (474-2500)

Yard Dog Folk Art Gallery 1510 S Congress

Zax 312 Barton Springs Rd (481-0100)





10206 FM 973 N. (512) 278-8788

WWW.THEOAKSLIVE.COM

THURSDAY MARCH 13

Singer Songwriter Showcase

6pm Jim Wyle Band

7pm Rick Densmore & Jocelyn Callard

8pm Love Band

9pm Mike Davis & Alicia Gill

10pm John Downing Band

SUNDAY MARCH 16

MAIN STAGE

12pm Ruby Dee & the Snakehandlers

1pm Roy Heinrich

2pm Quebe Sisters Band

3pm Rick Shea with Jamie Shuey

4pm James Intveld

5pm James Hand Band

6pm Carrie Rodriguez

7pm Dave Insley & The Careless Smokers

8pm Jesse Dayton w/ Brennan Leigh

9pm Larry Lange & The Lonely Knights

10pm Kitty Kitty Bang Bang Burlesque Show

INSIDE STAGE

12pm Shake 'Em Ups

1pm The Rizzales

2pm Patricia Vonne

3pm Massimiliano Larocca & Andrea Parodi

4pm Gurf Morlix

5pm Rosie Flores

6pm Gal Holiday

7pm Mario Matteoli

8pm Mike Stinson

9pm Rick Broussard & Two Hoots & A Holler

10pm Bastard Sons Of Johnny Cash

11pm The Nortons

PARKING LOT STAGE

12pm Linda McRae

1pm Boxcar Preachers

2pm Brennen Leigh & Leo Rondeau

3pm Green Mountain Grass

4pm Woodsboss

5pm Suzanne Smith

6pm Shotgun Party

7pm Jon Jon Davis

8pm Erik Hokkanen

9pm Bellville Outfit

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Wednesday, March 12th

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Jimmy Baldwin

Mark Jungers

Darryl Lee Rush

Walt Wilkins

Jason Eady

Jay Boy Adams

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Thursday, March 13th

The World's  
GREATEST Dog & Pony Show

12 - 12:45 Dean Chaimberlain

4 - 4:45 R.G. Stark

1 - 1:45 Mike Rosenthal

5 - 5:45 The Felice Brothers

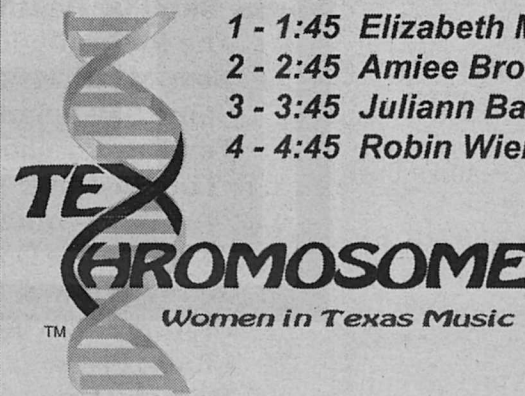
2 - 2:45 Ron Flynt

6 - 6:45 Randy Weeks

3 - 3:45 Dave Serby

7 - 8pm Patty Hurst Shifter

Friday, March 14th



1 - 1:45 Elizabeth McQueen

2 - 2:45 Amiee Brobuck

3 - 3:45 Juliann Banks

4 - 4:45 Robin Wiely

5 - 5:45 Jane Bond

6 - 6:45 Bonny Holmes

7 - 8pm Penny Jo Pullus

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# EVEN MORE NotSXSW 2008

4pm **The Rizzdales** Opal Divine's PF  
**Lost Bayou Ramblers** Roadhouse Rags  
**Bianca DeLeon** Antone's RS  
**Robin Wiely** Opal Divine's FH  
**Lost & Nameless** Central Market N  
**Marin Morris** Ginger Man  
**Po' Girl** Zax  
**Frank Smith** Flipnotics BS  
**Whammies** Typewriter Museum/M  
4.30 **Reid Wilson** Typewriter Museum/S  
5pm **The Swindles** Opal Divine's PF  
**Border Blasters** Patsy's  
**Toy Hearts** Central Market N  
**Jane Bond** Opal Divine's FH  
**Magic Christian**  
(Clem Burke [Blondie], Eddie Munoz  
[Plimsouls], Cyril Jordan [Flamiin' Groovies])  
Ginger Man  
**Duff Sam's** TP  
**JT & The Clouds** Zax  
**Zykos** Flipnotics BS  
**Petty Booka** Typewriter Museum/M  
**Robert Hardy** (book signing for  
A Deeper Blue; The Life & Music Of Townes  
Van Zandt) Antone's RS  
5.30 **Jason Webley** Typewriter Museum/S  
6pm **Larry Lange & His Lonely Knights**  
Opal Divine's PF

**Gypzee Heart** Leeann's Barn  
**Kendel Carson & The Border Blasters**  
Patsy's

**Bonny Holmes** Opal Divine's FH  
**Sarah Stanley** Sam's TP  
**Lana Rebel** Typewriter Museum/M  
**The Grams** ArtZ  
**Steve Power & His Loud Band** Freddie's  
**Combo Mahalo** Central Market N  
**Eli 'Paper Boy' Reed** Ginger Man  
**King Clarentz** Zax  
**Tulsa** Flipnotics BS

6.30 **Jenny Reynolds** ArtZ  
6.40 **Corrine Rose** Typewriter Museum/M  
7pm **Rick Broussard's Two Hoots & A Holler**  
Opal Divine's PF

**Troy Campbell** Flipnotics BS  
**Dave Serby & The Sidewinders** Patsy's  
**Penny Jo Pullus** Opal Divine's FH  
**Leo Rondeau** Sam's TP  
**Flounders Without Eyes** Leeann's Barn  
**Jeff & Vida** Central Market N  
**Boogie Monsters** Ginger Man

7.10 **Jaime Michaels** ArtZ  
7.20 **Spiderbags** Typewriter Museum/M  
7.50 **George Ensle** ArtZ  
8pm **Sally Spring** Opal Divine's PF  
**Jaimi Shuey** Patsy's  
**Mark Jungers Band** Freddie's  
**Mike & The Moonpies** Sam's TP  
**Shinyribs** Central Market N

**Bob Schneider** Saxon (\$15)  
**Golden Boys** Typewriter Museum/M  
8.30 **Jon Emery** ArtZ  
**Sarah Temple** Flipnotics BS  
**Sexto Sol w/Spot Barnett** Jovita's  
9pm **Bill Kirchen** Opal Divine's PF  
**Demolition String Band** Patsy's  
**Leslie Anne** Ginny's  
**Jane Bond** Flipnotics BS  
**Kevin Gordon** Casbeers  
**Mike Nicolai** Sam's TP  
9.10 **Danny Britt** ArtZ  
9.30 **Toy Hearts** Flipnotics BS  
**The Krayolas** Jovita's  
10pm **Jo Carol Pierce** Evangeline  
**Mike Stinson** Sam's TP  
**Matt The Electrician** Flipnotics BS  
**Ironweed Project** Flipnotics (Triangle)  
10.30 **Snowbird** Jovita's  
11pm **Beaver Nelson** Flipnotics BS  
**Kevin Russell** Sam's TP  
**Scabs** Threadgill's WHQ (\$20)  
11.30 **Los #3 Dinners** Jovita's  
midnight **Sunny Sweeney** Saxon (\$10)  
12.30 **Shawn Sahn & The**  
Tex-Mex Experience Jovita's

## SATURDAY 15TH

11am **Ed Pettersen** Opal Divine's PF  
**Cornell Hurd Band** with Bill Kirchen, Ponty  
Bone, Jason Arnold, Billy Dee, Blckie White  
and other special guests Torchy's  
11.30 **Jim Patton & Sherry Brokus**  
Opal Divine's PF

noon **Chip Dolan** Opal Divine's PF  
**Million Musician March For Peace** rally  
at State Capitol; 1pm march; 1.30 Concert/rally  
at City Hall.

**Kevin Gordon** Jovita's/I  
**Steve Poltz** Jovita's/O  
**Plasticine Porters** Flipnotics BS  
12.30 **Will T Massey** Opal Divine's PF  
**The Whipsaws** Jovita's/O  
1pm **Band Of Heathens** Opal Divine's PF  
**The Redwalls** Jovita's/I  
**Boss Martians** Antone's RS  
**Some Say Leland** Flipnotics BS  
**Tex-Ray** Roadhouse Rags

1.30 **Tim Easton & The Whipsaws** Jovita's/o  
1.40 **Tommy Womack** Jovita's/O  
2pm **Erin Harpe** Opal Divine's PF  
**Jenny Wolfe & The Pack** Antone's RS  
**Genuine Cowhide** Roadhouse Rags  
**Chuck Prophet** Jovita's/I  
**Daniel Kamas** Guero's  
**Mike Press** Flipnotics BS  
**Bamboula** Room 710  
2.30 **Ray Younkin** Guero's  
**Christian Kiefer** Jovita's/O

3pm **Jim Stringer & The AM Band**  
w/**Ruby Jane** Opal Divine's PF  
**Eve & The Exiles** Antone's RS  
**Heymakers** Roadhouse Rags  
**Waco Brothers** Jovita's/I  
**Autumn Film** Guero's  
**Tea Merchants** Central Market N  
**Ironweed Project** Ginger Man  
**Bear Hands** Flipnotics BS  
**Memphis Morticians** Room 710  
3.30 **Jon Hardy & The Public** Jovita's/o  
3.45 **ilyAIMY** Guero's  
4pm **David Serby & The Sidewinders**  
Opal Divine's PF  
**Rick Broussard's Two Hoots & A Holler**  
Roadhouse Rags

**Blue Mountain** Jovita's/I  
**Hickoids** Room 710  
**Ugly Beats** Antone's RS  
**Unfortunate Heads** Central Market N  
**Lost And Nameless** Ginger Man  
**Po' Girl** Zax

**Adam Glasseye** Flipnotics BS  
4.30 **Sarah Borges** Jovita's/O  
**Andria Miguez** Guero's

5pm **Jaimi Shuey** Opal Divine's PF  
**Freddie Steady 5** Antone's RS  
**Jim Keaveney** Sam's TP  
**Pocket Fishermen** Room 710  
**Petesimple** Guero's  
**Beaumont LaGrange** Central Market N  
**Onion Creek Crawdaddies** Ginger Man  
**JT & The Clouds** Zax  
**Wussy** Jovita's/I

**Whiskey Priest** Flipnotics BS  
5.45 **Lee Alexander** Guero's  
6pm **Demolition String Band** Opal  
Divine's PF

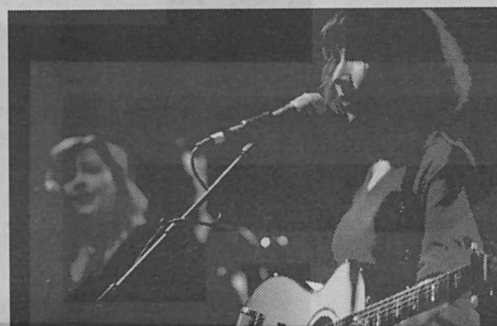
**Mark Jungers** Sam's TP  
**Fever Tree Rising** Antone's RS  
**Jason Spooner** ArtZ  
**Gadget White** Freddie's  
**Green Mountain Grass** Central Market N  
**Hazard Hollow** Ginger Man  
**King Clarentz** Zax  
**Shotgun Party** Flipnotics BS  
**Cody Gill Band**

Waterloo Icehouse 6th & Lamar  
6.30 **Paul Percy** ArtZ  
**Band Of Heathens** Guero's  
7pm **Dave Insley & The Careless Smokers**  
Opal Divine's PF

**Kenny & The Kasuals** Antone's RS  
**Troy Campbell** Central Market N  
**Archibalds** Sam's TP  
**Combo Mahalo** Ginger Man  
**Texas Renegade**  
Waterloo Icehouse 6th & Lamar  
**Lisa Hayes** Saxon



# sally spring



**March 13<sup>th</sup> (11 am) & March 14<sup>th</sup> (8 am)**  
**Opal Divine's at Penn Field**  
 (put on by 3<sup>rd</sup> Coast Music)

**March 15<sup>th</sup> (7:50 to 8:30 pm)**  
**ArtZ Ribhouse**  
 2330 S. Lamar Blvd.

**2007** • Reached high of #4 on FAR and #5 in Europe for Americana radio charts  
 • Many critics' "Best Of Year" lists to include WMBR at MIT & 3<sup>rd</sup> Coast Music

"Held in high esteem by fellow musicians, she [Sally Spring] is joined by Gene Parsons, Tift Merritt, Marshall Crenshaw, Caitlin Cary, and Fred Smith but at no time does the veteran songwriter take a back seat. ...it is Sally who takes centre stage with her distinctive vocals and commanding presence." —**Maverick, UK**

"She's a treasure." —notes **Gene Parsons** (Byrds)

"striking... first-rate compositions" —**No Depression**

"Transfixing... gorgeous alto" —**Sing Out!**

"Soulful and gritty..." —**Uncut, UK**

"Sally's CD, *Mockingbird*, is a gem!" —**Bob Harris, BBC Radio2, UK**

"reminds me of Emmylou Harris, Natalie Merchant or Tracy Chapman"  
 —**Das Rock, Germany**

"[Sally's] gorgeous, soulful contralto, brings to mind a countrified Sandy Denny or more emotionally complex young Linda Ronstadt"  
 —**3rd Coast Music**

"... the emotional heat she generates is white-hot."  
 —**Americana UK** (nine stars!)

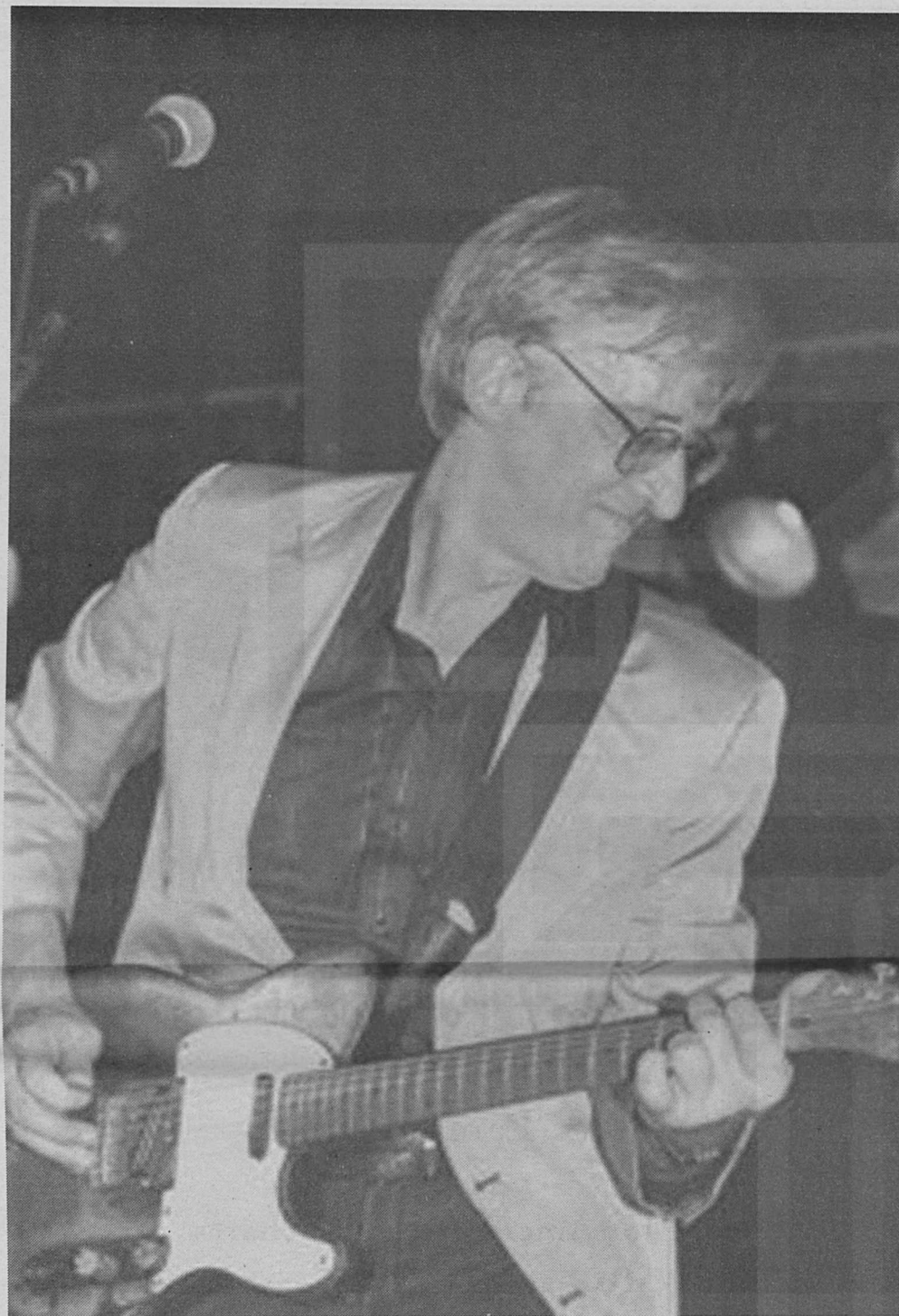
"[Sally's] full voice is reminiscent of Sandy Denny" —**Harp**

**Mockingbird** available at most stores like  
**Borders, Amazon.com & iTunes**



Hear music samples at **sallyspring.com**





## BILL KIRCHEN & THE HAMMER OF THE HONKY-TONK GODS

Fri 3/14 Radio interview 11 am-12 noon, KOOP 91.7 FM

Fri 3/14 Jovita's, 3pm

Austin Music + Entertainment Magazine Presents

1619 South First St. Austin TX (512) 447-7825

Fri 3/14 Opal Divine's @ Penn Field 9pm

3rd Coast Music Presents

3601 S. Congress Ave Ste K in South Austin

Sat 3/15 Torchy's Lot 11 am-3pm

1207 South First St., Austin TX

Bill will guest on Cornell Hurd's "Texicalli" show

Sun 3/16 Gruene Hall, 5-9 PM

1281 Gruene Rd., New Braunfels, TX



## LIVE SOME TEXAS

WEDNESDAY MARCH 12TH

THE HOLE IN THE WALL

(2538 GUADALUPE)

SAUSTEX PRESENTS:

3 PM RICH MINUS

4 PM THE SWINDLES

5 PM HEY NEGRITA (U.K.)

6 PM THE BARKER BAND (U.K.)

7 PM T. TEX EDWARDS & OUT ON PAROLE

FRIDAY MARCH 14TH

JOVITAS

(1617 S. FIRST ST.)

SXSW & SAUSTEX PRESENT

"A TOWN SOUTH OF AUSTIN":

8:00 PM SEXTO SOL FEATURING SPOT BARNETT

9:00 PM THE KRAYOLAS W/ AUGIE MEYERS

10:00 PM SHAWN SAHM & THE TEX-MEX

EXPERIENCE

11:00 PM LOS # 3 DINNERS

12:00 PM SNOWBYRD

1:00 AM GIRL IN A COMA

SATURDAY MARCH 15TH

ROOM 710

(710 RED RIVER STREET)

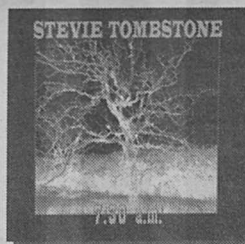
SAUSTEX & KAISER RECORDS PRESENT:

3 PM BAMBOULA (L.A., CA)

4 PM THE HICKOIDS

5 PM POCKET FISHRMEN

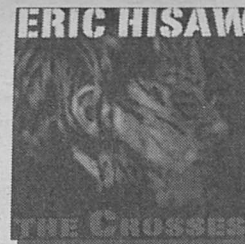
## TAKE SOME HOME...



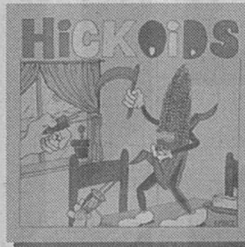
Stevie Tombstone  
"7:30 a.m."



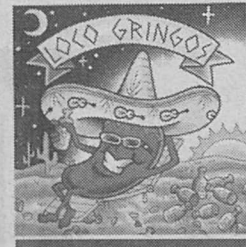
Tombstones  
"Twang From The Grave"



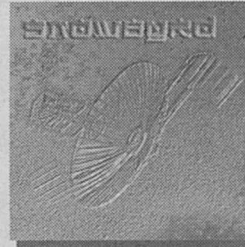
Eric Hisaw  
"The Crosses"



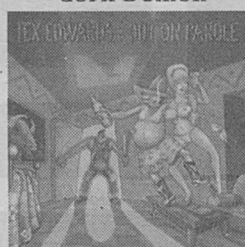
Hickoids  
"Corn Demon"



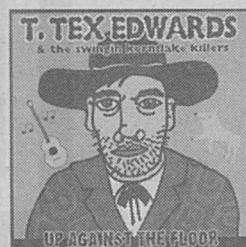
Loco Gringos



Snowbyrd



T. Tex Edwards  
"Pardon Me..."



T. Tex Edwards  
"Up Against The Floor"



Stevie Tombstone  
"Devils Game"



AUSTIN: WATERLOO, ANTONE'S RECORDS.

SAN ANTONIO: HOGWILD, MUSIC TOWN.

WWW.SAUSTEXMEDIA.COM

U.S. DISTRIBUTION: BURNSIDE

BENELUX: SONIC RENDEZVOUS

CANADA: FAB





## THE SXS AUSTIN EXTRAVAGANZA

11 AM-3PM,

**Saturday March 15th**

OUR "TEXICALLI" SHOW WILL TAKE PLACE AT  
**TORCHY'S 1207 S 1st St**

Guest Stars include

Bill Kirchen, Ponty Bone, Jason Arnold,  
Billy Dee and Blackie White!!!

**Plus Suprises Galore!!**

Thanks to our sponsor,  
The Oaks, Manor  
and to



## Leeann's BARN DANCE

**Sun Mar 16**

open mic 1pm

★ Kim Miller 2:30

Hazard Hollow Band 3:00

Dale Spalding + Jimi Lee 3:45

It's Over 4:30

★ Tommy Womack 5:00

★ Felice Brothers 5:30

★ Ray Bonneville 6:30

★ Gypzee Heart 7:00

★ Shelley King 7:45

★ Randy Weeks 8:15

★ Roger Len Smith Band 9:00

Green Mountain Grass 9:30

community  
potluck  
and donations  
2 blks N. of  
Ben White/S 2nd  
3600 S 2nd St



**Thu Mar 13**

**Maria's Taco Xpress**  
hosts Leeann's travelling  
Barn Dance

with European Breakfast

Last American Buffalo (LA) 12pm

Big Bang (Norway) 1 pm

Phantom Limb (UK) 2 pm

Lily Electric (Denmark) 3 pm

and Texas Happy Hour !!!

Lee Winright 4 pm

Gypzee Heart 5 pm

Jim Scarborough 5:45

George Carver 6 pm

Dr. Zog 7 pm

Pj's Gospel Project 8 pm

**Sat Mar 15**

**NRK P1 & Music Export Norway**  
invites you to a live SXSW  
radio broadcast 2-5 PM

**Tift Merritt**

**Sissy Wish**

**ORBO**

**Harald Thune**

**Hanne Hukkelberg**

**Ryan Bingham**

**Chatam County Line**

+++ surprise artists

**NRK P1** MUSIC EXPORT NORWAY

**Fri Mar 14**

Friday Yoga Brunch at Leeann's Barn  
with live music from Zhenya Rock 10 am

Friday Happy Hour at Leeann's Barn

Gypzee Heart 6 pm

Flounders Without Eyes 7pm

for more info visit [www.fullmoonbarndance.com](http://www.fullmoonbarndance.com)



# MORE NotSXSW 2008

## THURSDAY 13TH

11am **Chip Taylor** Opal Divine's PF  
 noon **Sally Spring** Opal Divine's PF  
**Dean Chamberlain** Opal Divine's FH  
**Last American Buffalo** Maria's  
**Amy Lavere** Jovita's/I  
**Otis Gibbs** Jovita's/O  
**Jacey Coy** Freddie's  
**Scott Liss** Mother Egan's/O  
 12.30 **This Is American Music Revue**  
 (Grand Champeen, Two Cow Garage,  
 Glossary & The Drams) Jovita's/O  
 12.45 **Luke Doucet** Mother Egan's/O  
 1pm **Jo Carol Pierce** Opal Divine's PF  
**Mike Rosenthal** Opal Divine's FH  
**Big Bang** Maria's  
**Freddie Steady 5 w/Jenny Wolfe**  
 Threadgill's WHQ  
**Black Diamond Heavies** Jovita's/I  
 1.30 **Ruby Dee & The Snakehandlers**  
 Antone's RS  
 1.45 **Andrew DuPlantis** Mother Egan's/O  
 2pm **Jitterbug Vipers** Opal Divine's PF  
**Ron Flynt** Opal Divine's FH  
**Danny Britt** Austin Java  
**Phantom Limb** Maria's  
**David Bazan** Jovita's/I  
**Heidi Johnson** Ginger Man  
**Roky Erickson Ice Cream Social**  
 Threadgill's WHQ (\$20)  
 2.30 **Tim Henderson** Austin Java  
**Gentleman Auction House** Jovita's/O  
 2.45 **Mark Viator & Susan Maxey** Ginger Man  
**Jennie Arnau** Mother Egan's/O  
 3pm **Jenny Reynolds Band** Opal Divine's PF  
**Dave Serby & The Sidewinders**  
 Opal Divine's FH  
**Lilly Electric** Maria's  
**Dean Chamberlain** Joe's  
**Teen Sensations** Antone's RS  
**Ron Flynt** Austin Java  
**Ha Ha Tonka** Jovita's/I  
**Mark Hendricks** Freddie's  
 3.30 **Jim Patton & Sherry Brokus** Austin Java  
**Sarah Stanley w/Danny B Harvey** Joe's  
**Pattern Movement** Jovita's/O  
**Graham Wikenson** Ginger Man  
**Stephen Kellogg** Mother Egan's/O  
 4pm **Freddie Steady 5 w/Jenny Wolfe**  
 Opal Divine's PF  
**Mary Cutrufello** Austin Java  
**Mark Jungers** Sam's TP  
**RG Stark** Opal Divine's FH  
**Lee Winwright** Maria's  
**Scott H Biram** Jovita's/I  
 4.15 **Matt The Electrician** Ginger Man  
 4.30 **Shelley King** Austin Java  
**Rick Shea** Joe's

**The Stems** Antone's RS  
**So Many Dynamos** Jovita's/O  
 4.45 **Chris Masterson** Mother Egan's/O  
 5pm **Michael Weston King** Opal Divine's PF  
**Ginn Sisters** Austin Java  
**Gypzee Heart** Maria's  
**Jim Keaveny** Sam's TP  
**Felice Brothers** Opal Divine's FH  
**Legendary Shack Shackers** Jovita's/I  
**Seela** Ginger Man  
 5.30 **Jeff Talmadge** Austin Java  
**Jaimi Shuey w/Tracy Huffman** Joe's  
**Deer Tick** Jovita's/O  
 5.45 **Hilary York** Ginger Man  
**Jim Scarborough** Maria's  
**Parlor Mob** Mother Egan's/O  
 6pm **Leslie Anne & Her Juke Jointers**  
 Opal Divine's PF  
**Jim Wyle Band** Oaks  
**Randy Weeks** Opal Divine's FH  
**Shand** Sam's TP  
**Abi Tapia** Austin Java  
**George Carver** Maria's  
**Jenny Wolfe & The Pack**  
 Counter Café  
**Liane Ojito** ArtZ  
**Graham Wilkinson** Freddie's  
**Denim** Saxon  
 6.30 **Mary Battiata** Austin Java  
**Mike Stinson** Joe's  
**David Scher** ArtZ  
**Ernie Ernst** Ginger Man  
 7pm **James Hand** Opal Divine's PF  
**Ed Pettersen** Austin Java  
**Rick Densmore & Jocelyn Callard** Oaks  
**Romantica** Sam's TP  
**Dr Zog** Maria's  
**Patty Hurst Shifter** Opal Divine's FH  
**Hazard Hollow** Flipnotics BS  
**Mark Viator** Evangeline  
 7.10 **Linda Geleris** ArtZ  
 7.15 **Sally Allen** Ginger Man  
 7.30 **George Ensle** Austin Java  
**David Serby & The Sidewinders** Joe's  
 7.50 **MJ Bishop** ArtZ  
 8pm **Mary Cutrufello & The Havoline**  
**Supremes** Opal Divine's PF  
**Jaimi Shuey** Sam's TP  
**Cleve & Sweet Mary** Austin Java  
**Cornell Hurd Band & Many Special**  
 Guests Jovita's  
**Love Band** Oaks  
**PJ's Gospel Project** Maria's  
**RGB** Ginger Man  
**Aunt Rubie's Sweet Jazz Babies**  
 Flipnotics BS  
**Matt The Electrician** Flipnotics (Triangle)  
**Wendy Colonna** Saxon  
**Chuck Prophet** Casbeers  
 8.30 **Patterson Barrett** Austin Java

**Michael McGarrah** ArtZ  
 9pm **Sarah Borges & The Broken Singles**  
 Opal Divine's PF  
**Mike Davis & Alicia Gill** Oaks  
**Dave Serby & The Sidewinders** Sam's TP  
**Matt Harlan** Austin Java  
**Jeff & Vida** Flipnotics BS  
 9.10 **Marina** ArtZ  
 9.30 **Will T Massey** Austin Java  
**Unfortunate Heads** Flipnotics BS  
 10pm **Shinyribs** Flipnotics BS  
**Randy Weeks** Sam's TP  
**John Downing Band** Oaks  
**Molly Venter** Flipnotics (Triangle)  
**Monte Montgomery** Saxon  
 11pm **Rick Broussard's Two Hoots**  
 & A Holler Egos  
**Boxcar Preachers** Flipnotics BS  
 12.30 **George DeVore** Saxon

## FRIDAY 14TH

10am **Zhenya Rock** Leeann's Barn  
 11am **Rod Picott** Opal Divine's PF  
 11.35 **Mary Battiata** Opal Divine's PF  
 noon **Freddie Steady 5 w/Jenny Wolfe**  
 Threadgill's WHQ  
**Charliehorse** Freddie's  
**Bubbles** Flipnotics BS  
 12.10 **Ronny Elliott** Opal Divine's PF  
 12.30 **Dave Dondero** Typewriter Museum/M  
 12.45 **Troy Campbell** Opal Divine's PF  
 1pm **Elizabeth McQueen** Opal Divine's FH  
**Buttercup** Flipnotics BS  
**Nordic Nomadic** Typewriter Museum/S  
 1.20 **Michael Weston King** Opal Divine's PF  
 1.30 **Pasties** Typewriter Museum/M  
 2pm **Gurf Morlix & Sam Baker**  
 Opal Divine's PF  
**Freddie Steady 5 w/Jenny Wolfe** Jovita's  
**Amiee Brobuck** Opal Divine's FH  
**Patrick Green** Antone's RS  
**April Smith & The Great Picture Show**  
 Ginger Man  
**Viva Viva** Flipnotics BS  
**Possessed By Paul James**  
 Typewriter Museum/S  
 2.30 **Shed Alfred** Typewriter Museum/M  
 3pm **Dave Insley & The Careless Smokers**  
 Opal Divine's PF  
**Julieann Banks** Opal Divine's FH  
**Rice Moorehead** Antone's RS  
**Patchwork Noise** Freddie's  
**Hazard Hollow** Central Market N  
**Steve Poltz** Ginger Man  
**Dead Trees** Flipnotics BS  
**That Damn Band** Typewriter Museum  
 somewhere in the yard  
 3.30 **Ralph White & Amy Annele**  
 Typewriter Museum/side stage



CANADA'S HONKY TONK TROUBADOURS ★ LIVE IN TEXAS

# ★ THE RIZDALES ★



THE RIZDALES' RADIO COUNTRY  
WAS VOTED ONE OF THE TOP 20  
RELEASES OF 2007 BY FAR  
REPORTERS IN 3RD COAST MAGAZINE

SEE THE RIZDALES PROMOTING RADIO COUNTRY AT THESE FINE VENUES:

Friday, March 14, Opal Divine's, Penn Field, Austin - 4pm • Sunday, March 16, The Oaks, Manor- 1pm

Monday, March 17, Continental Club, Austin - 9:30pm



"The Rizdales have always been a favorite of mine since the first time they came to Austin and sat in with me and my band at Ginny's Little Longhorn. Now that Radio Country is available, I know they'll become a favorite of yours too." - DALE WATSON

"The Rizdales score a goal with top-notch songs of heartache and hope all to a background of well delivered honky-tonk music as smooth as Crown Royal!" - BRIAN HOFELDT, The Derailers

RADIO COUNTRY IS AVAILABLE AT MILES OF MUSIC [WWW.MILESOFMUSIC.COM](http://WWW.MILESOFMUSIC.COM) AND [HONKYTONKIN.COM](http://HONKYTONKIN.COM)

FOR MORE INFORMATION ON THE RIZDALES VISIT [WWW.RIZDALES.COM](http://WWW.RIZDALES.COM) [WWW.MYSPACE.COM/RIZDALES](http://WWW.MYSPACE.COM/RIZDALES)







## 3RD COAST MUSIC PRESENTS—IN THEIR OWN WORDS

**SALLY SPRING** (noon, Thursday & 8pm, Friday) "Soulful and gritty" (*Uncut*, UK), "striking... with first-rate compositions" (*No Depression*), like a "countrified Sandy Denny or more emotionally complex young Linda Ronstadt" (*3rd Coast Music*), Sally's 2007 CD *Mockingbird*, reached a high of #4 on FAR and #5 on EuroAmericana charts plus Sally made critics' Best Of Year lists including WMBR at MIT and **3rd Coast Music**. "She's a treasure," notes Gene Parsons (Byrds)

**JO CAROL PIERCE** (1pm, Thursday) After a long period of hibernation, Jo Carol Pierce started writing songs again, many of them with that genius David Halley. An attack of guts led her to invite alpha music magician Mark Andes to participate. The aforementioned plus Burnin' Mike Vernon, Blackie White, Bruce Logan, Blessed Virgin Mary Welch and others converged in David Murray's studio where Andes called forth the best from all, and carved out an alarmingly amazing CD they are releasing in March. They call it alternative theatrical pop. They call it **Dog of Love**. They call it fresh and true and sure to win the Democratic nomination.

**JITTERBUG VIPERS** (2pm, Thursday) Swing music and tunes inspired by the 30s and 40s vipers, Cab Calloway, Duke Ellington, Louis Armstrong, Billie Holiday. It makes your feet smile—big! And your butt wiggle!

**JENNY REYNOLDS BAND** (3pm, Thursday) Pop-Infused Americana. Tight songs, strong melodies and a kickass band featuring Scrappy Jud Newcomb. My new CD, **Next To You**, co-produced by Newcomb, features Ruthie Foster, Ian McLagan, and Warren Hood. And the parking at Opal Divine's is good

**FREDDIE STEADY 5 w/JENNY WOLFE** (4pm, Thursday) Texas Power Pop Garage Rock (Bobby Fuller and Johnny Kidd meet over chicken fried steak and a pint).

**MICHAEL WESTON KING** (5pm, Thursday & 1.20, Friday) Yes, I'm another fuckin', bleeding heart singer songwriter moaning about his life and troubles but what is this??? Songs with melodies!! Articulate, poetic and witty lyrics, and a voice to draw comparison with the likes of Roy Orbison. This can't be right, don't I know I'm meant to mumble incoherent, tuneless clichés about the weather, trains and being fucked up! No wonder Bob Harris never plays me any more.

**LESLIE ANNE** (6pm, Thursday) Formerly Miss Leslie & Her Juke-Jointers. Leslie Anne still blends classic sounds of 50s & 60s country music with an original flair. Leslie Anne Sloan's vocals have been compared to Connie Smith, Leona Williams and Patsy Cline. Combined with her sweet fiddle playing, Ricky Davis' crooning pedal steel guitar, the true upright bass playing of Ric Ramirez and the modern sounds of Timmy Campbell, the group marries classic and modern in what they call 'nouveau honky tonk.'

**MARY CUTRUFELLO & THE HAVOLINE SUPREMES** (8pm, Thursday) Remember, like, 12 years ago, when gas was 89¢ a gallon? You can do a lot of honky tonkin' at that price. The Havoline Supremes, Mary Cutrufello, Terry Kirkendall, and the INEVITABLE Roland Denney, made a record called **who to love + when to leave** in 1996. It's still 1996 in our world. We get together whenever we can find an excuse and play all the old stuff, just like we used to. We shuffle (cause Terry does that as well as anyone), we half-time and we waltz. *All The Millers In Milwaukee, Sworn To Pride*, that sort of thing. I don't stand on stuff as much as I used to, but we still have a damn good time.

**ROD PICOTT** (11am, Friday) Gritty and elegant americana, lovely ballads and muscular narratives from a New England transplant now living in the South. Slaid Cleaves says "beautiful and heartbreaking songs—one of the best in the Americana folk world." Musical partner Amanda Shires is a spitfire Texas fiddler/harmony singer forged in the panhandle. So pretty Billy Joe Shaver proposed and so did Kinky Friedman...

**MARY BATTIATA** (11.35, Friday) Singer-songwriter from Arlington, VA, who records and tours with her band, Little Pink, a fungible—no, protean! That's it!—roots rock outfit whose membership varies depending on the tour and the project. Has racked up a slew of nice notices since her 2001 debut, *Cul-de-sac Cowgirl*, including making **3CM's** 'Best of 2007' list in the Songwriters division. Gets compared a lot to Linda Thompson, Roseanne Cash, Carly Simon fronting the Blood Oranges, Sandy Denny and Margo Timmins, among others. Has high hopes of being compared to herself on the upcoming *Farflungs*. Came to Texas for the first time in 1997 in search of Jo Carol Pierce after hearing Richard Buckner do a life changing cover of *Loose Diamonds*.

**RONNY ELLIOTT** (12.10, Friday) He was born in 1947. Rock & roll was, too. He's a good eater and he has good intentions. He can be cranky but he's harmless, mostly talk.

**TROY CAMPBELL** (12.45pm, Friday) "Once every 2000 years a man comes along and then there is Troy Campbell" (The Bible); "Like Jimi Hendrix meeting Grandpa Jones on a cross country acid trip" (*Rolling Stone*); "The Future of Classic rock" (self proclaimed).

**GURF MORLIX** (2pm, Friday) Since you insist: Sharp, twisted lyrics and primal grooves. Toot my own horn? No fuckin' way! Gurf Morlix—bless his heart, he does the best he can. Pick one you like, or make one up, or just take a quote off of Darden's website and substitute my name.

**DAVE INSLEY & THE CARELESS SMOKERS** (3pm, Friday & 7pm, Saturday) A stiff tonic for what ails modern Country music today. Dave's working class values and 'regular guy' upbringing are reflected in his songwriting, and his critically acclaimed albums *Call Me Lonesome* & *Here With You Tonight*, combined with relentless touring, have earned him fans worldwide. The Smokers' blend of Honky Tonk, Tex-Mex and Arizona hillbilly music are a perfect complement to Dave's unique songwriting and deep, rich baritone, "one of the Southwest's most original and authentic Country voices." *West Texas Wine* has just been released.

**THE RIZDALES** (4pm, Friday) As a country band fronted by a husband & wife duo, we're always going to get comparisons to George & Tammy, Conway & Loretta, Porter & Dolly, etc, and that's great because we love them all. However, we also draw heavily on the fine craftsmanship of such British musicians as Dave Edmunds, Elvis Costello, and Nick Lowe, who were never afraid to mix their own lyrical pop sensibilities with the 60s country sounds of America. As songwriters, that's really where we're coming from. We think that may be the Rizdales' hidden charm/

**LARRY LANGE & HIS LONELY KNIGHTS** (6pm, Friday) Some call it Swamp Pop. I call it the old US Highway 90 sound. The San Antonio-Lafayette axis. The sound of The Sunliners to The Boogie Kings. You got yer horns and you got yer drama. Everybody dance.....

**RICK BROUSSARD's TWO HOOTS & A HOLLER** (7pm, Friday) For over 20 years, Rick has been blending country, Cajun, rockabilly and garage-punk into a powerful musical gumbo. With soul and energy, one of the most original artists to come out of Texas, ever.

**ED PETTERSEN** (11am, Saturday) I'm a folksinger and proud of it. I write stories about people, places and things and yeah, I protest when necessary. It's all about telling the truth. I produced *Song of America*, the history of the US in song from 1492 to the present and it's one of my proudest achievements. I'm happiest when I'm playing in front of an audience and looking forward to making some more new friends this year on the road and meeting y'all.

**JIM PATTON & SHERRY BROKUS** (11.30, Saturday) Combine the singer/songwriter tradition of their home in Austin with the East Coast rock and roll of their former home in Baltimore. With Mary Cutrufello guitar and Ron Flynt bass

**CHIP DOLAN & MARVIN DYKHUIS** (noon, Saturday) Two well respected sidemen perform award winning original boogie woogie folk rock songs. A very enjoyable set of music

on many levels... especially the ground level. Hey, we're good players and we wrote some darn good songs... and we sing 'em IN TUNE!!

**WILL T MASSEY** (12.30, Saturday) I've performed solo as a singer/songwriter for 22 years. I perform original songs passionately and always enjoy the live aspect of what I do. My lyrics are my calling card. I've been compared to Bruce Springsteen more than anyone else.

**BAND OF HEATHENS** (1pm, Saturday)

One day we looked at each other and realized this little side project had become an old-fashioned American rock & roll band. There's some kind of Heathen mojo that makes this band have wings. Maybe it's all the different flavors everybody brings... the chemistry of The Band, the soul of Otis Redding, the ghost of Townes Van Zandt, Little Feat's grooves, Dylan's 1965 dance between roots and electricity. Maybe it's the energy of having three front-men. Maybe it's not having a front-man.

**ERIN HARPE** (2pm, Saturday) If you like listening to crackly old records, and wish you had been around to see Bessie Smith and Memphis Minnie back in the day, you don't want to miss Boston guitarist and chanteuse Erin Harpe. Her vocals and fingerpicking are at once authentic and totally unique, taking you on a trip to the 1930's Delta.

**JIM STRINGER & THE AM BAND w/RUBY JANE** (3pm, Saturday) Ruby Jane: Lovin' music is lovin' life. Can't imagine being without it. I'm 13 and I have to say I've never been happier being in Austin playing my fiddle with lots of incredible folks here. I've been writing some songs, singing, and getting my guitar and mando chops pretty good too. I got a CD, pancake mix (my mama and I make it), relish (mama and I make that too) and line of crochet accessories (mama makes them by herself). There's gotta be something in all that to make you happy!

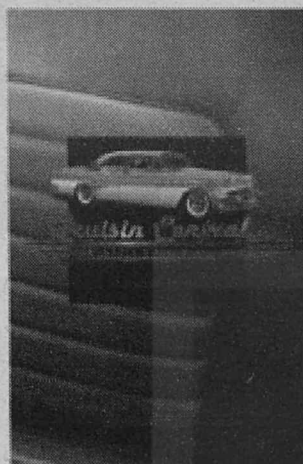
**DAVID SERBY & THE SIDEWINDERS** (4pm, Saturday) Chris Morris wrote in *LA City Beat*, "Like his role model (Dave) Alvin, Serby has a keen eye for detail... Serby interprets his songs with a unique honky-tonk voice: Rather than nail a note, his warm, woolly tenor hovers around the edge of it, asserting imperfect pitch as effectively as Ernest Tubb once did... *Another Sleepless Night* sports a harder sound and 15 rueful new songs, mainly about crash-and-burn romances. (nobody's ever happy for long in Serby's universe)... David Serby is the goods."

**JAIMI SHUEY** (5pm, Saturday) My music is eclectic. I love Country, Blues, Jazz, Gospel, Bossa Nova, Folk & Rock. I write from my history, my dreams and stories of everyday folks. When a good song arrives I'm a conduit. I'm just taking notes. An observer just trying to get it all down before the moment passes. Finishing a song is a better high than any drug. It's better than sex. It's better than falling in love. It is falling in love. Writing the song and taking it to another place with my musician friends on the stage. That's my ride.

**DEMOLITION STRING BAND** (6pm, Saturday) A Hoboken/NYC based group showcasing the songs of singer/songwriter Elena Skye. She and co-leader Boo Reiners are multi-instrumentalists and like to rave things up with rawkin' twang. Since the band formed in 1996 they have released four albums and toured the USA and Europe. Their latest CD, *Different Kinds Of Love*, has just come out on the versatile NYC indie Breaking Records.

**JESSE DAYTON & BRENNEN LEIGH** (8pm, Saturday) Jesse Dayton, 5th generation Texan, former child rockabilly star, studio guitarist, toured with Social Distortion, X, Willie Nelson and George Strait, currently promoting new duets record with hillbilly princess Brennen Leigh (think Johnny & June/Tammy & George). Nashville, NYC and LA are industry hubs, Austin is a real music town. You have a better chance of becoming a Hollywood movie star than 'making it' in the Austin music scene. It's highly competitive, but it's also made me the guitar player, writer and singer I am today—brang it!





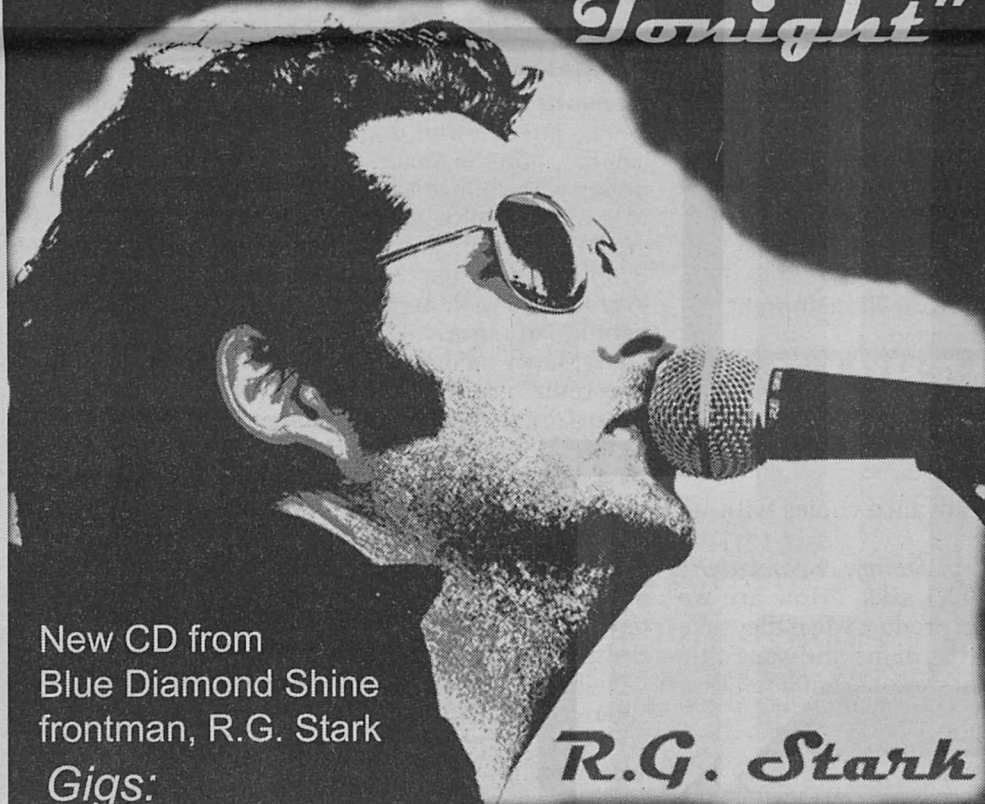
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March 24, The Triple Crown, San Marcos, 6:00 p.m.  
March 26, The Hole in the Wall, Austin, 10:30 p.m.  
April 22, The Triple Crown, San Marcus, 6:00 p.m.  
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*R.G. Stark*

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# BUM NOTES/2 YOU THOUGHT WE WERE THROUGH?

## CD DESIGN

Even if they don't do it themselves, musicians sign off on the artwork, and anyway, whose name is on the album?

**Error:** no FCC advisory.

**Reason:** this is a really big one. Any tracks with language that might trigger a huge fine that could potentially put a station out of business, should be noted, but all too often aren't. Richard Schwartz asks, "Don't make me fucking find out about these cocksuckers on the air." Joe Pareres told me about a well-known artist who was genuinely surprised and grateful to learn, as in-studio guest on *Third Coast Music Network*, KSYM, San Antonio, TX, that he couldn't sing 'piss' on the radio—this kind of ignorance is inexcusable among people who hope to get airplay.

**Solution:** put a sticker on the CD (but not on the cellophane wrap!) noting any problematic tracks, or one that certifies that the entire album is FCC-friendly.

**Error:** tiny font sizes.

**Reason:** one of the most common FAR gripes. As Carrie Delzoppo says, "Given that anyone younger than 35 with the eyesight to read a small font is fiddling with their iPod, just who do designers think is trying to read the info? Yep, us old farts with the glasses that need upgrading again."

**Solution:** cut out the superfluous shit (see below) and ramp up the essentials.

**Error:** crappy contrasts.

**Reason:** another popular FAR gripe, for the same reason, you can't read brown type on a red background.

**Solution:** black on white may be vanilla to arty types, but it always works.

**Error:** not numbering tracks.

**Reason:** anyone trying to find a favorite number gets pissed when they can't figure out which it is, but this particularly irks DJs. Carrie again: "So we schmucks in the studio with ten seconds to set up the next track have to count titles to get our track number? Or play something else." And numbering them on the CD itself doesn't do any good when it's in the player.

**Solution:** just number the bastards, is that so hard?

**Error:** endless thanks

**Reason:** the more of this chaff you include, the smaller the font size has to be.

**Solution:** apart from sponsors, "You know who are" will cover it, unless you splurge on a multi-page booklet.

**Error:** thanking God, Jesus, the Blessed Savior or any other mainstream deity.

**Reason:** I, for one, second Richard Schwartz on this: "Unless you want the CD to go to the bottom of my audition pile (likely to never emerge again) or directly into the slush pile at the station."

**Solution:** keep it to yourself.

**Error:** not listing who played what on which track.

**Reason:** some of us, whether DJs, writers or hardcore fans, do like to know these things.

**Solution:** obvious.

**Error:** not giving track lengths.

**Reason:** this is pretty much a DJ thing, and quite a few complained about it, such as Erika Brady (*Barren River Breakdown*, WKYU, Bowling Green, KY), "when a cut can run anywhere from 2:25 to eight minutes, it doesn't seem too much to ask to have this information readily available."

**Solution:** obvious.

**Error:** crappy cover art.

**Reason:** beauty is, of course, in the eye of the beholder, but many musicians appear to be semiotically challenged when it comes to thinking how covers will

look to others, and they can easily be a fatal turnoff. As Carrie remarked, "I would like to sincerely thank all the designers who think a photo of their boy in a hat and ugly shirt leaning on a post rail fence is good cover art. This saves us the trouble of actually having to listen to the album. A picture is worth a thousand listens, and first impressions count."

**Solution:** not sure there is one. Guess the reason you look like a dork is because you are one and there's nothing much can be done about it.

**Error:** hidden tracks.

**Reason:** not as common as they used to be, but still utterly pointless.

**Solution:** list every track

**Error:** not listing songwriting credits.

**Reason:** not sure if this is actually illegal, but it looks really unprofessional and gives the impression that you're trying to say you wrote the songs, which, unless they're unbelievably obscure, too many people will know is bullshit.

**Solution:** BMI and ASCAP have search engines. Use them. And in live performance, tell people who wrote the songs you're covering.

**Error:** getting the songwriting credits wrong.

**Reason:** this just pisses off people who know better, and there are far more of them than you'd think.

**Solution:** as above.

**Error:** no lyrics, with the CD or on the website.

**Reason:** apart from American DJs checking for possible FCC violations, Europeans like to read the lyrics. As Johanna Bodde (*Crossroads*, BRTO, Bergen op Zoom, The Netherlands) notes, "Very important for artists who want their break in Europe, remember that English is often our second language and we want to understand everything!"

**Solution:** at least post them on the website and, as several DJs noted, if you claim they're on the website, make sure they really are.

**Error:** know, know, know your musical instruments.

**Reason:** it's not 'accordian,' it's accordion; it's not 'saxaphone,' it's saxophone. If you're going to use them on the album, you really ought to spell them right.

**Solution:** spellchecker (or literacy).

## WORKING THE CD

**Error:** singles.

**Reason:** nobody, at least in our world, plays singles.

**Solution:** don't bother.

**Error:** sending out promo/advance copies with no inserts.

**Reason:** Rod Moag (*Country, Swing, & Rockabilly Jamboree*, KOOP, Austin, TX) asks, "How are we supposed to promote the damn product when they take all the information away? Artist name and song title may be enough for commercial stations, but not for we noncoms."

**Solution:** send street copies.

**Error:** sending CDs to stations.

**Reason:** hear that noise? That's your CD hitting the trash can.

**Solution:** if you want it to have a hope in hell, address it to a specific DJ, just make sure he or she is still at the station first.

**Error:** hiring a publicist and/or radio promoter.

**Reason:** actually, this isn't necessarily an error, some of them will do a great job at a reasonable price, but some will charge out the wazoo and not do shit for you, except maybe get you in the Americana Music Association's chart, which hardly anybody sees and even they don't give a rat's ass about it.

**Solution:** research this one very, very carefully. For

my money, there are four publicists and maybe three radio promoters worth a shit in the entire USofA.

## ON THE ROAD

**Error:** legend in your own lunchtime.

**Reason:** makes you no friends. As a booker for Austin's The Hole In The Wall once asked me, "If there two bands and it makes no real difference to us which I book, and I know one of them is going to give me a bunch of attitude and the other are just the easiest guys to work with, which do you think I'm going to call?" This is what you might call a rhetorical question.

**Solution:** get real.

**Error:** high-hatting.

**Reason:** after selling beer and playing music, your main job is converting people who've come to see you into fans, one at a time, plus maintaining the fans you already have. Like it or not, you have to work the room before, during and after the show.

**Solution:** schmooze 'em or lose 'em.

**Error:** name-dropping.

**Reason:** as Brennen Leigh says, "on stage or otherwise, it always makes you look bad."

**Solution:** nobody wants to know what star gave you the time of day backstage, even if they believe you, which they probably don't.

**Error:** demanding crowd participation.

**Reason:** I was only thinking of fucking singalongs, but Brennen even includes "Getting on stage and saying, 'How's everybody doing tonight?!'"

**Solution:** you're supposed to be the entertainers, get on with it. Unless you're a "Texas Music" clown, in which case you're so fucked anyway it doesn't really matter.

**Error:** having/not having a manager.

**Reason:** this one is truly evil. On the one hand, you need someone who understands the business so you can focus on the music. On the other, even if they can put up with your shit, nobody can make a living on 10% of you, hell you're barely scraping by on the 90%. Best case, your significant other turns out to be another Bob Brom, Susan Walker, Judy Hubbard or Karen Cleaves. Worst case, well, at one point Mary Cutrufello had a handler so notoriously awful that even bookers who loved Mary wouldn't return her manager's calls because they didn't want to have to fuck with her.

**Solution:** what can I say? Marry well.

**Error:** riders outside your price range.

**Reason:** they just make you look ridiculous. I remember one would-be manager showing me the standard contract she'd prepared, which specified what would be laid on in the dressing room, the only problem being that her act was playing places that didn't even have dressing rooms in the first place.

**Solution:** forget the brown M&Ms, count yourself lucky if you actually get the guarantee.

**Error:** disorientation.

**Reason:** the people in the audience know where they are, so saying things like "It's great to be back in one of my favorite places, Lubbock, New Mexico," as Hank Snow once did, is never going to play well. Johanna Bodde notes that American artists on tour in Europe routinely lose track of what country they're in. 'Hello, Belgium!' sort of loses a certain something when you're actually in Holland (and vice versa).

**Solution:** before you go on stage, ask someone 'Where the fuck am I?'

I could keep going, and will probably think of a bunch more stuff just as soon as I send this to the printers, but, as Richard Schwartz said, at the end of his lengthy email on this subject, I'm in a good mood today.

JC





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4th, Arbala Quartet, 6ppm	Kevin Gallagher, 8pm
Kevin Gallagher, 8pm	19th, Alvin Crow, 7pm
5th, Cowboy Johnson, 6pm	20th, George Ensle, 7pm
6th, Liz Morphis, 7pm	21st, The Moonhangers, 10pm
7th, Larry Lange's Lonely Knights, 10pm	25th, Brennen Leigh, 6pm
8th, Sunset Valley Boys, 3pm	Kevin Gallagher, 8pm
11th, Brennen Leigh, 6pm	26th, Paul Glasse & Mitch Watkins, 7pm
Erin Harpe, 8pm	27th, Craig Toungeate, 7pm
12th, Cleve & Sweet Mary, 7pm	28th, Freight Train Troubadours, 10pm
13th, Mark Viator, 7pm	
14th, Jo Carol Pierce (CD release), 10pm	

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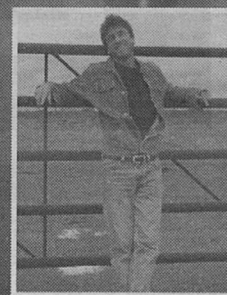
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# BUM NOTES

## MISTAKES MUSICIANS MAKE

**M**y original concept was 'Ten Dumbest Mistakes Musicians Make,' but I whistled past ten just jotting down ideas. Then I mentioned this feature to the FAR DJs and the floodgates opened. Some of them had obviously given this subject, especially in the area of CDs, a lot of thought. As Carrie Delzoppo (*The Cowboy's Sweetheart*, BayFM, Byron Bay, NSW, Australia) noted, "You could devote a whole article to cover 'art' and liner notes alone."

There's one mistake I'm not going to address, even though it's rather primal, and that's delusion of talent, mainly because it's not necessarily a handicap and anyway there's no known cure. What we're talking about here is the common mistakes, some major, some minor, but all correctable, made by people who are, or anyway think of themselves as, working musicians. Let's start with:

### PRESS KITS & WEBSITES

**Error:** more than one page in the press kit.

**Reason:** nobody is interested enough or has the time to wade through reams of bumf. Richard Schwartz (aka Professor Purple, *Amarillo Highway*, KZMU, Moab, UT) adds: "if they must send these wastes of trees out, don't use glossy paper cuz I can't burn that in my woodstove."

**Solution:** ask yourself why they're called one-sheets.

**Error:** enclosing photocopies of reviews

**Reason:** as above.

**Solution:** quote the good bits in the one-sheet and post the full reviews on the website.

**Error:** listing all the clubs and festivals you've ever played.

**Reason:** no one gives a shit.

**Solution:** skip it except perhaps for residencies, which at least suggest that you have some kind of following.

**Error:** listing all the acts you've ever opened for.

**Reason:** oh, were you the guys whose set we talked through while we were waiting for the main event? No one gives a shit. The people you opened for wouldn't remember you even if you'd blown them backstage. All this says is that you were available and affordable.

**Solution:** skip it unless it's somebody so huge nobody could blame you for bragging, ie not Ryan Adams.

**Error:** listing all the radio stations that have ever played your CD.

**Reason:** no one gives a shit, not even the stations, unless you sent a Thank You for the airplay, which hardly anyone does.

**Solution:** skip it, but send Thank You emails anyway.

**Error:** listing all the awards you've ever won. Your mother pretends to be proud but secretly (if you're lucky) wishes you'd gone to dental school like your brother. No one gives a shit. Awards are either meaningless or, like any from the *Austin Chronicle*, the kiss of death.

**Solution:** leave them out except possibly Wammies (Washington Area Music Awards), which, for reasons I've never bothered to investigate, actually seem credible, or Kerrville New Folk.

**Error:** listing all your influences.

**Reason:** this is a bit tricky as influences can give people sort of a handle on you, however misleading, but there's a fine line between the obvious—a singer-songwriter influenced by Dylan, imagine that!—and pretentious esoterica.

**Solution:** stick to people you actually sound a bit like.

**Error:** using multiple genre labels or hyphens to describe your sound.

**Reason:** neither fish nor fowl nor good red herring. Another tricky one as, again, such thumbnails can give

people a handle on you, if they're not scratching their heads and thinking 'What the fuck?'

**Solution:** keep it as simple as possible.

**Error:** describing your sound as 'Americana.'

**Reason:** nobody knows what this means, not even the Americana Music Association, in fact especially not the Americana Music Association.

**Solution:** return to Go.

**Error:** electronic press kits

**Reason:** huge no-no. Everybody hates the fucking things, nobody uses them.

**Solution:** stick to one-sheets.

**Error:** using 'laughs' as a synonym for says/remarks/etc.

**Reason:** 'laughs' is not a synonym for says/remarks/etc. This is a usage only ever seen in musicians' one-sheets and is very irritating.

**Solution:** just don't do it.

**Error:** inclusion of the word 'heartfelt' in any context. Thanks to Doug Tucker (*the texas chainsaw acoustic hour*, KWVA, Eugene, OR), I should have thought of this one myself.

**Reason:** if I have to explain, you wouldn't understand.

**Solution:** just don't do it.

**Error:** enclosing glossy photos, especially to radio stations.

**Reason:** anybody who really has a use for a pic will get it off your website (see below). And what the hell's a station supposed to do with a picture of you? You're too ugly for radio.

**Solution:** specify where photos, preferably a selection, can be found.

**Error:** low res photo/s on the website.

**Reason:** useless

**Solution:** obvious

**Error:** only having a MySpace/FaceBook site.

**Reason:** what part of 'social networking' do you not understand? Keeping in touch with friends and fans is one thing, doing business is another altogether, for which a MySpace page is utterly, totally and completely useless. I know promoters and bookers who won't touch any act that doesn't have a real website.

**Solution:** there is no substitute for a good website. So it costs money, get over it.

**Error:** no contact info on the website.

**Reason:** let's see, I can't email you, I can't call you, I can't even write you. Sayonara, numbnuts, who the fuck do you think you are?

**Solution:** post an email address, answer emails, you need all the help you can get.

### MAKING THE CD

**Error:** making an album.

**Reason:** when planning an album, there are so many considerations that it's possible to lose sight of a very viable option—not making one at all right now. Or ever.

**Solution:** think long and hard about whether you want to take up valuable closet space with unsold CDs.

**Error:** spending most of the budget on a 'name' producer

**Reason:** most people couldn't name a record producer if their lives depended on it, some might come up with Phil Spector, far fewer know that Lloyd Maines or Gurf Morlix are a Good Thing and an even smaller subset of assholes like me see names like Stamey, Kolderie or Ambel and think 'Well, that's a problem right there.' No one outside the music biz gives a shit who produced a record, all they care about is whether it sounds good (or not), whether you can hear the lyrics or there's a phat beat (I have no idea what phat beats are, but I gather they're desirable in certain circles).

**Solution:** listen to the 'name' producers' other albums; if they sound like jangle pop or as if they were made in a test tube, or you can't make out the words over the instruments, well, guess what? Find a first class engineer and produce the bastard yourself—you do know how you want your album to sound, don't you?

**Error:** overthinking.

**Reason:** if you want test the law of diminishing returns, try a recording studio. The more time and money you spend in one, the worse the album gets. John Hiatt's **Bring The Family** was recorded, mixed and mastered in four days—what makes you think you can do better if you take longer?

**Solution:** so it's not perfect, nothing is.

**Error:** reinventing the act

**Reason:** what's that going to do for you apart from piss off all your fans?

**Solution:** expand your musical boundaries or make a living, your choice.

**Error:** banal covers

**Reason:** a common misconception among musicians is that, by definition as it were, they know more music, and more about music, than the fans. This makes them apt to patronize those fans with material they've heard too often and/or done much better before.

**Solution:** look up every potential cover on *All Music Guide* to see how many times it's been done before. If there are already 50 versions, maybe the world doesn't need another. Even if there aren't that many, some songs are off-limits because of definitive versions that will never be improved on, least of all by you.

**Error:** banal originals.

**Reason:** just because you wrote it, doesn't mean you *have* to record it (the Dale Watson Syndrome). Butch Hancock throws away better songs than you'll ever write.

**Solution:** road test. Stuff that doesn't work in live shows won't work any better on a record. If you're going to write filler, move to Nashville where you'll be appreciated.

**Error:** session musicians

**Reason:** they don't know you or your music, they're playing from charts, they don't give a shit about anything but the paycheck. Can you spell 'sterile'?

**Solution:** session musicians may be better than your regular guys, but they're never as good.

**Error:** guest musicians.

**Reason:** oh, you mean this isn't what you'll sound like when you play at Casbeers? Well then, fuck it, I'll stay home. If you need help, you're not ready for prime time.

**Solution:** grow up, be a mensch, lay it on the line.

**Error:** buddies in the band

**Reason:** maybe you're luckier than Rick Broussard, who says "I've never had four friends all at one time that could play for shit." When you go to make a record, how do you tell your best friend since high school to stay home because you need a real drummer?

**Solution:** bite the bullet.

**Error:** penny-pinching on mixing and mastering.

**Reason:** if you can hear the good aspects of an album, but there's just something off, and off-putting, about the sound, it's probably because it was mixed and mastered by an amateur.

**Solution:** pony up the extra dough and go to Terra Nova or the local equivalent and have a professional do the work.

**Error:** penny-pinching on CD pressing.

**Reason:** cheap CDs can sound really terrible and some players won't even register them.

**Solution:** on a tight budget, you're better off burning them yourself.



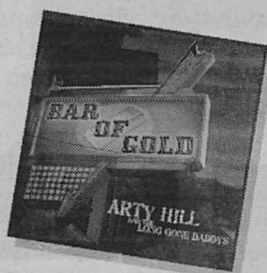
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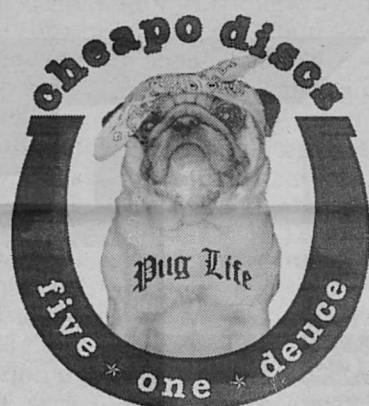
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# JOHN THE REVEALATOR

**H**aving visited Britain many times, **Freddie 'Steady' Krc** is well aware that my landmen have a rather different view of The Fab Four than Americans, but his long time Explosives colleague **Cam King** learned this the hard way. Halfway through a Roky Erickson concert in London that was being greeted with thunderous applause, the guitarist stepped up to the microphone to observe how great it was to be playing the Royal Festival Hall on Paul McCartney's birthday, and was rewarded with total, hugely embarrassing, silence. Freddie remarked, "I wish he'd let me know he was going to do that, I could have told him it was a really bad idea."

◆ **Carlene Carter's** new album (see reviews) reminds me of one of my favorite stage lines. At a Mean Fiddler show, she introduced a song as being about her latest divorce (from Nick Lowe), adding, "I don't know if you know this, but I've been married three times. Momma and Daddy never told me you didn't have to marry them to sleep with them." As Momma and Daddy were June Carter and Carl Smith, one could well believe this. Another time, she played a show in the Mean Fiddler's acoustic room, which I described in *Time Out In London* as seeing "a lioness in a chicken coop," which earned me a very memorable hug.

◆ I remember **Nick Lowe** once talking about a visit from Carlene's mother and stepfather, and being at a loss as to how to address the latter. "I mean he's **Johnny Cash**, for God's sake, I couldn't just call him 'Johnny,' but he is family, so 'Mr Cash' was too formal." Lowe's solution was to call him 'Man in Black,' as in "Morning, Man in Black, did you sleep OK?"

◆ Coincidentally, Carlene's aunt, **Anita Carter**, is featured in this month's issue, rather unexpectedly on a rockabilly compilation (see reviews). Never a major figure, indeed hardly even a minor one, in either country or folk, she did have one claim to fame, being almost certainly the only woman to be hit on by both Hank Williams and Elvis Presley.

◆ Also triggered by a review, Demolition String Band remind me of when **High Noon** had a 78 released by a now long defunct rockabilly label which, shortly after, put out another by Big Sandy & His Fly-Rite Boys. High Noon were sick with envy because Robert Williams put 'String Band with Vocals' on his. "Why didn't we think that?" Sean Mencher moaned.

◆ More recently, in fact just last month, **Sean Mencher** was in exultant mood, calling from a mastering facility to tell me that, with minimal applause and stage chatter, a forthcoming live album by **The Starline Rhythm Boys** had just clocked in at 73 minutes and 59+ seconds, leaving nano-change out of the 74 minute maximum.

◆ Reader **Joe Specht**, of Abilene, TX, has long been one of my best sources for offbeat musical comment, but last month he outdid himself. "Two weeks ago on the way to Denton I made the usual stop in Cowntown at the Ernest Tubb Record Shop. The Stinson boy had stacks of Warren Kice's **My Side of Life: The Hank Thompson Biography** ready for a book signing the next day. Sadly Thompson died just before the book went to the printer, but he had worked closely on the project with Kice for several years. And it's the anecdotes and personal stories that make **My Side of Life** such a breezy read.

Now we've long known how good a band the **Brazos Valley Boys** were musically, especially in the 50s and 60s, but apparently few bands (country or otherwise) could top them when it came to just plain ol' hell-raising on the road. The Boys even had a name for it: The Brazos Valley Boys Only Fun & Games Unwinding Parties. At one point, in the mid-50s, they

were banned from every hotel/motel in Austin. The exploits of pianist Gil 'Tripod' (yes, there's a reason for the nickname) Baca and trumpeter Dubert Dodson read like scenes from **Animal House**.

The Boys didn't discriminate when it came to race either. After a gig at the Sooner Inn in Clinton, OK, an attractive African-American woman was invited back to the bus along with a few select Caucasian gals. When Tex Ritter, who also appeared at the show, saw her, he drawled, "Godallmighty, looks like The Brazos Valley Boys have done fucked all the white girls in Oklahoma and are starting in on the blacks."

The Boys even had their own official Groupie Society with monikers like Black Rider, Yo-Yo, Squirrely, Hurricane Shirley, the Owl, and Willa Lou. Willa Lou made it a point to work her way through the ranks of the band scoring with each, but as the boss man reminded her: "Willa Lou, I hate to see records broken, but those things happen. I know it took you a fairly long time to fuck all The Brazos Valley Boys. Last night there was a gal that did them all in one night."

I guess I ought to try and get hold of the book, but I suspect Joe's already sent me the best bits.

◆ Nothing to do with music, but I suspect every generation since the dawn of time has thought it invented recreational sex, their wrinkly predecessors merely procreating. Though I have some very fond memories of the Hippy Era, I was under no illusion that we were pioneers in Free Love, having listened to my parents and their friends talking about WW2, when, thanks to long-range bombers, V1s and V2s, everyone, military or civilian, male or female, wherever they were, could die at any moment. You do the math.

◆ If I told you that **Cat Power's** new album, **Jukebox**, was a 'new entry' in a radio chart, you'd probably think, so what? What if I told you it was the Americana Music Association's chart? Why don't they just pack the fucking thing in and get it over with?

## By JC THE BEST SO FAR

**N**ot being about to ask the FARsters to do anything I'm not willing to do myself, this is my own selection from FAR's first 100 charts. It differs quite a bit from *By FAR The Best So Far* (see elsewhere), which I attribute, at least in part, to their being under-promoted to radio, or anyway not being put in the hands of the right people.

1 **Marti Brom & Her Barnshakers: Snake Ranch**

2 John Lilly: Broken Moon

3 Freakwater: End Time

4 Sam Baker: Mercy

5 Anna Fermin's Trigger Gospel:

Oh, The Stories We Hold

6 VA: Gals Of The Big 'D' Jamboree

7 Ray Wylie Hubbard:

Crusades Of The Restless Knights

8 Blaze Foley & The Beaver Valley Boys:

Cold, Cold World

9 James Hand: Evil Things

10 James McMurtry & The Heartless Bastards:

Live In Ought-Three

As mentioned in the main feature, I gave contributors to the main chart the option of adding an 11th album, one that never cracked the top three, but after trying to do it myself, I gave them another 'sleeper.' This turned out to be a mistake, but I'm going to claim executive privilege and add not one, not two, but three albums I really wish had done better in the chart:

Dennis Brennan: Engagement

Detroit Cobras: Baby

Amber Digby: Music From The Honky Tonks.

## † NO DEPRESSION

**S**eems a little odd to be reading the last rites over a magazine that won't be laid to rest, at least outside the Internet, until later this year, but *ND's* publishers have announced that the May/June issue (#75) will be the last. The reasons given in the March/April issue and circulated by email are economic, they see no way to reverse the mag's steady decline in advertising revenue, which they attribute not just to "the well-documented and industrywide reduction in print advertising, but the precipitous fall of the music industry," plus fewer outlets as independent record and book stores close, rising costs of printing and postage, "and then there's the economy."

Well, frankly, been there, dealt with that. I think I can claim a certain expertise in the subject of magazine publishing, having been, at various times, a section editor, contributing editor, senior editor and, of course, publisher/editor, and what I'm hearing here is, to put it mildly, a reluctance to adapt. While I'm the last person to lecture anyone on such matters, when it started up in 1995, *ND's* business model ran counter to my experience with *Music City Texas*, which was that, in the 'Live Music Capital of the World' and environs, of the limited number of people interested in roots music, a far smaller number had any desire to read about it—for free. As the publisher of a rock/metal mag once remarked to me, when we were discussing a third publication's claimed circulation, "You couldn't give away 25,000 copies of a music magazine in Austin if you pinned a dollar bill to every copy." *ND* acknowledges being "a niche title," I just don't think they ever realized quite how small their niche was.

The other, even more brutal, reality *MCT* anticipated was that our potential advertisers had very little spare change, so barebones kept the rates low. A magazine can be pretty or it can be affordable, but it can't be both at the same time. Admittedly, to appeal to impulse buyers browsing newstands, *ND* needed a 'Face' and striking graphics on every cover, while I can do whatever I want and hope people will wonder why in the Hueyn Duvall is on **3CM's** cover, but the difference showed up in the rate cards, and I'm pretty sure \$1200 for a full page was a very hard sell.

On the editorial side, *ND* had two endemic weaknesses. One was a lack of intellectual rigor; some of their contributors could write, some were credible, some were obvious fatheads, some clearly didn't know what they were talking about, but none were toughminded. As German music maven Wolfgang Doebling remarked, "My criticism of *No Depression* is, there is no criticism." The other was that the features were boring. The publishers say, "we have taken great pride in being one of the last bastions of the long-form article," the trouble being that even if they'd been written by Lester Bangs or Marcus Greil, the subjects didn't warrant this approach. I don't know about you, but there's a limit to how much I want or need to know about, say, Ryan Adams, especially in a kiss-ass interview, though, admittedly, I'm a firm believer in the principle enunciated by Jeff Goldblum's character in **The Big Chill**: "Never write anything longer than the average person can read during the average shit."

Might *ND* have survived if it had slimmed down, and saved hundreds of trees, by dumping the features, gained credibility by cutting the weak contributors out of the herd and imposing editorial standards, and slashed its advertising rates? We'll never know because, in changing times, it chose not to change. Unless, that is, you count such 'broadening our base' irritants as the Miranda Lambert cover or the Bright Eyes interview.



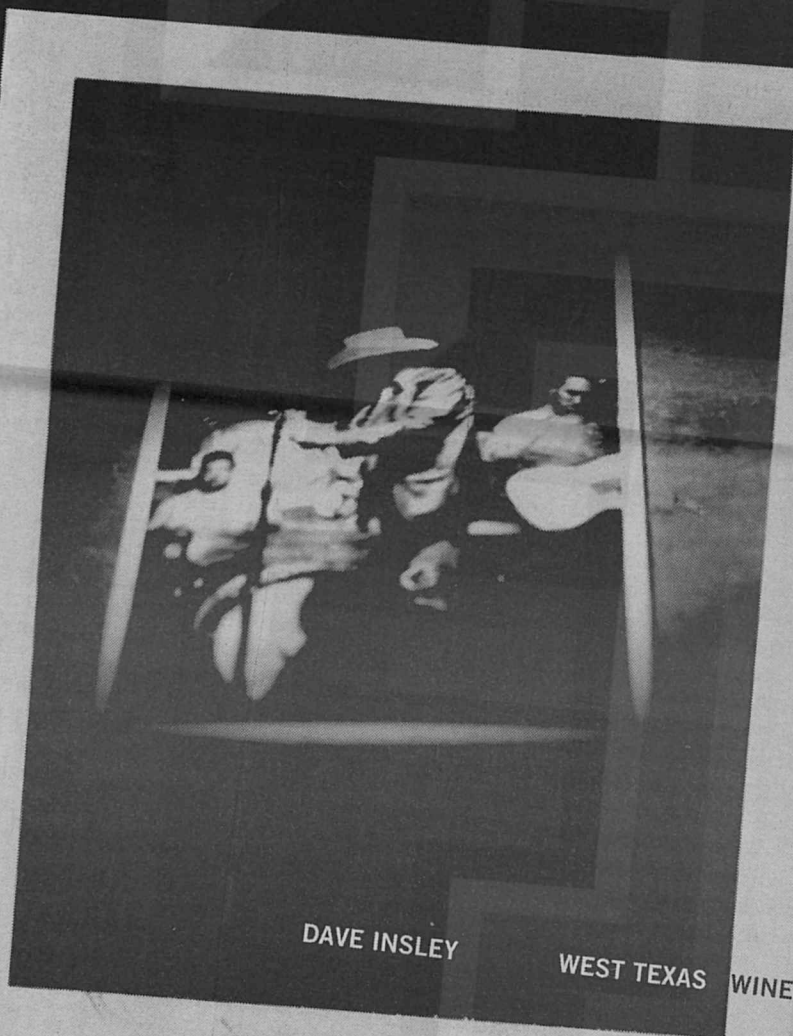
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After a long period of hibernation, Jo Carol Pierce started writing songs again, many of them with that genius David Halley. An attack of guts led her to invite alpha music magician Mark Andes to participate. The aforementioned plus Burnin' Mike Vernon, Blackie White, Bruce Logan, Blessed Virgin Mary Welch and others converged in David Murray's studio where Andes called forth the best from all, and carved out an alarmingly amazing CD they are releasing in March. They call it alternative theatrical pop. They call it Dog of Love. They call it fresh and true and sure to win the Democratic nomination.

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## THE MERCH OF THE TROUBADOURS

One of my all-time favorite bits of stage schtick was The Hank Wangford Band's, when about to take a break or end the night; "We'd like to point out the mercantile table by the door and we hope you'll patronize us just the same way we patronize you." A while back, by way of emphasizing that the group is thriving, I mentioned The Lustre Kings' overflowing merch table, but, too late of course, it occurred to me that this, intended as a compliment, was somewhat ambiguous, and could be read rather differently.

The fact is that merchandise is an integral and essential part of the music business. If you're an arena star, it's mostly gravy—as Pete Townshend pointed out, Springsteen might keep his ticket prices down, but he more than made it up with the \$30 (which dates the comment!) T-shirts—if you're touring at the grassroots, it's the difference between coming out ahead or not. The key component is, of course, the new CD; as most indie labels will tell you, they can only sign touring acts because 50% or more of all sales are made from the stage, and, as any musician can tell you, the most, indeed only, important provision in a contract is how much you have to pay the label for copies of your own album.

After that, merch can be anything acts think they can sell. I don't have enough space to go into Fred Eaglesmith's staggering range of product, but The Lustre Kings offer their logo not just on T-Shirts and caps, but Zippo lighters, G-strings and bowling shirts. Did you know a Lustre King is a machine that polishes bowling balls—where else do you learn useless stuff like this?

Whether it's a box of CDs and a Sharpie sitting unattended at the side of the stage or a full range of goodies manned by a significant other, a fan, or, in extreme cases, an actual manager, there will be a lot of merchandise in Austin this month, some of it very imaginative. At Opal Divine's Penn Field alone, you'll be able to snap up Ruby Jane's Relish, "a downhome sweet relish good for mixing on anything from peas to pork," and Creekside Pancake Mix, "a delicious, irresistible cinnamon apple yummy-for-your-tummy pancake mix perfect from mornin' to midnite," all homemade by Ruby Jane herself and her mama, JoBelle. Or Ronny Elliott's Sleeping Beauty Night Cream, Hair Treatment Oil, Psychedelic Ointment and Visionary Salve, all "imported from Florida. You can't lose with the stuff I use!" Or Mary Cutrufello's groovy BBQ aprons. Or Rod Picott's hand printed posters designed by Dirk Fowler of Lubbock who hand cuts the blocks and prints them one at a time on an old hand press, "they're kind of unique because of his process." Or great Guy Juke (aka Mr Jo Carol Pierce) posters.

What all these items, however bizarre sounding, have in common is that, as Mark Gamsjager, leader of The Lustre Kings, notes, they're "whatever helps us on the road." When you go to almost any NotSXSWS show, you're being entertained by people who are playing for free—I shudder to think what the ticket price for *3rd Coast Music Presents* would be if it was a commercial enterprise—or, at least at Opal D's, for food and drinks. There is, of course, nothing to stop you tipping the band, most roots musicians can't afford 'the dignity of labor,' but you can get a unique keepsake and help your favorites on the road by patronizing their merch tables. Buy extras for your friends back home.

JC

## † GLYNDA COX

When the original Gang of Three, Eve McArthur, Sylvia Benini and myself, launched *Music City* in 1989, one of the basic premises was that no one in Austin was writing about people and places we considered important, and of the places, preeminent was Chicago House. If you wanted to know who to keep an eye on among Austin's singer-songwriters, Chicago House, already home base for Jimmy LaFave, Betty Elders, Will T Massey and Chris Thomas, was the place to be. Up until Halloween, 1995, when it closed its doors, I spent a whole lot of time at Chicago House, even on Open Mike nights, where I first saw, among many others, David Rodriguez, Michael Fracasso, Beaver Nelson and Barbara Clark.

So I kinda got to know Peg Miller and Glynda Cox, and inevitably came to love them, not just for what they did but for who they were. To be honest, most of my interaction was with Peg, who took care of business (for want of a better word to describe what was essentially a labor of love), and if we differed on the merits of booking a particular artist, it was almost always a matter of degree rather than outright disagreement, but I never ceased to marvel at Glynda, whose role, while hard to define, was crucial to the spirit of the venue.

I accept that I'm a judgemental person, I can't hear a musician (or watch a film or read a book) without critiquing. It's why I do what I do, trying to channel what may or may not be a character flaw into some kind of creative and perhaps useful direction. Which is why I admired, even envied, Glynda's enormous heart. She didn't care if they were internationally celebrated artists playing on Saturday night or terminally delusional wannabes playing three dreadful songs at an Open Mike, she accepted, embraced and encouraged everyone who came through the doors of Chicago House. It's not often that one can sum a person in two words, but Glynda Cox personified Unconditional Love.

Last year, when I realized that April 2007 would be the 20th anniversary of the opening of Chicago House, but ill-health made it unlikely that Peg & Glynda would be able to organize any celebration, I took on myself to make it happen. I had no premonition, it just seemed an important and necessary thing to do. When I learned that Glynda had died, peacefully in her sleep, on January 20th, I took some little comfort in that event, at which so many of Glynda's 'children' had the opportunity to express their love for her in return.

Glynda Cox was a truly remarkable and unforgettable human being, who touched and enriched the lives of countless musicians, poets, actors and actresses and their audiences, even at least one cynical, hardbitten music writer. It is with enormous sorrow that I dedicate this issue of *3rd Coast Music* to her memory.

JC

I like remembering Chicago House in the 90s and recalling how Glynda (and Peg) made me feel as if coming into their venue was like coming home. I will remember Glynda, filled with a generosity and grace as large as Texas. I am honored to have participated in the Chicago House spirit then and this past spring. Glynda's encouragement and joy in the music continues in our every song.

Barbara Clark

It's interesting that you were so moved to do that tribute last year. Life is very poetic that way sometimes. That's why we always have to act on those inner urgings and follow them up with the hard work it takes to pull it all together. Those moments may not come again.

I always thought that Glynda's name was perfect, because she was totally a good witch to me—magical and sparkling, with just a touch of mischief in her eyes. Peg was the earth and water and Glynda was the air and light. Together they created quite the garden for all of us.

Christine Albert

Golden birth mark upon her cheek  
the heart itself, emblem of her love and of her loving;  
the heart of the warrior princess  
the one who gave freely to everyone.  
May we now go and do likewise for one another  
in her memory.

Betty Elders

I remember the first moment I met the two remarkable women, P&G, because I still can't think of one without giving homage to the other. They introduced themselves and I turned to Glynda and said "you must be the good witch?"

In the days and years that followed, Glynda and Peg encouraged and drove me on and made me strive. To my surprise, their care and relentless support unleashed powers in me I never knew possible. Little Wilse at age three slept by the stage in a sleeping bag, while Glynda peeked in on him to see if he was safe. Carrie cut her musical teeth there. Where else could we have accomplished all this for the people and things that we love?

If home is where your heart is, then music is my home. In this home of music where I continue to live, Peg, Glynda's memory, Martin's memory, Bobbie Nelson, John are still the hearth.

David Rodriguez

Glynda gave me the opportunity to run away with the circus, and I didn't even have to leave town. I am eternally grateful for those memories and her love.

Louis Wyrick



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2nd -- Doc Watson • 1923 Deep Gap, NC  
 ----- Charlie Christian † 1942  
 ----- Hank Ballard † 2003  
 3rd -- Jimmy Heap • 1922 Taylor, TX  
 ----- Roy Hall † 1984  
 ----- Pearl Butler † 1989  
 4th -- Tom Shaw • 1908 Brenham, TX  
 ----- Betty Jack Davis • 1932 Corbin, KY  
 ----- Catherine Irwin • 1962 New Haven, CT  
 ----- Eddie Dean † 1999  
 5th -- Jimmy Bryant • 1925 Moultrie, GA  
 ----- Willis Alan Ramsey • 1951 Birmingham, AL  
 ----- Patsy Cline † 1963  
 ----- Hawkshaw Hawkins † 1963  
 ----- Cowboy Copas † 1963  
 6th -- Bob Wills • 1905 Limestone Co, TX  
 ----- Doug Dillard • 1937 East St Louis, IL  
 ----- Jerry Naylor • 1939 Stephenville, TX  
 ----- Kimmie Rhodes • 1954 Wichita Falls, TX  
 7th -- Townes Van Zandt • 1944 Fort Worth, TX  
 ----- Roxy Gordon • 1945 Ballinger, TX  
 ----- Bradley Jaye Williams • 1961 Saginaw, MI  
 ----- Lowell Fulson † 1999  
 ----- Pee Wee King † 2000  
 ----- Jesse Taylor † 2006  
 8th -- Johnny Dollar • 1933 Kilgore, TX  
 9th -- Lloyd Price • 1933 Kenner, LA  
 10th -- Carl T Sprague • 1895 Houston, TX  
 ----- Heuy P Meaux • 1929 Kaplan, LA  
 ----- Dave Alexander • 1938 Shreveport, LA  
 ----- Johnnie Allan • 1938 Rayne, LA  
 11th -- Flaco Jimenez • 1939 San Antonio, TX  
 ----- Darden Smith • 1962 Brenham, TX  
 ----- Mary Gauthier • 1962 New Orleans, LA  
 12th -- Earl Poole Ball • 1941 Columbia, MS  
 ----- Jeff Potter • 1946 Hartford, CT  
 ----- Bill Payne • 1949 Waco, TX  
 13th -- Jan Howard • 1930 West Plains, MO  
 ----- Liz Anderson • 1930 Pine Creek, MN  
 ----- Toni Price • 1961 Philadelphia, PA  
 14th -- Robert Pete Williams • 1914 Zachary, LA  
 ----- Les Baxter • 1922 Mexia, TX  
 ----- Phil Phillips • 1931 Lake Charles, LA  
 ----- Michael Martin Murphey • 1945 Dallas, TX  
 15th -- Lightin' Hopkins • 1912 Centerville, TX  
 ----- Carl Smith • 1927 Maynardsville, TN  
 ----- Tommy McLain • 1940 Jonesville, LA  
 ----- Sheryl Cormier • 1945 Grand Coteau, LA  
 16th -- Tim O'Brien • 1954 Wheeling, WV  
 ----- Sean Mencher • 1961 Washington, DC  
 ----- Patty Griffin • 1964 Old Town, ME  
 ----- T-Bone Walker † 1975  
 17th -- Jubal Clark • 1929 Crosby Co, TX  
 18th -- Wilson Pickett • 1941 Prattville, AL

----- James McMurtry • 1962 Fort Worth, TX  
 19th -- Clarence Henry • 1937 New Orleans, LA  
 ----- Richard Dobson • 1942 Tyler, TX  
 20th -- Sister Rosetta Tharpe  
                     • 1915 Cotton Plant, AR  
 ----- Dewey Balfa • 1927 Mamou, LA  
 ----- Marcia Ball • 1949 Orange, TX  
 ----- Jimmie Vaughan • 1951 Dallas, TX  
 ----- Jimmy Donley † 1963  
 ----- Kenneth Threadgill † 1987  
 21st -- Son House • 1902 Riverton, MS  
 ----- Chip Taylor • 1940 Yonkers, NY  
 22nd -- Charlie Poole • 1892 Alamance Co, NC  
 ----- Hoyle Nix • 1918 Azle, TX  
 ----- Uncle Dave Macon † 1952  
 ----- Stoney Cooper † 1977  
 ----- Bill Neely † 1990  
 23rd -- Fiddlin' Johnny Carson • 1868 Fannin Co, GA  
 ----- David Olney • 1948 Providence, RI  
 ----- Cindy Walker † 2004  
 24th -- Nathan (Williams) • 1963 Lafayette, LA  
 ----- Buck Owens † 2006  
 25th -- Bonnie Guitar • 1923 Seattle, WA  
 ----- Tommy Hancock • 1929 Lubbock, TX  
 ----- Johnny Burnette • 1934 Memphis, TN  
 ----- Nick Lowe • 1949 Woodbridge, UK  
 ----- Robbie Fulks • 1963 York, PA  
 27th -- Johnny Clyde Copeland • 1937 Homer, LA  
 ----- Janis Martin • 1940 Southerlin, VA  
 ----- Mandy Mercier • 1949 Philadelphia, PA  
 28th -- Arleigh Duff • 1924 Warren, TX  
 ----- Charlie McCoy • 1941 Oak Hill, WV  
 ----- Big Boy Arthur Crudup † 1974  
 29th -- Moon Mullican • 1909 Corrigan, TX  
 ----- Van Broussard • 1937 Prairieville, LA  
 ----- Robert Gordon • 1947 Bethesda, MD  
 31st -- Lowell Fulson • 1921 Tulsa, OK  
 ----- Lefty Frizzell • 1928 Corsicana, TX  
 ----- John D Loudermilk • 1934 Durham, NC

## Threadgill's World HQ

301 W Riverside

6th, Joe Ely

7th, Eliza Gilkyson

8th, The Gourds & The Bluerunners

9th, Brennen Leigh, 11am

12th, BoDeans

13th, Roky Erickson's Psychedelic  
Ice Cream Social

14th, The Scabs

15th, Bob Schneider

16, LZ Love (11am)

21st, The Steps

22nd, Driver

23rd, Durden Family (11am)

29th, Jimmy LaFave

30th, Buddy Miles Memorial