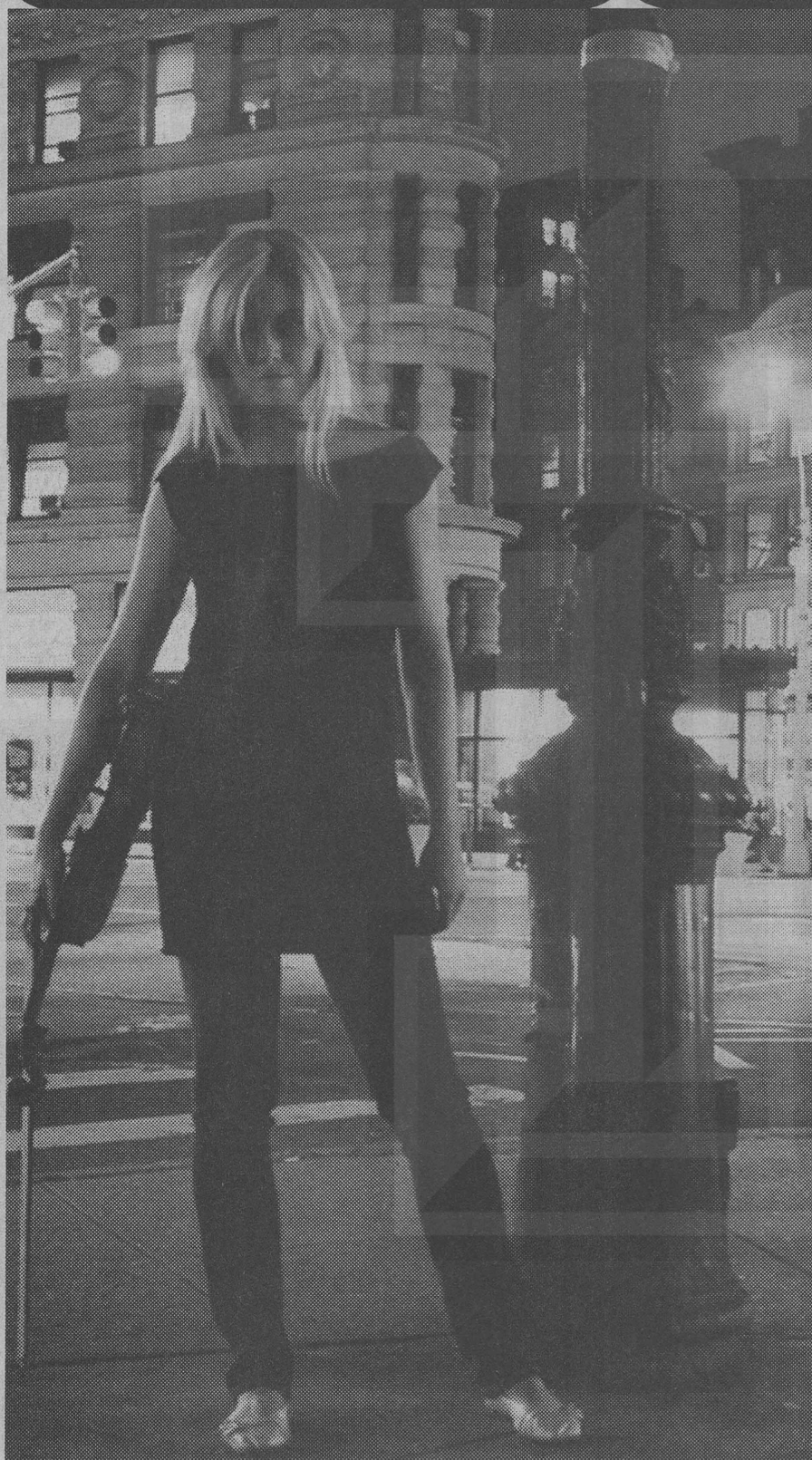


3rd COAST MUSIC



KENDEL CARSON

#151/240 August 2009



REVIEWS



(or not)

**None of the hits,
all of the time**

•

THE DEL

MOROCCOS

•

LITTLE RACHEL

•

THE MAYBELLES

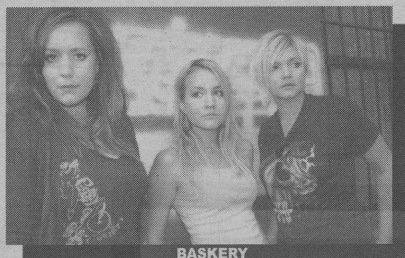
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VA: Wild Thing;

The Songs Of

Chip Taylor

**TORCHES, PITCHFORKS & KUT
JOHN THE REVEALATOR
FREEFORM AMERICAN ROOTS #120
ROOTS BIRTHS & DEATHS
20 Years of Tough Love For Roots Music!**



BASKERY



STONEHONEY



LOS TEXMANIACS

2009 KERRVILLE WINE & MUSIC FESTIVAL SCHEDULE OF CONCERTS AND EVENTS

FRIDAY, Sept. 4

\$24 in advance / \$30 at gate
(Ticket booth & campground open at 1 p.m.)



3 p.m. Ballad Tree - Chapel Hill

Michael McNevin (Fremont CA)

7 p.m. Evening Concert

Brian Ashley Jones (Nashville TN)
Chip & Marvin (Austin TX)
Don Conoscenti (Taos NM)
Los Texmaniacs (San Antonio TX)
Karen Abrahams (Austin TX)

SATURDAY, Sept. 5

\$28 in advance / \$35 at the gate
(Campground gate open 24 hours)

10 a.m. Bike Ride

26 mile road ride of the Hill Country

1 p.m. Concert - Threadgill Thea.

Abi Tapia (Housatonic MA),
Big Wide Grin (California & Virginia)

3 p.m. Ballad Tree - Chapel Hill

Don Conoscenti (Taos NM)

*3:30 p.m. Wine Seminar-Threadgill

Texas Ports

7 p.m. Evening Concert

Greg Trooper (New York NY)
Michael McNevin (Fremont CA)
Stonehoney (Austin TX)
Baskery (Stockholm Sweden)
Eclectica (USA)

SUNDAY, Sept. 6

\$28 in advance / \$35 at the gate
(Campground gate open 24 hours)

11 a.m. Folk Song Service-Chapel Hill

Rudolf Harst (San Antonio TX)

1 p.m. Concert - Threadgill Thea.

New Folk In-The-Round with:

Joe Crookston (Ithaca NY), Rebecca Loebe (Atlanta GA),
Ben Mallott (Austin TX), Louise Mosrie (Greenfield MA),
Tom Neilson (Greenfield MA)

3 p.m. Ballad Tree - Chapel Hill

Bob Livingston (Austin TX)

*3:30 p.m. Wine Seminar-Threadgill

Vintner's Choice - Texas Reds

7 p.m. Evening Concert

The Siekers (Austin TX)
Bob Livingston (Austin TX)
The Ginn Sisters (Austin TX)
Thad Beckman (Portland OR)
Fred Eaglesmith (Port Dover ONT Canada)

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Tickets: Order on-line at www.kerrvillefolkfestival.com or call the festival office at (830) 257-3600

Saturday Afternoon Concert



Big Wide Grin

Abi Tapia

Sunday Afternoon New Folk In-The-Round



Joe Crookston

Rebecca Loebe

Ben Mallott

Louise Mosrie

Tom Neilson

ADVANCE DISCOUNTS (advance discounts expire 8/28)

3-day Ticket (Fri, 9/4 - Sun, 9/6) - \$75
Single Day Tickets - Advance prices listed above
Wine Seminars (Sat, 9/5 or Sun, 9/6) - \$7 per seminar per person

PURCHASE TICKETS

For your best value on ticket purchases, you should buy on-line
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For phone orders*, call the festival office at (830) 257-3600
during business hours Monday through Friday.

*Prices listed include sales tax and most service fees. Phone in
orders are subject to a \$4 service fee per order*

No refunds or exchanges on tickets for any reason.

CAMPGROUND FEES

You must have a festival ticket in order to camp or enter the
campgrounds during the festival! A wristband is required to enter
campgrounds after 6 PM. Tent camping (wristband) fees are \$5 per
night per person. Wristbands are provided FREE with a 3-day ticket.

Vehicles in the Campgrounds: In order to maximize space for tents,
we must restrict the number of vehicles we allow in to the campgrounds.
To do this we charge \$20 per day to keep a transportation vehicle in
the campgrounds (refundable, \$20 two-hour unloading permits will be
available at the campground entrance so you can drop off gear).

CHILDREN'S PRICES

Children under 12 are admitted FREE when accompanied by ticket
holding (or purchasing) adults. Children 12 and over must have a ticket.
No one under 18 may be admitted without parent or legal guardian.

RV SITES

A limited number of RV hook-up sites are available in the campgrounds.
Sites with water+electricity+sewer are \$30 per night. Sites with
water+electricity only (for small campers and pop-ups) are \$25 per night.
RV site occupants can keep one tow vehicle on their site at no additional
charge. Reservations required. RV reservations and fees do not include
festival tickets. Call (830) 257-3600 for info and availability.

SLEEPER VEHICLE PERMIT

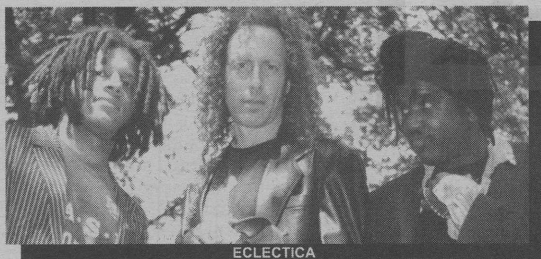
RVs or trailers that set up in the campgrounds without hook-ups require a
permit. Also, obvious sleeper vehicles such as vans, pick-ups with camper
shells, etc. may purchase a sleeper vehicle permit for a single \$20 fee
upon entry. No ins and outs for sleeper vehicles. If the vehicle doesn't
leave the campground, no additional camping fees will be required. \$20
will be charged for EACH re-entry to the campgrounds.

VEHICLE PARKING FEE

\$3 per vehicle per day. Payable at the ticket booth or lot entrance.

*WINE SEMINARS

Pre-paid reservations required. The fee for each seminar is \$7 per person
(if purchased in advance) or \$10 (if purchased during the festival) and
includes a souvenir festival wine glass. You must have a festival ticket in
order to attend the wine seminar(s). Seminar Tickets may be purchased in
advance or you may register at the wine ticket booth during the evening
shows provided there is still room. Space is limited. Seminars start
promptly at 3:30 p.m. (no late seating with or without a ticket).

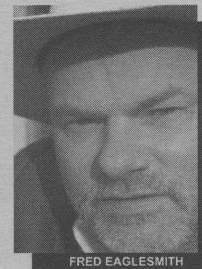


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DURING JULY 2009

#1 SAM BAKER: COTTON

(Music Road) *AA/*AB/*AOK/*BJ/*JB/*GS/*JP/*KC/*KM

2 Rick Shea: Shelter Valley Blues (Tres Pescadores)

*BF/*LB/*MF/*RH/*SH

3 Levon Helm: Electric Dirt (Dirt Farmer) *RMP

4 Dave Alvin & The Guilty Women (Yep Roc) *DN/*GV/*MP/*RL/*TPR

5 Owen Temple: Dollars And Dimes (El Paisano) *RJ/*TR

6 Leo Rondeau: Down At The End Of The Bar (self) *BB/*JM/*PP

7 Sarah Jarosz: Song Up In Her Head (Sugar Hill) *AG/*DJ

8 Son Volt: American Central Dust (Rounder) *DF/*DS/*TW

9 Augie Meyers: Country (El Sendero) *SC/*TB/*TG

10 Madison Violet: No Fool For Trying (True North) *CJ/*FS

11 Booka & The Flaming Geckos: Baghdad Texas (Loudhouse) *CP/*MT

12 Rita Hosking: Come Sunrise (self) *BR/*DA

Eilen Jewell: Sea Of Tears (Signature Sounds) *BP/*MM

13 Jim Keaveny: Music Man (Blue Bonnet) *HP/*KR

14 Genuine Cowhide: Paint The Ponies (self) *JD/*TM

Red Stick Ramblers: My Suitcase Is Always Packed

(Sugar Hill) *BS/*RJ

15 Albert & Gage: Dakota Lullaby (Moon House)

16 Slaid Cleaves: Everything You Love Will Be Taken Away (Music Road)

17 Li'l Mo & The Monicats: On The Moon (Cow Island) *DT

18 Todd Snider: The Excitement Plan (Yep Roc)

19 Bottle Rockets: Lean Forward (Bloodshot)

The Flatlanders: Hills And Valleys (New West) *NA

Wilco: Wilco [The Album] (Nonesuch) *SG

20 Wayne Hancock: Viper Of Melody (Bloodshot)

Kim Lenz & Her Jaguars: It's All True (Riley) *JF

21 Patterson Hood: Murdering Oscar & Other Love Songs (Ruth St)

Sand Sheff: Turn Me Around (Upheaval Dome)

VA: Man Of Somebody's Dreams (Yep Roc)

22 Leeann Atherton: Heart Traveled Road (self) *OO

BettySoo: Heat Sin Water Skin (Sweet Papaya)

The Devil Makes Three: Do Wrong Right (Milan) *TF

Drive By Truckers: Live from Austin, TX (New West) *SB

Flounders Without Eyes: What's The Rush (self) *KD

The Jayhawks: Music From the North Country (American) *GM

Joel Paterson & The Modern Sounds:

Hold It Fellas/Stomp Stomp (Ventrella)

Jo Serrapere: Love Going South (Detroit Radio Co) *MDT

Dale Watson: The Truckin' Sessions Vol 2 (Hyena) *RT

23 John Doe & The Sadies: Country Club (Yep Rock)

The Gibson Brothers: Ring The Bell (Compass) *RF

Leaving, TX: Late Gettin' Started (Lucky Range) *EW

Tanya Tucker: My Turn (Saguaro) *ATC

24 Dale Ann Bradley: Don't Turn Your Back (Compass) *CS

Elvis Costello: Secret, Profane & Sugarcane (Hear) *XE

Nanci Griffith: The Loving Kind (Rounder) *HT

Chris Richards & The Subtractions: Sad Songs Of The Summer

(Gangplank) *BK

Sweetback Sisters: Chicken Ain't Chicken (Signature Sounds)

The Wailin' Jennys: Live At The Mauch Chunk Opera House

(Red House) *ES

Cheryl Wheeler: Pointing At The Sun (Dias) *JMB

VANDERWILT'S MONSTER THE VILLAGERS MARCH ON KUT

You just know a headline like "Changes Abound at KUT" means bad news. Michael Corcoran of the *Austin American-Statesman* only reported the basic facts, released, Palin-style, on the Friday before the 4th of July, that Larry Monroe's *Phil Music* and *Paul Ray's Jazz* are being replaced by *Music with Matt Reilly*, hosted by KUT's new assistant music director, and Ray and Monroe's overnight programming by a show called *Undercurrents*. I was a little puzzled by Corcoran's reticence as, in his shoes, I'd been just a tad snarky, but maybe he knew the comments at the paper's *Austin360* website would do the heavy lifting for him.

Let's start with what KUT will now be airing from midnight to 3am, Monday to Thursday. *Undercurrents* is a syndicated radio show that originates in—California. Of course, there's no law that says you can't promote Texas music unless you're physically in Texas, but scanning through Gregg McVicar's latest playlists, I didn't spot a single Texas artist. However, there were plenty of people whom Austinites are crying out to hear because they just don't get enough airplay—The Beatles, The Eagles, The Doors, The Rolling Stones, Jackson Browne, Beck and Sheryl Crow.

Which rather neatly brings us to Matt Reilly, who came to KUT, via WXPX, Philadelphia, from KGSR ("all Sheryl Crow, all the time"). This is not, in itself, grounds for breaking out the torches and pitchforks. *Folkways* host Kevin Connor spent many years at KGSR without going over to the dark side, but, on the other hand, it sure is grounds for priming the torches and honing the pitchforks. I haven't caught his show yet, but I've seen his his playlists and all I can say is, Mr Reilly, I know Larry Monroe, Larry Monroe is a friend of mine, and you sir are no Larry Monroe.

So how do a new arrival and a Californian DJ get to take over from two Austin institutions? Simple, they're cheaper. Monroe has been with KUT for 28 years, Ray almost as long, putting them among the station's highest paid non-management employees. By cutting them back to joke hours (Ray retains *Twine Time*, Monroe *Blue Monday*) and replacing them with a management level staffer and a syndicated show, KUT saves some money as Monroe and Ray can kiss their benefits goodbye.

However, though screwing two veteran and highly regarded DJs is unconscionable enough, you don't have to be overly paranoid to suspect deeper evils—format and, the logical next step, hinted at privatization. The top KUT managers came to Austin from Indiana, Utah, Vermont and Alabama, and will doubtless depart as and when they get better offers elsewhere, the point being that they have no roots, hence no understanding of local tradition. Careerists, whose priorities are ratings and fundraising, use standard industry strategies—if this worked in Seattle, it'll work here—too bad if shows that have long been part of the fabric of Austin life become roadkill in the process. The strategy that seems to be evolving at KUT is emulating KGSR's AAA programming, with restrictive playlists, heavy to light rotation, so many new album tracks per hour, all the mechanical controls that make the station such horrible, repetitive shit. The fatal flaw in this, of course, is that there's already one KGSR and it doesn't hit you up for money every five minutes.

There are many eminently quotable comments on Corcoran's story, which, among other things, revealed a high level of disdain for John Aielli and *Eklektikos* (which has also been cut back), but I'll go with 3CM subscriber Patrick Hurley's, because it makes some cogent points, is in itself revealing, plus I can get his OK to use it. "A most basic requirement of public radio in Texas is to promote things Texan—including its music, the best in the land. Who better to do this than the person who has done it most successfully for 28 years on KUT—Larry Monroe. The programs remained fresh, with a healthy mix of classic Texas music and the best of new and upcoming Texas artists. KUT seems to want to relegate Texas music to the trash can and replace it with some mix of 'American' music. They say the changes were made to better blend daytime and evening programs. There is no radio station that has increased its audience by blending daytime and evening music programs. Daytime programming is for a general audience while evening radio audiences are more discerning and eclectic. Larry Monroe understands this basic principle. It is a very sad day indeed when KUT loses the plot completely."

Bear in mind that Patrick lives in Ireland. Unless they have Sirius XM, Austinites away from their computers have severely limited choices, I mean, KOOP (91.7) is preselected on the Dogmobile radio, but that's only any use 9am to 11am except Mondays, 0h and 11am to noon Wednesdays. However, Patrick listens to KUT online, which means he's chosen it from a gazillion alternatives because it's different. If it stops being different, will he still listen? Hell, no.

Some years ago, KNON hired a GM who decided to compete with Dallas' commercial hip hop and rap stations. He was fired a few months later when the next pledge drive raised like 65¢. I think you can see where I'm going here—the only way KUT's top management, whose salaries, by the way, eat up most all of the first million raised, can be deterred is by the threat of losing a substantial amount of corporate and individual pledges, enough to put a serious hurt on their budget.

Currently, the organizers of a grassroots movement to support Monroe and Ray are hoping the threat alone will induce KUT management to negotiate a compromise, what Cleve Hattersley calls "the Las Manitas solution." KUT reinstates Monroe and Ray, then builds whatever monstrosity they want round their shows. **JC**



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WHERE MUSIC STILL MATTERS

*XX = DJ's ALBUM OF THE MONTH

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SAT 8/8 **LARRY LANGE** \$10
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SUN 8/9 **KOVANDA'S CZECH BAND** \$6

FRI 8/14 **HONEYBROWNE** \$20
Opening Act: Austin Collins

SAT 8/15 **WAYNE HANCOCK** \$10

SUN 8/16 **DONNIE WAVRA ORCH.** \$6

THUR 8/20 **EARL POOLE BALL** FREE!

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FRI 8/28 **BRUCE ROBISON** \$15
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JOHN THE REVEALATOR

Big ol' brain fart last month. In my review of Tish Hinojosa's *Our Little Planet*, I listed among the musicians "the late **Greg Leisz**." In fact, the ubiquitous multi-instrumentalist is still very much with us. For no good reason, I got him crossed over in my mind with fellow SoCal session player Duane Jarvis, who is indeed the late Duane Jarvis.

- He's been called "the best country-western artist in LA," and, by Chris Morris, "the uncrowned king of the LA neo-honky tonkers," but **Mike Stinson** has decided that 11 years in La-La Land was enough and is relocating to—Houston?!!!! Speaking to my esteemed colleague William Michael Smith of the *Houston Press*, who is, of course, in full gloat mode over this somewhat unusual decision, Stinson says, "People kept telling me I ought to move to Austin, but the more I thought about it and how many of my old LA friends have relocated there, I just thought, 'no.' I don't really know why, but Houston just seems like my kind of town. I've loved it every time I've played here."

- It didn't fit anywhere comfortably, but Kendel Carson's cover story album includes one cover, of Janis Joplin's *Mercedes Benz*, which is a neat bit of symmetry as Chip Taylor wrote one of Joplin's signature numbers, *Try (Just A Little Bit Harder)*. It reminded me of a piece I wrote a couple three years ago about ludicrous songs used by tone deaf hucksters. I'm pretty sure it was Hunter Thompson who went off about the German company using the song in an ad campaign, but I can't track it down, it was something along the lines of "even braindead rednecks in the backwoods of Appalachia know *Mercedes Benz* is about anti-materialism." However, I did come across a mention that **Sanjaya** wanted to sing it on *American Idol*, but was nixed by the producers, who, of course, deny it, because the show is sponsored by Ford.

- As virtually everything **Chip Taylor** has written has been recorded by female singers, out of idle curiosity I looked to see if that includes *Wild Thing*, and among a few no-names found it on albums by The Runaways, Liz Phair and **Amanda Lear**. Mind you, I'm not sure if Lear counts as David Bowie, her then boyfriend and sponsor, got a lot of publicity for her by planting a rumor that she was actually a transsexual.

- If you were trusting that **3CM** would be a **Michael Jackson**-free oasis, sorry, but I started getting real po'ed by all the people who were getting ink and airtime saying that Jackson was the first to bring black and white audiences together, culminating in Al Sharpton's "Before Michael, we were limited and ghettoized. But Michael... smashed the barriers of segregated music," which is utter tosh. In *Blue Monday: Fats Domino And The Lost Dawn Of Rock 'n' Roll* (Da Capo, 2007), Rick Coleman describes how, at a Domino show in Mississippi, when the rope separating black and white dancers was knocked down, the mayor told the sheriff not to bother putting it back up. Domino's valet recalled "I had never seen this before. It was so shocking. And it was beautiful." This was in 1956, two years before Jackson was born. "Fats made integration," says [Domino's road manager] Billy Diamond. "Fats was the Martin Luther King of music. He brought whites and blacks together."

- The other Jackson myth, endlessly repeated thanks to Wikipedia's disinformation, is that he desegregated MTV, which, again, is totally untrue. He did motivate the show to switch from soft rock (all Rod Stewart, all the time) to dance pop, but he was by no means the first black artist on MTV, Who was? Ah, that's not so easy. Considering the show launched in 1981, you wouldn't think the answer, being furiously debated on numerous Internet forums, would be quite so elusive. Several black artists get mentioned as pre-dating Jackson, Eddy Grant, Joan Armatrading, Musical Youth, Grace Jones, Tina Turner, Gary U Bonds, Donna Summer, Diana Ross and Stevie Wonder (though with Paul McCartney), but the only ones I could identify with any certainty, from MTV's own 'Yearbook' for 1982, ie before *Billie Jean*, which only lists 'Top Hits, Artists and Songs,' were Prince, The Pointer Sisters, Grandmaster Flash & The Furious Five and Afrika Bambaataa. Which still leaves the 'first' title open, though if somebody was making book on it, I'd take a flier on Armatrading. Incidentally, the reason so many West Indians are in the running is that in the early days of MTV, British artists were more likely than Americans to have videos available.

- Never thought of President **Jimmy Carter** as a music critic, or that we'd have anything much in common, but apparently we both fell off the **Bob Dylan** rollercoaster on the same downward swoop, when Dylan converted from Judaism to Christianity and put out *Slow Train Coming* in 1978. In his new book on Carter, *What The Heck Are You Up To, Mr President?*, Kevin Mattson says that Carter, who seems to have had no problem with Dylan's reputation for drug abuse and promiscuity, was alienated by his finding Jesus, repudiating activism and writing dogmatic songs. Yeah, that sounds familiar.

- Whistle Past The Graveyard Department: as you know, there've been a few casualties in **3CM**'s general zinehood, but my ambition to be the last music magazine still using paper and ink is looking more and more realistic. Back in March, *Blender*, launched in 2001, folded and *Vibe* ("the black *Rolling Stone*," founded by Quincy Jones in 1993) followed in late June. Also in late June, *Spin* laid off a half-dozen staffers, as did *Rolling Stone*, just before Xmas, December 19th to be exact, what a loathsome prick Jann Wenner is. Mind you, I can't endorse one of the many ensuing critiques of *RS* as **3CM** has had an all white male editorial staff for many years.

THE MAYBELLES • LEAVIN' TOWN

(Little Red Hen ☼☼☼☼)

You might deduce from the trio's name and, among the 14 tracks, *Little Darlin' Pal Of Mine*, that there will be a certain Carter Family influence here, and you would not be wrong. Old timey country is the sound Jan Bell, who plays guitar (and also heads up Brooklyn-based folk country unit The Cheap Dates), Melissa Carper upright bass and Austinite Katy Rose Cox violin are going for, bringing it to vivid life with fabulous harmonies, marvellously balanced instruments, contemporary lyrics and sassy attitude, a formula which first made them big favorites in New Orleans and now has them touring European festivals this summer. Five of the songs are by Bell, one each Carper (bluegrass alien abduction!) and Cox, along with Samantha Parton's *Lonesome Blues* and Gillian Welch's *Caleb Meyer*, while the past is also referenced by Bill Monroe's *The One I Love Is Gone*, *Go Away With Me* lifted from a Hazel Dickens album, the traditional *Red Rocking Chair* and Hank's *I'm So Lonesome I Could Cry*. There are many other superficially comparable groups out there, but The Maybells offer the most complete package I've come across. **JC**

THE DEL MOROCCOS • BLUE BLACK HAIR

(Hi-Style ☼☼☼☼)

So authentically retro a name—amazingly, nobody used it back in the day—tells you right off that the eight piece led by Jimmy Sutton, formerly of The Mighty Blue Kings, currently with The Four Charms, and fronted by his wife Gabrielle is in the vintage business. A Chicago all-star ensemble, featuring backing vocals by Barbara Clifford of The Honeybees and Suzy Brack of The New Jack Lords, with musicians from various other local bands, including San Antonio's Beau Sample, borrowed from Joel Paterson & The Modern Sounds, The Del Moroccos, with some personnel changes, have built a reputation for killer live shows and introduced original material, but their showcase album is all covers. So the question one asks is how deep did they dig? Well, "*Baby Doll* (unknown)" is a pretty good start—try Googling a title like that and see where it gets you. It's followed by a gender flip of Harold Burridge's *She Knocks Me Out*, Big Maybelle's *That's A Pretty Good Love*, Ruth Brown's *I Don't Know*, Faye Reis' *Don't Break My Heart*, Joy Shaw & The Teasers' *Daddy You Lied To Me*, Chan Romero's *I Want Some More*, the title track, originally recorded by The Jades on Gaity, once famed as "America's most primitive label," Etta James's *I'd Rather Go Blind*, 60s Spanish rock & roll band Los Sirex's *El Tren De La Costa* (aka Tiny Bradshaw's *Train Kept A-Rolling*), Billy Haley & The Comets' *Skinny Minnie* reworked as *Skinny Jimmy*, Johnny Dollar's *Action Packed* and Jerry Reed's *That's All You Gotta Do*. Not immediately obvious from this set list, given that the 50s rockabilly numbers tend to be the kind of thing that only ever show up on European bootleg compilations, Reis' on *Savage Rockin' Girls*, Shaw's on *More Real Gone Girls* for instance, while the 60s R&B is better known, is that The Del Moroccos set out to blur the demarcation between the two genres. Even with superb musicianship and Jimmy Sutton's immaculate production, the success of the project, obviously enough, hinges on Gabrielle's vocals, honed, far as I can see, entirely at The Big C Jamboree, a monthly rockabilly open mike the Suttons have been running since 1991. However, if the classic rockabilly women were more urgent, their R&B counterparts more passionate, Gabrielle's spectrum of material would be a very awkward fit for them, she holds the middle ground. The acid test, of course, is *I'd Rather Go Blind*, one of those songs owned by the original artist, but Gabrielle's restrained, slow paced version wisely doesn't attempt to compete. I'd love to see these guys live. **JC**

LITTLE RACHEL & THE HOGS OF RHYTHM

WHEN A BLUE NOTE TURNS RED HOT

(Goofin' [Finland ☼☼☼.5])

Oh, those Finns! Back in 1988, Laika & The Cosmonauts demonstrated that the best surf band in the world lived on the Gulf of Finland, not exactly where you'd expect to hear Cowabunga! In 2002, The Barnshakers moved into the best rockabilly band slot left vacant by High Noon—there's a reason Marti Brom records and tours with them (by the way, Pete, isn't it about time for another Marti album?). Now, The Hogs Of Rhythm are going for the jump blues/R&B title. With a population about the same as Dallas/Fort Worth, it may seem like Finland has more than its fair share of musicians whose mantra is "Jos se ei ole rikki, älä korjaa sitä" (if it ain't broke, don't fix it), which is, in fact, true, but there is some overlap between The Barnshakers and The Hogs, Jussi 'Lester Peabody' Huhtakangas lead guitar, Mika Liikari upright bass and Mike Salminen drums are in both, the other Hogs being Timo Tarkela baritone & tenor sax, Juho Hurskainen tenor sax and Harri Saanio piano. I'm emphasizing these guys, and producer/engineer Jyrki Hayrinen, because they provide Rachel Fenton with an authentic sound that her two previous albums never quite managed. With a big and versatile, if not overly distinctive, voice, Fenton, who, I assume, took her stage name from the Rockin' Jimmy Byworth song, was rather unconvincing as a rockabilly with The Casey Sisters, but she really shines as an R&B songwriter, with nine strong originals among the 15 tracks, the others being two by rockabilly bassplayer Shane Kiel, Mel Tillis' *Emotions*, Dion's *(I Was) Born To Cry*, Dave Bartholomew's *You Ain't Such A Much* and, by odd coincidence (see The Del Moroccos review), *It's Not Me* by Rachel Decker of The Honeybees. **JC**




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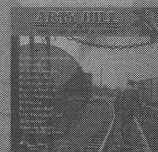
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TWENTY YEARS OF TOUGH LOVE FOR ROOTS MUSIC

You may possibly have noticed on the cover that this issue is #240 in the *Music City/Music City Texas/3CM* running total, and, as you may have heard, there are 12 months in a year. Very simple arithmetic, $240 \div 12$, will, therefore, tell you that, under its various names, this quixotic little venture has somehow managed to survive for twenty years. To be honest, I've never been quite sure when you're supposed to celebrate the anniversary of a periodical. On the one hand, you could say that as this issue completes a 20 year cycle, I should be making some kind of hoopla about it right now. On the other hand, and the way I prefer, next month, I'll be able to look back and say with complete confidence that, if nothing else, the magazine has appeared for 240 consecutive months, so I'm holding off the champagne and fireworks until the September issue.

As part of marking this milestone, for those of you who enjoy this kind of thing, I'm inviting the FAR DJs, subscribers and plain old pick' em up wherever readers to participate in a look back over the last two decades. One subscriber, who saw this coming, suggested a Best Albums 1989-2009, but I've kind of moved on from that to make it more personal, focussing on individuals, groups and labels that have, over the last 20 years, or at least a good size chunk of it, won a special place in your affections.

Before we get to the categories, there are a few I considered but, for various reasons haven't listed. **Favorite Venues** and, even with pod and netcasts, **Favorite DJs** are too localized. It'd be kind of embarrassing if I won **Favorite Music Writer**, but even more embarrassing if I didn't. Finally, a FARster suggested **Most Unforgettable Live Shows**, but I see no chance of getting a meaningful result as I'm pretty sure you'd all have a different choice. However, if you want to include any or all the above, I'll figure out some way to include them, but, please, only one Most Unforgettable Live Show each.

OK, here's what I ended up with, trying not to overload the ballot. As I know full well how tough making these decisions can be, you get multiple choice, up to three picks in each category except Singers, where you can have three women and three men. Note that 'Favorite' is *not* the same as 'Best'—vote with your heart, not your head. Most importantly, think back to 1989, this deal is all about consistency over all, or most, of a 20 year period. Without making a hard and fast rule, it's hard to see how anyone who wasn't around for at least part of the 90s would qualify.

Favorite Singers
Favorite Musicians
Favorite Songwriters
Favorite Groups (duos & up)
Favorite Live Performers
Favorite Recording Artists
Favorite Record Producers
Favorite Record Labels

Email me at the address above, let's say before August 28th.

JC

KENDEL CARSON • ALRIGHT DYNAMITE VA • WILD THING; THE SONGS OF CHIP TAYLOR

(Train Wreck *****.5/Ace [UK] *****)

Not counting duets, 15 of the 25 songs on Ace's Chip Taylor collection are sung by women while three others were successfully recorded by Jackie DeShannon, Dusty Springfield and Ann Murray, though Ace used different versions. Taylor wrote seven of the songs on Carrie Rodriguez's **Seven Angels On A Bicycle** (Back Porch, 2006), and cowrote four others with Rodriguez. He wrote 11 of the songs on Kendel Carson's **Rearview Mirror Tears** (Train Wreck, 2007) and cowrote the other two with Carson. He wrote nine of the songs on **Alright Dynamite**, he and Carson cowriting four others.

It's not exactly rocket science to conclude from this rather overwhelming evidence that Chip Taylor likes writing songs for women, and, indeed, with women. Why? "I've been avoiding that question all my life. Maybe it's because I like to hear a woman saying something I'd like to hear her saying to me." Evasive enough, but, more than 40 years after the star-crossed Evie Sands launched his career with *I Can't Let Go*, Taylor is still just about the best friend a female singer could have.

A motif I've observed in Taylor's songs, especially those written for Rodriguez and Carson, is sensuality, he writes about attraction and passion rather than falling in lurv, with a subtext of sex being, if not a given, at least a distinct possibility, romantic relationships not so much. When 60s pop was dominated by the wanna hold your hand courtship lyrics satirized by The Fugs' "I'll kill myself over your dead body if you fuck anybody but me," Taylor was writing "I'm old enough to face the dawn, just call me angel of the morning, just touch my cheek before you leave," echoed here by Carson, "I can take it on the chin and despite the fix I'm in, just smile and say God bless you" (*I Don't Wanna Be Your Mother*). While Carrie Rodriguez, particularly with *50s French Movies*, seemed like a wonderful interpreter of Taylor's 'let's see where this goes' lyrics, between them, Taylor and Carson have raised flirtation to an art form. I don't recall hearing anything as suggestive as *Belt Buckle* since Mary Coughlan's rather more overt *I Want To Be Seduced*.

When you talk to Taylor about Carson one word that comes up frequently is 'magic.' With a 40+ years age gap, the grizzled veteran and the blonde bombshell (it has to be said that Carson cleans up pretty good), thrown together by accident (or fate, if you prefer), have uncannily similar mindsets. Both value the spontaneous heart over the fault-finding brain, echoing each other in the importance of seizing the fleeting chill of a moment and not overthinking it (Carson took Taylor out to buy a minidisc recorder so he wouldn't have sing into his answering machine while words were still streaming through his consciousness). When Taylor brought his then new acquaintance to New York to cut some demos, "It was magic from the minute she started. She doesn't just sing the words, she lives the song. She's utterly fearless. We cut the whole album (**Rearview Mirror Tears**) then and there, with no overdubs. Heroic magic. Once we had to play *I Like Trucks* three times before the audience would settle down. That's never happened to me before."

Two years later, Carson, still only 24, has that much more experience and even more confidence. To help with songwriting, she's become the only other person in the world who plays guitar like the self-taught Taylor, "I'm a monkey see, monkey do kind of learner," though she feels no sense of urgency, content with adding personal touches and Western imagery to the songs she cowrites with Taylor. "How lucky am I to be working with Chip? There's nobody better at that skill." 'Lucky' is a word Carson uses a fair bit, though propinquity seems to have made her Taylor's muse—it's hard to imagine who else could have provided her with so much material that suits her so well, just as hard to imagine who else could possibly deliver that material as well she does.

Alright Dynamite is one of those rare albums that fans the deck, every play offering a new standout. To be honest, I don't understand *Submarine*, but then I love *Seven Shadows On My Golden Roses* with its Bo Diddley beat, and even Taylor doesn't know what the chorus means ("it just seems right"). Between acquiring articles of clothing, *Belt Buckle*, likely to be the 'hit,' *One Blue Dress On The Line*, *Ooh That Dress*, *New Shoes* and *Cowboy Boots* and shucking them (*Oh Baby Lie Down*, *Jesse James*), the combination of Taylor's songs and Carson's quite sensational renditions should take roots, Americana and AAA fans and radio alike by storm.

Ace's 1964-1975 collection of Taylor songs gets The Troggs' *Wild Thing* out of the way, then moves into territory that may contain some surprises even for fans. I, for one, didn't know he'd had one recorded by Peggy Lee (*Sneakin' Up On You*), or that there was a pre-Joplin version of *Try (Just A Little Bit Harder)* by Lorraine Ellison, or that Al McCarther's *Two Guitars 45 of His True Love For You* fetches upwards of \$750 from Northern Soul collectors. With tracks by Walter Jackson (*Welcome Home*), Aretha Franklin (*I Can't Wait Until I See My Baby's Face*), Dusty Springfield (*Don't Say It Baby*), Little Eva (*Wake Up John*) and Stoney Edwards (*Blackbird [Hold Your Head High]*), the only knock against the 25 tracks is that the great Evie Sands is only represented by *I Can't Let Go* and *Run Home To Your Mama*, but, according to Ace, Cameo is "a notoriously difficult label to licence," so Merrilee Rush, Madeline Bell and Tina Mason pinch-hit for Sands on, respectively, *Angel Of The Morning*, *Picture Me Gone* and *Anyway That You Want Me*.

JC

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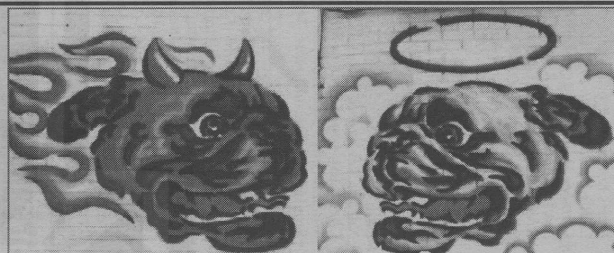
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- 3rd Shelton Dunaway • 1934 Monroe, LA
- 4th Lee Martin • 1929 Golden Meadow, LA
Frankie Ford • 1939 Gretna, LA
Mark O'Connor • 1962 Seattle, WA
Leo Rondeau • 1980 Rolla, ND
- 5th Lenny Breau • 1941 Auburn, ME
Tuts Washington † 1984
- 6th TK Hulin • 1943 St Martinville, LA
Memphis Minnie † 1973
- 7th Felice Bryant • 1925 Milwaukee, MN
Rodney Crowell • 1950 Houston, TX
Esther Phillips † 1984
- 8th Knocky Parker • 1918 Palmer, TX
Webb Pierce • 1926 West Monroe, LA
Mel Tillis • 1932 Pahokee, FL
Joe Tex • 1933 Rogers, TX
- 9th Robert Shaw • 1908 Stafford, TX
Aldus Mouton • 1941 Cankton, LA
Merle Kilgore • 1934 Chickasha, OK
Jesse Ashlock † 1976
- 10th Louise Massey • 1902 Hart Co, TX
Leo Fender • 1907 Buena Park, CA
Wanna Coffman • 1911 Roanoke, TX
Lucille Bogan † 1948
- 11th Clint West • 1938 Vidrine, LA
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Brennen Leigh • 1983 Fargo, ND
Percy Mayfield † 1984
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- 12th Rex Griffin • 1912 Gasden, AL
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Lenny Breau † 1984
- 13th Chris Gage • 1954 Pierre, SD
King Curtis † 1971
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- 17th Wayne Raney • 1921 Wolf Bayou, AR
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Guitar Gable • 1937 Bellevue, LA
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Dorsey Burnette † 1979
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Johnny Preston • 1939 Port Arthur, TX
Mark Rubin • 1966 Stillwater, OK

- 20th Don Leady • 1949 Alton, IL
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