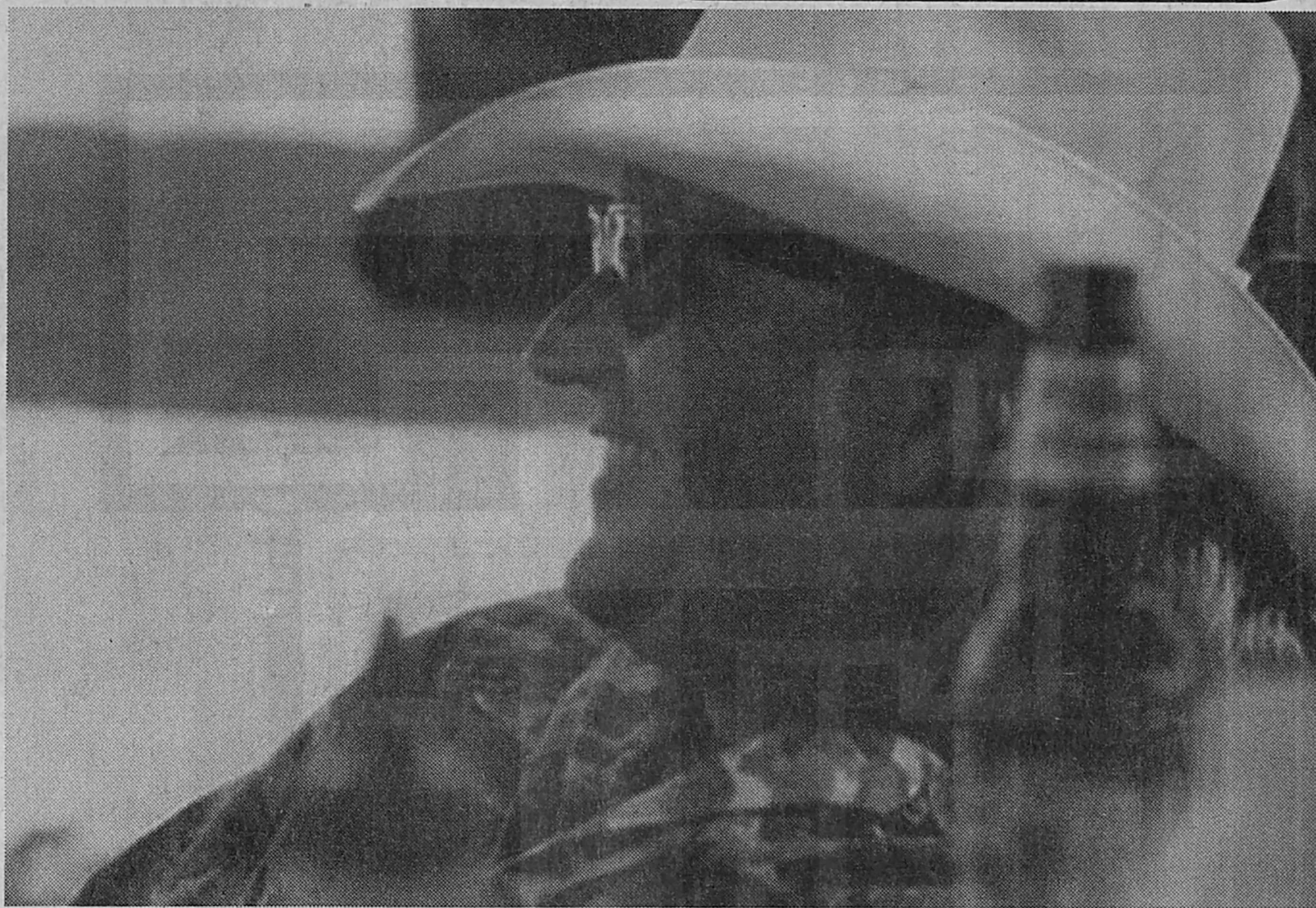


# **3<sup>rd</sup> COAST MUSIC**



**ROY HEINRICH**

**#141/230 OCTOBER 2008**



**KEN BURKE ON JIVE REMIX**

**JOHN THE REVEALATOR**

**FREEFORM AMERICAN ROOTS #110**

**ROOTS BIRTHS & DEATHS**

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

**JASON ARNOLD & THE STEPSIDERS**

**JOHNNY CASH (sort of)**

**THE DIXONS**

**ROY HEINRICH**

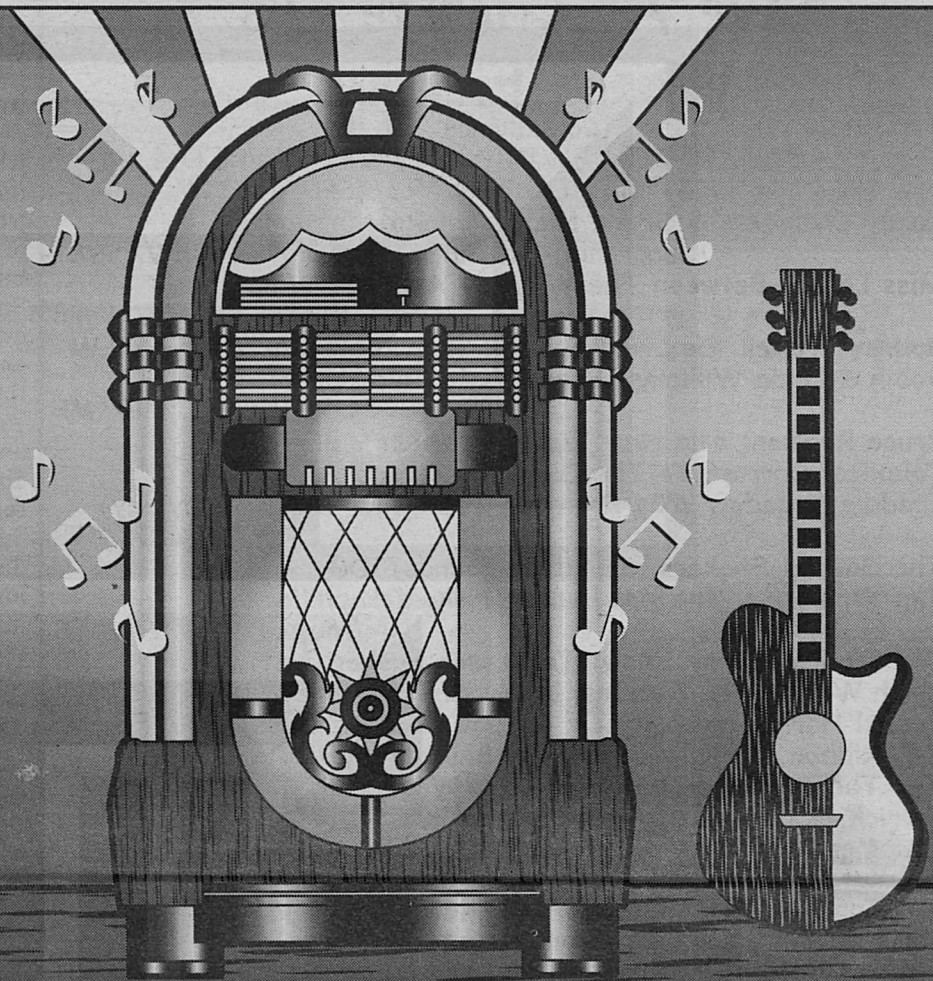
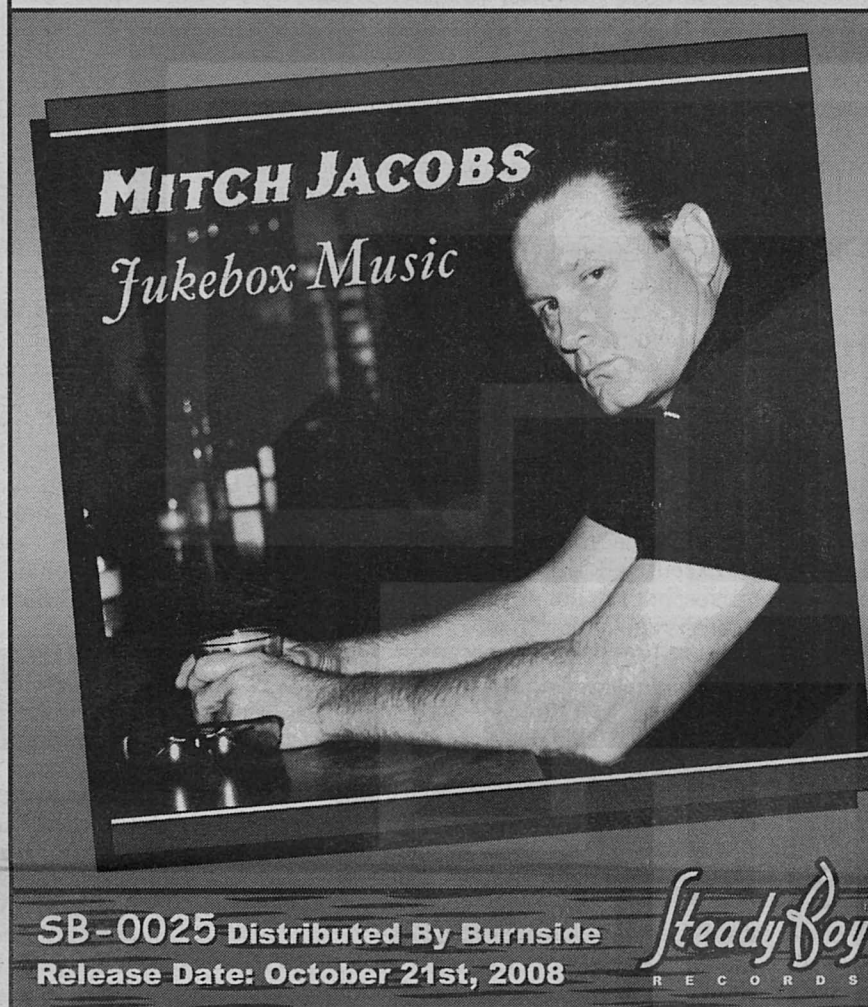
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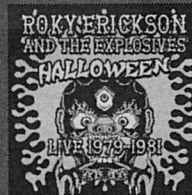
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- 2 Kasey Chambers & Shane Nicholson: Rattlin' Bones  
(Sugar Hill) \*AG/\*BS/\*CK/\*DF/\*GF/\*KW/\*RMT
- 3 Miss Leslie: Between The Whiskey And The Wine  
(Zero Label) \*KD/\*MP
- 4 Rodney Crowell: Sex And Gasoline (Yep Roc) \*GM/\*JB/\*JP/\*LW
- 5 Robin & Linda Williams: Buena Vista (Red House)  
\*BW/\*HA/\*MB/\*MF
- 6 Bruce Robison: The New World (Premium) \*BF/\*BP
- 7- Calxico: Carried To The Dust (Quarterstick) \*SB  
Freddie Steady's Wild Country: Ten Dollar Gun (Steady Boy)  
\*GS/\*SC/\*TB
- 8- The Sacred Shakers (Signature Sounds) \*DG  
Jim Stringer & The AM Band: Triskaidekaphilia  
(Music Room) \*ST/\*TS
- 9 Old Crow Medicine Show: Tennessee Pusher (Nettwerk)
- 10 Mitch Webb & The Swindles: Lonely Kind (Supreme Music) \*DS/\*JS
- 11 Rachel Harrington: City Of Refuge (Skinny Dennis) \*CS/\*FS
- 12- VA: Ribbon of Highway Endless Skyway (Music Road) \*MDT  
VA: The Imus Ranch Record (New West) \*LB
- 13- Patrick Bloom: Moses (Small Man) \*BK  
VA: Moneyland (McCoury Music) \*HP/\*JW
- 14- Hal Ketchum: Father Time (Curb) \*KR/\*RF  
VA: Como Now (Daptone) \*DWT/\*RC
- 15 Chris Knight: Heart Of Stone (Drifter's Church) \*EB
- 16 Grayson Capps: Rott N' Roll (Hyena) \*DD
- 17- Alejandro Escovedo: Real Animal (Back Porch)  
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- 18- Elliott BROOD: Mountain Meadows (Six Shooter)
- 19- Eric Hisaw: Nature Of The Blues (Saustex)  
Reckless Kelly: Bulletproof (Yep Roc) \*JZ
- 20- Bobby Charles: Homemade Songs (Rice 'n' Gravy) \*TJ  
The Youngers: Heritage (self) \*CF
- 21- Jonatha Brooke: The Works (Bad Dog) \*JMB  
Digney Fignus: Talk Of The Town (Figtone)  
Meet Glen Campbell (Capitol) \*N&T  
Darrell Scott: Modern Hymns (Appleseed)
- 22- Agnostic Mountain Gospel Choir: Ten Thousand  
(Shoutin' Abner Pin) \*DP
- Mark Erelli: Delivered (Signature Sounds) \*HT
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## JOHNNY CASH REMIXED

(Compadre ☼)

Back in 1989, a lot of Christians got their knickers in a twist over *Piss Christ*, Andres Serrano's photograph of a crucifix submerged in a glass of his urine, which, at the time, I thought was rather to be dismissed as charlatan crap than condemned as blasphemy. Now, however, I begin to understand the outrage. What we have here is some great art, 13 of Johnny Cash's 1954-58 Sun singles, including *Big River*, *Get Rhythm* and *Folsom Prison Blues*, transformed into unlistenable charlatan crap, and that, my friends, is what I call blasphemy. Of course, unless it does something like win a Grammy—for all I know there actually is a Best Fucking With Legends category—or some other equivalent of Serrano's \$15,000 NEA prize money, which was what really got people going, this won't be anything like as controversial as *Piss Christ*, but for every Cash admirer, such as Stuart Colman of *Now Dig This*, who compared it to putting a magic marker mustache on the Mona Lisa, I imagine there'll be some snotnosed kid (or older writer desperate to sound up to the minute) who'll hail it as making Cash relevant to a new generation. The problem with this, of course, is that, apart from hypothetical Johnny Cash fans so demented they'll buy absolutely anything with his name on it and equally hypothetical admirers of Snoop Dogg (*I Walk The Line*) and the 12 other 'top remixers' so dedicated they'll even buy remixes of country music, there's no market for this album. Between racial and generational gaps, I'd say Compadre are going to get fucked in the ass, if not this Saturday then next Wednesday. Apart from anything else, what airplay will this get? Country stations won't play it because it most definitely isn't country anymore, and nobody else will play it because it's still Johnny Cash. The only interesting thing about this abortion, and the nearest it has to a highlight, is Brit weirdos Alabama 3's remix of *Leave That Junk Alone*, a Cash track that only ever surfaces on 'Complete Sun Singles' compilations (mind you, there are more of those than most acts' entire discographies). Executive Producer John Carter Cash claims his father would have loved these remixes, but I'm not buying it. If you didn't like the concept, as I outlined it a couple of months ago, you're really going to hate the execution. **JC**

## GRANT PEEPLES

### IT'S LATER THAN YOU THINK

(self ☼☼☼☼)

Sopchoppy, pop 426, in the armpit of North Florida, has three recording studios and no traffic lights, which is pretty damned odd when you think about it. I mean, drive 30 miles and you're in Tallahassee, which, last I heard, wasn't exactly the Austin of Florida. Still, it works out for Peebles, who settled in nearby Crawfordville after a checkered career that involved a brief stay in Nashville, going flat ass broke in the night club business and building a hotel/dive shop on a Caribbean island off the coast of Nicaragua. Well, so what, I hear you say, that could be any one of thousands of singer-songwriters, but Peebles has a very nifty calling card—he leads off his quotable quotes with one from Gurf Morlix, "Grant is on a roll here. painting evocative pictures of the New American landscape. Writers like this are hard to come by. I really like this album." As I've said before, people in my line of work tend to, or certainly should, take Morlix's rare endorsements seriously. What distinguishes Peebles is how thoroughly his album is thought out, from the conceptual level up—"Relevance. That's the challenge. How does one write songs that carry some import beyond rhyme, mood and melody? But that do so without being self-righteous and overtly preachy? How should an artist shape his vision, share concern and feeling, frame his emotive response to the world, and then cast it into the fray? Moreover... why bother?" If only all singer-songwriters would ask themselves these questions, especially the last. Having, thankfully, decided his songs were worth the bother, Peebles, producers Lis & Lon Williamson and the players strike only one wrong note, *Sunshine State*, which, though doubtless a local crowdpleaser, sounds like a throwaway compared to the other eleven originals. That aside, the material, whether political, ecological or just old fashioned love songs is remarkable and the production almost as flawless as that of Tampa's Rebekah Pulley. Maybe it's a Florida thing. **JC**

## DAO STROM

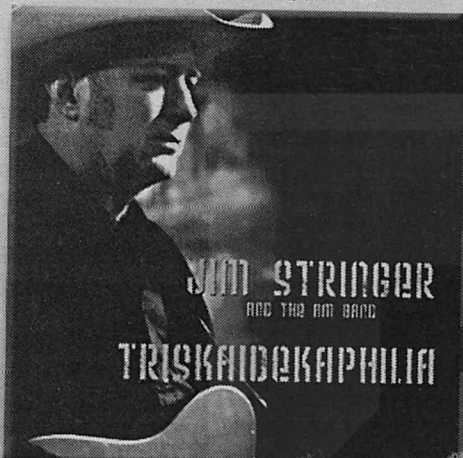
### EVERYTHING THAT BLOOMS WRECKS ME

(self ☼☼☼☼)

Broke my heart having to cut the string round the handmade packaging, but, you know, I kinda needed to listen to the CD if I was going to review it. Strom, whose first album, *Send Me Home*, was my April, 2005 (#99/188) cover story, was born in Vietnam, raised in California, spent some time in Austin and now lives in Juneau, Alaska. She covers almost as much ground as a writer, admired by music critics as a country influenced singer-songwriter and acclaimed by literary critics for her two collections of short stories, from which you might deduce that she has a way with words. Her second album, also recorded in Austin, offers another eleven of her distinctive and subtle songs that combine an old musical soul with a thoroughly modern sensibility. The *New Yorker's* reviewer was talking about her second book, but his comment "Quietly beautiful, Strom's stories are hip without being ironic," applies just as well to her marvellously intelligent and moving songs. **JC**



# JIM STRINGER AND THE AM BAND



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**June 2008**

**#1**

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# JOHN THE REVEALATOR

**Y**ou say Charlie, I say Rich! In last month's editorial I managed a really egregious brain fart, including **Charlie Rich** in a list of black country singers, when, of course, I meant **Charley Pride**. No excuses, though Rich's solo acoustic version of *Feel Like Going Home* is a fixture on the ol' iPod. **Marc Bristol** of *Blue Suede News*, one of several readers who were kind enough to point out this fuckup, wondered "why **Ray Charles** is almost always left out of the category, but I suppose it's because he had a whole other career both before, after and, for that matter, during the release of the **Modern Sounds In Country & Western Music** albums." To be honest, I didn't even think of Charles, even though I was a huge fan (especially after taking **In Person** to a party got me laid for the first time), and with **Modern Sounds**, he steered me in a whole new direction. In 1962, you didn't hear much country music in Britain, actually you didn't hear any at all, so my friends and I were going "I say, this Hank Williams chappie can't half write a bloody good song." Still, it was such a brief, if explosive, interlude, that, as Marc says, everybody, myself included, leaves him out of lists of black country singers.

- For those of you unfortunate enough to have missed out on the **Henry's Bar & Grille** experience, I feel I should clarify Don McLeese's note in last month's issue. When he says that the Henry's crowd didn't treat The Butthole Surfers and Led Zeppelin's bass player as any big deal, this was not because they were too cool for school but because most of them didn't know who **The Butthole Surfers** or, come to that, **Led Zeppelin** were, and those few who did know who they were didn't give a shit. This, as McLeese remarked in a separate email, was the beauty of Henry's.

- Last month, I roped in two former Austin music writers and two musicians to pay tribute to **James Henry**, but couldn't get hold of a civilian habitué in time, finally connecting with **James Willett** too late to include him. James, who, by day, does something madly respectable downtown, must have spent at least as much time at Henry's as anyone, and even got sucked into the music business, such as it is in Austin, setting up the long dormant Rockin' W Productions which helped out with Cornell Hurd and Michelle Murphy albums.

- "It's difficult to describe **Henry's Bar & Grill** to anyone who didn't experience it firsthand. It's also difficult to realize it has been closed for over 15 years. It was a very unique place and it was what it was because of James & Gayle Henry. They were there every night at the round table and if you showed up more than three or four times you became their friend. It's easy to take things for granted, and we all probably did back then, so now looking back it seems somewhat amazing the quality and quantity of musicians that routinely played that tiny room for tips. It was all because of the atmosphere James, Gayle and their family created. I feel privileged to have kept in touch with the Henry family over the years. The untimely passing of Jimmy a month prior to James was of course difficult for all. James' health was failing the last few years so he didn't get out or around much. At every visit he would ask about the various musicians and shows I had seen recently. He really cared how everyone was doing. He created a quality venue, launched several careers and made lots of people happy. What more can you ask? If it was any better you wouldn't have been able to stand it."

- Jim Beal Jr points out that my methodology in contrasting **Amy Whitehouse's** 60 million Google hits with **Erykah Badu's** three million, may be a little suspect as it doesn't allow for variant spellings. Born Erica Wright, in Dallas, Badu's creativity would seem to pose a problem, but when I tried alternatives, including Erica, and deliberate misspellings, I either got

the same number or a message asking 'Did you mean: Erykah Badu,' so I think that three million is accurate. Of course, one is reminded of the old joke: Why doesn't Barbra Streisand give autographs? Because she doesn't know how to spell her name.

- Not many music jokes in this election cycle, but I did like Conan O'Brien's "**Barack Obama** attended a fundraiser headlined by **Barbra Streisand** that raised \$9 million. This was historic, this is the most money raised in one night, and it's the first time a black man has ever attended a Barbra Streisand concert."

- Last month, I reported that the Roots Music Association's inaugural **World United Music Festival & Conference** has indeed, contrary to local expectation, been 'rescheduled.' Originally announced for June in San Antonio, it's now, supposedly, taking place in San Marcos, November 14th-16th, with the Music Festival, predicted to draw 100,000 people (by comparison, the third Austin City Limits Festival topped out at a mere 75,000) to see 150 showcasing artists on eight stages, and Roots Music Awards being held on the 300 acres adjacent to the Embassy Suites Convention Center. "This years Music Festival, Radio/Membership Conference and Roots Music Awards Show is sure to be a major success with thousands of fans expected to attend from around the globe," with the Conference offering "once in a lifetime performance, networking and educational opportunities for both radio and music industry professionals!"

- Or not. There are a few problems here, not the least being that both the RMA and its parent, the Roots Music Report, on which more below, are essentially one man operations and that one man has a history of heart problems, leading Jim Beal Jr to remark, "You'd think **Robert [Bartosh]** would take up something less stressful, like running a Hummer dealership while juggling sticks of dynamite." Not that either of us want him to fail, but Bartosh has rather set himself up. There are, as far as I can see, four ways this could go:

1. The whole deal succeeds triumphantly as advertised and becomes an annual event. This strikes me as so unlikely as not to merit serious consideration.

2. A reasonable, somewhat more realistic, approximation of the grandiose vision, even, say, 5000 people coming to see 25 acts on one stage, gives Bartosh enough cover, however small and tattered, to preserve his dignity and let him write the whole thing off to experience, never to be mentioned again.

3. Snakebit by the cancellation of the first go-round, nobody ponies up \$275 to register for the conference or signs up for a showcase and the whole thing is, in the words of Fielding Mellish, former President of San Marcos, a travesty of a mockery of a sham of a mockery of a travesty of two mockeries of a sham.

4. It gets cancelled—again.

- The only reason I even mention #3 is that while the sensible course in the face of imminent and unavoidable disaster would be to abort the mission, #4 is the worst possible option. Another cancellation would utterly demolish Bartosh's already strained credibility and write finis to both the RMA and Roots Music Report.

- Mind you, I've never really understood the **Roots Music Report**. FAR is pretty simple, once a month, a bunch of freeform DJs tell me what they like (unlike most DJs, they're not told what to like), and I lash their reports into a unified chart that I hope will draw attention to certain albums that have found favor with people who are, when you get down to it, just music lovers who've taken it to another level. RMR has 12 different weekly charts—Roots Country, Roots Rock, Roots Blues, Bluegrass, Folk, True Country, Reggae, Jazz, Roots Gospel, Western Swing, Zydeco and Cowboy/Western—not including State and International

(Canada, UK, Australia, Jamaica) Charts. Of course, this does give them a huge advantage over everyone else. In any given month, FAR and EuroAmericana can only have one #1, the AMA chart no more than four, but the RMR could, in theory, give a #1 designation to as many as 48 records. This can make you a lot of friends.

- Roots Music Report's **State charts** are dominated by California, Tennessee and Texas, and I will say that the latter is not as dreadful and frankly embarrassing as the **Texas Music Chart**, quite possibly the most rancid list of toxic shit to be found on the internet. However, many other states have charts and, out of idle curiosity, I clicked on the **Connecticut State Chart**. #1 is an album by **Rani Arbo & Daisy Mayhem**. There is no #2.

- Spot the non sequitur: responding to a press release pimping **Chip Taylor's** *New Song Of Freedom*, **Steve Zimmerman** said, "As Bob Dylan's first cousin, I feel I am qualified to say, [Chip] is the 2008 Bob Dylan and has written and recorded a masterpiece." As my friend **Richard Schwartz**, who lives in Utah and is, therefore, qualified to speak on all things Mormon, remarked, "I actually like Chip's song and Zimmerman sounds like a reasonable person in his political persuasions, but this kind of press release is pretty inane."

- Ken Burke added to his thoughts on **Johnny Cash Remixed** (see editorial), "My friend Johnny Vallis reminded me that a few years ago, Lee Rocker, Slim Jim Phantom & Danny B Harvey overdubbed some Elvis, Scotty & Bill recordings from the *Louisiana Hayride*. Part of the reasoning (I'm guessing) was to improve the poor fidelity, but in back of all such projects reside the twin screws of cynicism and conceit. Cynicism because the producers believe that modern audiences are just too stupid to appreciate vintage recordings. Conceit because these misguided miscreants believe they are more than tasteless schlockmeisters. John Carter Cash ought to know better. Clearly he does not. More's the pity."

- Incidentally, **Bruce Eder**, reviewing **Good Rockin' Tonight** (Cleopatra, 2004) for *All-Music Guide*, said of Rocker, Phantom & Harvey, "these are real virtuoso musicians who've got the advantage of 50 years on the participants." When he says 'participants,' he means Scotty Moore and Bill Black. When he says 'advantage,' well, God knows what he means. This may be the dumbest comment I've ever come across in music writing. It reminds me of drummer **John Dorn**, who, coincidentally, plays on Jason Arnold's album, telling me about a first date during which he brought up a piece I'd written about covers, and the young lady said "But musicians are so much better now than they used to be." There was no second date.

## † CHARLIE WALKER

**H**ow would you feel if your entire life was summarized by one 1958 hit? Even if it was *Pick Me Up On Your Way Down*, the first Harlan Howard song anyone ever cut. Actually, Walker, born in Collin County, TX, November 2nd, 1926, had much more of a career than that, both as a musician, starting out as vocalist with Bill Boyd's Cowboy Ramblers in the 40s, and a DJ, first on KMAC, San Antonio. He also portrayed Cowboy Copas (not, as some obituaries say, Hawkshaw Hawkins—who are you going to believe, me or CMT?) in the 1985 Patsy Cline biopic **Sweet Dreams**. However, while he scored three other (forgettable) Top 10 country hits and over 40 minor ones, including such great sides as *Who Will Buy The Wine* and a killer version of The Rolling Stones' *Honky Tonky Women*, Walker, once rated second only to Ray Price as a Texas honky tonker, will always be defined by *Pick Me Up On Your Way Down*, which featured Jimmy Day on steel guitar. Diagnosed with colon cancer, Walker died on September 12th.






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 2nd, Liz Morphis, 7pm  
 3rd, Larry Lange's Lonely Knights, 10pm  
 4th, Sunset Valley Boys, 3pm  
 7th, Brennen Leigh, 6pm  
     Kevin Gallagher, 8pm  
 8th, Danny Britt, 7pm  
 10th & 11th, The Monstas, 10pm  
 14th, Brennen Leigh, 6pm  
     Kevin Gallagher, 8pm  
 15th, Freddy Steady Krc, 7pm  
 16th, Greg Whitfield, 7pm  
 17th, Redd Volkaert, 10pm  
 18th, Murali Coryell, 10pm

21st, Brennen Leigh, 6pm  
     Kevin Gallagher, 8pm  
 22nd, Cleve & Sweet Mary Hattersley, 7pm  
 23rd, Craig Tounge, 7pm  
 24th, Two Hoots & A Holler, 10pm  
 25th, Tailgators, 10pm  
 28th, Brennen Leigh, 6pm  
     Kevin Gallagher, 8pm  
 29th, Steve Doerr & Casper Rawls  
 30th, Mark Viator & Susan Maxey, 7p,  
 31st, LeRoi Brothers, 10pm

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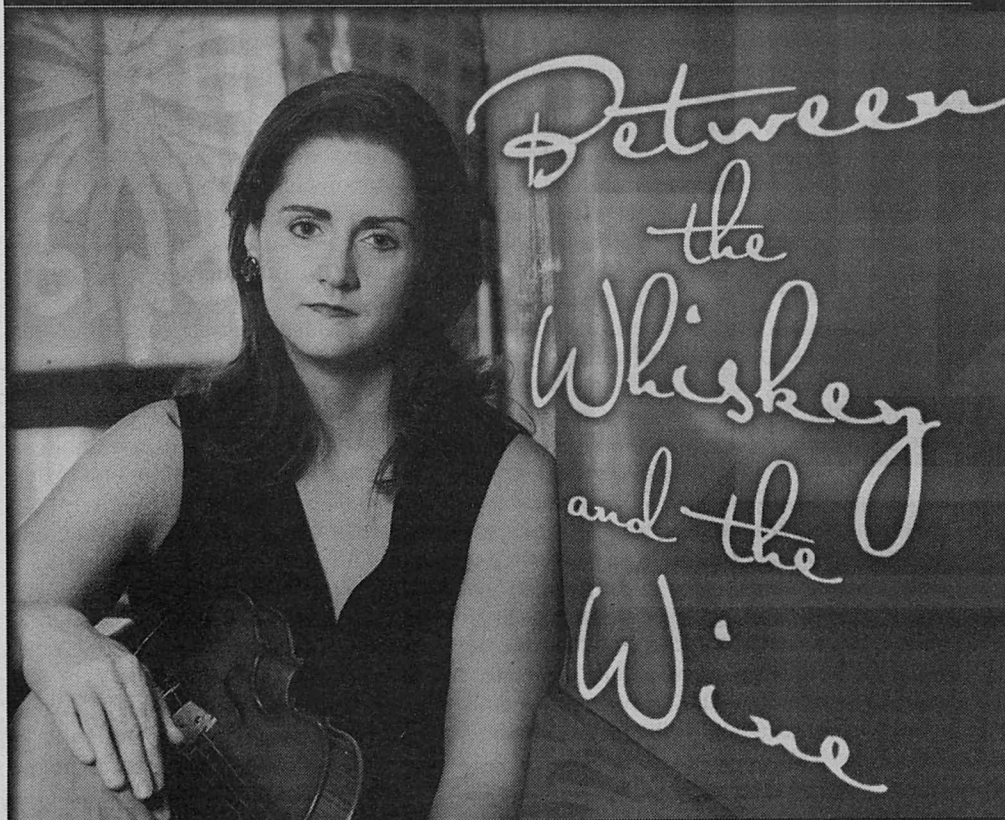
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REVIEWS CODE

\*\*\*\*\* Killer

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

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\*\*\*\*\* Piss on this noise

? I don't get it

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**JIVE REMIX**

Eventually, I did listen to **Johnny Cash Remixed** (see reviews) all the way through, not an experience I intend to repeat, but earlier, when I'd got as far as three full tracks and 10/15 seconds each of the remaining ten, I asked some colleagues if that was enough. Most thought my sampling sounded more than reasonable (the response I was hoping for), one thought I ought to bite the bullet (the response I was rather expecting), but Ken 'Dr Iguana' Burke gave my question far more consideration than I expected. As he'd gone to so much trouble, I felt it only right to pass on his thinking. I have to make a confession though—I find the background vocals on *Guess Things Happen That Way* unbearable. **JC**

I have not heard the remixes in question. Thankfully, they haven't been sent my way. However, there are precedents that have been set and I will address that.

Cash's former labelmate Elvis Presley, had his 1967 hit *Guitar Man* (with wonderful gut-string Jerry Reed fills) posthumously remixed and recorded over by Felton Jarvis in 1981 (#49 pop, #1 country). Later, of course, Billy Strange's *A Little Less Conversation*, *A Little More Action* was remixed and became a campy worldwide hit. Both are crap and an abomination to the memory of Elvis Presley, but somebody out there buys this stuff. Why? I don't know—I've got enough headaches. Anything attached to Elvis has a built-in audience. Perhaps Compadre feels there is a built-in audience for the Man In Black that desires his tunes be updated.

Modern technology provides us with a plethora of choices, many of which we should probably ignore. On one hand, I like the idea of vintage recordings being remastered and sonically tweaked so we can really hear the original instrumentation and skills of the artists involved (so long as the process doesn't tamper with the essential nature or appeal of said recording). On the other hand, the idea of taking classic recordings and overdubbing new instruments and voices in an effort to update them for modern taste-challenged audiences seems crude and unnecessarily exploitative.

Last year, a friend sent me a Johnny Cash release on Bear Family. The German collector's label had wiped all the original overdubs that producer Jack Clement put on some of Cash's Sun releases, such as *Guess Things Happen That Way*. The idea was to highlight the original Sun sound of the Tennessee Three. Many European fans and modern rockabilies—who like their sounds raw and simple—liked the result. These folks forget that Cash himself signed off on the original productions and in later years proclaimed Clement a genius who helped him score some of his biggest, most enduring hits. The same could be said of the Compadre set. Cash approved of the original mixes. He probably wouldn't have objected to remastering of his older tracks, but he already approved of the production when he released them the first time. So, remixing or reproducing the disc probably works against the artist's creative intentions.

How does this apply to you as a reviewer? Well, it should be a good take-off point for your views on Cash's works, the original recordings and how well you think they succeeded. Likewise, you could judge the relative merits of the remixes. If the whole idea pisses you off, say so. Your readers like honest music. They don't want some jive remix meant to lure in modern-day suckers. That's my view. **Ken Burke**

**ROY HEINRICH • ALL NIGHT ALL DAY**  
**THE DIXONS • STILL YOUR FOOL**  
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**JASON ARNOLD & THE STEPSIDERS**  
**WITH FRIENDS LIKE THESE**

(3H \*\*\*\*\*/Cow Island \*\*\*\*\*/SteadBoy \*\*\*\*\*/self \*\*\*\*\*.5)

Perhaps because country filler is all too obvious, totally satisfactory country albums are hard to come by. Bearing in mind that the 'Golden Age' songwriters couldn't come up with more than a couple three albums' worth of keepers in any given year, mostly I just hope for a couple three really good songs and nothing really embarrassing—getting four pretty solid albums at one time is highly unusual.

In the age of 45s, Roy Heinrich could quite easily have made it as a honky tonker, one can imagine songs like *Same Old Heartache*, *Do You Hurt As Much As Me?* and *Face In The Crowd* charting and becoming fixtures on jukeboxes coast to coast, but a couple three really good songs and nothing really embarrassing pretty much defines his previous albums. Rather upsetting conventional wisdom, he's waited until his fourth go-round to paint his masterpiece. Maybe it's having had six rather than three years to work on it, but there's no filler here, just a string of truly excellent songs, especially *Too Much Whiskey*, *Twenty Thousand Reasons*, *Reap What You Owe*, *What You Never Had* and *Sad Songs On The Jukebox*. What's more, his big sad barroom baritone sounds better than ever and he has an outstanding version of *The Pickups* behind him, Bobby Snell pedal steel, Lonesome Dave Fisher harmonica and Bruce Logan drums, Heinrich playing electric, acoustic and bass guitars. As DL said, "I love this, and not just because I like Roy," or as Roy headlines his website, "Alternative Country my ass... this here is Texas honky tonk music." I'll say, and it don't get much better.

Bill Hunt is getting to be one scary son of a bitch. His Boston based label has become a Real Country leader in very short order, his main act is from Vermont, his up and comers are out of Baltimore and Brooklyn. Boston? Vermont? Baltimore? Brooklyn????? I know nothing about the country scene in New York City, and probably don't want to know, but even if it couldn't support two bands as good as The Dixons, something's going right up there. Jeff Mowrer provides the smooth vocals and eight spot-on originals, with great Bakersfield Sound backing by Chris Hartway lead guitar, Gerald Menke steel, Joey Covington upright bass and Paul Greenhaw drums, plus Luke Cissel supplying fiddle and piano. Covers of Eric Kinsey & His Tip Top Daddies' *Just Say You'll Be Mine*, Ernest Tubb's *Thanks A Lot* and Wayne Walker's *I've Got a New Heartache*, fill out an album that, like all Cow Island's, is satisfaction guaranteed.

The multi-purpose country/rock & roll/blues Romeo Dogs spent 18 years establishing a reputation around Houston, but when SteadyBoy came calling, one of the co-leaders peeled out, depriving the label of the band's blues side, which isn't exactly a heartbreaker. Produced by Freddy Krc, who also plays drums, singer/lead guitarist Mitch Jacobs' solo country/rockabilly album features Lloyd Maines mandolin and dobro, Floyd Domino piano, Cam King guitar and organ, Howard Kalish fiddle, Layton DePenning or ex-Romeo Dog Rex Wherry (now of the Mitch Jacobs Band) bass and Ted Roddy harp—no wonder it sounds like crap. Just my little joke there, all part of being in showbusiness. Jacobs is quite a package, he can really tear it up on his hollowbody Gibson, writes a great tearjerker, my favorite of his seven originals being *Pretty Is*, and as for his voice, I said recently, of Deanna Carter, that Do Not Cover Roy Orbison is Recording 101, but Jacobs does a great version of Cindy Walker's *Dream Baby*.

Few bandleaders would admit quite as cheerfully as Jason Arnold that his group is "really more of a musicians' collective... Who I bring along to play often depends on who's not playing in another band that night. Such is the nature of the music scene here in Austin." However, he does add that "Of course, I always have a pedal steel player, and usually fiddle as well." The DIY artwork proclaims this is an 'available at gigs' album, the sound proclaims those gigs are in big dancehalls where the first order of business is a steady beat, but Arnold's nine originals, one cowritten with Justin Trevino, who's obviously a big influence, are several cuts above the usual dancehall fare, in fact, by far the weakest tracks are covers of Curt Ryle's *Wild Turkey And 7 Up*, Brian Burns' *Whiskey-O* and Willie Nelson's *Mr Record Man*.

And now my lovely assistant will pass me the envelopes. The Consistency Award for Best Songs Overall goes to Roy Heinrich, who also sweeps the Barstool Angst Award for Emotional Depth. The Triple Threat Award for multi-talent clearly goes to Mitch Jacobs, who also narrowly edges out the other guys to win the Golden Throat Award for Best Vocals. The Green Room Award for Best Ensemble Sound goes to The Dixons. The Salesman of the Month Award for Best Song Delivery goes to Jason Arnold, even though he's oddly unengaged and unconvincing on the covers. The most encouraging thing about these four albums is the quality of the songwriting. While some better known figures are beginning to sound like caricatures, Heinrich, Mowrer, Jacobs and Arnold are keeping it real and honest, and country. **JC**



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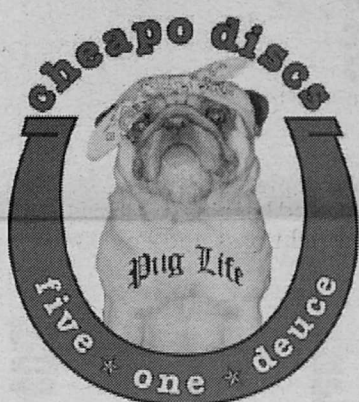
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 Wed 22nd • George Mario Batista con Blu Valentine (cafe)  
 Thu 23rd • Lewis & Clark Musical Expedition (cafe)  
 Fri 24th • Jeff & Vida (church)  
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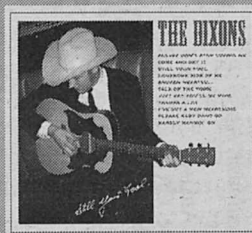
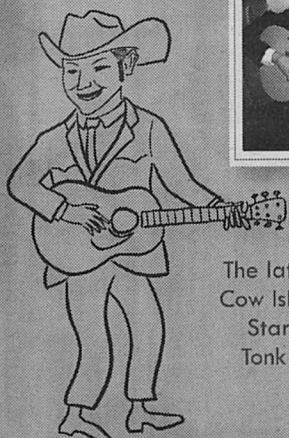

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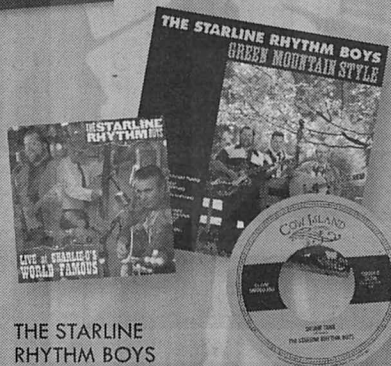
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# OCTOBER ARRIVALS & DEPARTURES

1st Albert Collins • 1932 Leona, TX  
 Marc Savoy • 1941 Eunice, LA

2nd Leon Rausch • 1927 Springfield, MO  
 Jo-El Sonnier • 1946 Rayne, LA  
 Wayne Toups • 1958 Lafayette, LA  
 Gillian Welch • 1968 NYC, NY  
 Gene Autry † 1998

3rd Eddie Cochran • 1938 Albert Lea, MN  
 Chris Gaffney • 1950 Vienna, Austria  
 Woody Guthrie † 1967  
 Victoria Spivey † 1976

4th Larry Collins • 1944 Tulsa, OK  
 Barbara K • 1957 Wausau, WI  
 Janis Joplin † 1970  
 Danny Gatton † 1994

5th Billy Lee Riley • 1933 Pocaahontas, AR  
 Johnny Duncan • 1938 Dublin, TX  
 Belton Richard • 1939 Rayne, LA  
 Sammy Price • 1908 Honey Grove, TX  
 Uncle Dave Macon • 1870 Smart Station, TN

Gordon Terry • 1931 Decatur, AL  
 Dale Watson • 1962 Birmingham, AL  
 Johnny Kidd † 1966

8th Pete Drake • 1933 Augusta, GA  
 Sonny Fisher • 2005

9th Ponty Bone • 1939 Dallas, TX  
 Sister Rosetta Tharpe • 1973

10th Ivory Joe Hunter • 1914 Kirbyville, TX  
 John Prine • 1946 Maywood, IL  
 Tanya Tucker • 1958 Seminole, TX

11th Gene Watson • 1943 Palestine, TX  
 Jon Langford • 1957 Carleon, Wales  
 Rex Griffin † 1959  
 Tex Williams † 1985

12th Gene Vincent † 1971

13th Gabby Pahinui † 1980

14th Melba Montgomery • 1938 Iron City, TN

15th Victoria Spivey • 1906 Houston, TX  
 Mickey Baker • 1925 Louisville, KY  
 Sid King • 1936 Denton, TX  
 Al Stricklin † 1986

16th Big Joe Williams • 1903 Crawford, MS  
 Stoney Cooper • 1918 Harmon, WV  
 Canray Fontenot  
 • 1922 L'Anse aux Vaches, LA  
 Ella Mae Morse † 1999

17th George Atwood • 1920 Tuscaloosa, AL  
 Tennessee Ernie Ford † 1991

18th Lotte Lenya • 1898 Vienna, Austria  
 Chuck Berry • 1926 San Jose, CA  
 Laura Nyro • 1947 Bronx, NY  
 Julie London † 2000

19th Piano Red • 1911 Hampton, GA  
 Marie Adams • 1925 Linden, TX  
 Jeannie C Riley • 1945 Anson, TX  
 Son House † 1988

20th Johnny Moore • 1906 Austin, TX  
 Stuart Hamblen • 1908 Kellyville, TX  
 Helen Hall • 1927 Navarro Co, TX  
 Wanda Jackson • 1937 Maud, OK  
 Merle Travis † 1983

21st Andy Starr • 1932 Mill Creek, AR  
 Roy Nichols • 1932 Chandler, AZ  
 Mel Street • 1933 Grundy, WV  
 Steve Cropper • 1941 Willow Springs, MO  
 Monette Moore † 1962

Bill Black † 1965  
 Mel Street † 1978

22nd Peck Kelley • 1898 Houston, TX  
 Bobby Fuller • 1942 Baytown, TX  
 Dorothy Shay † 1978

23rd Boozoo Chavis • 1930 Lake Charles, LA  
 Johnny Carroll • 1937 Cleburne, TX  
 Ellie Greenwich • 1940 Brooklyn, NY  
 Dwight Yoakam • 1956 Pikeville, KY  
 Maybelle Carter † 1978

24th Big Bopper • 1930 Sabine Pass, TX  
 Glen Glenn • 1934 Joplin, MO

25th Walter Hyatt • 1948 Spartanburg, SC  
 Johnny Lee Wills † 1984  
 Roger Miller † 1992

26th Mahalia Jackson • 1911 New Orleans, LA

Wes McGhee • 1948 Lutterworth, UK

27th Floyd Cramer • 1933 Samti, LA  
 Dallas Frazier • 1937 Spiro, OK

28th Bill Bollick • 1917 Hickory, NC  
 Iry LeJeune • 1928 Church Point, LA  
 Hank Marvin • 1941 Newcastle, UK  
 Porter Wagoner † 2007

29th Albert Brumley • 1905 Spiro, OK  
 Lee Clayton • 1942 Russellville, AL  
 Duane Allman † 1971  
 Barbara Pittman † 2005

30th Patsy Montana • 1914 Hot Springs, AR

31st Dale Evans • 1912 Uvalde, TX

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