

3rd COAST MUSIC

JOHN FULLBRIGHT

#185/273 MAY 2012



JOHN THE REVEALATOR

FREEFORM AMERICAN

ROOTS #153

ROOTS BIRTHS & DEATHS

REVIEWS *** (or not)**

Demolition String Band

JP Harris & The Tough Choices

The Love Leighs

Romi Mayes

Grant Peeples

VA • The Best Of Ripsaw

Records Vol 2

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ALL OF THE TIME'**

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GUY FORSYTH
NATHAN HAMILTON
JIMMY LAFAVE

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AMY SPEACE
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DREW NELSON
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SATURDAY, JUNE 2

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ERIC TAYLOR
CHRISTINE LAVIN
CHUCK PYLE
CAROLYN WONDERLAND

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& THE GOODS
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THE FLYIN A'S

SATURDAY, JUNE 9

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DAVE GUNNING
ROWAN BROTHERS
-CHRIS & LORIN
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SUNDAY, JUNE 10

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FREEFORM AMERICAN ROOTS #153

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING APRIL 2012

- #1 JP HARRIS & THE TOUGH CHOICES: I'll Keep Calling
(Cow Island) *BG/*BP/*BR/*DA/*MP/*OO/*PGS/*RH/*SH
- 2 The Great Recession Orchestra: Double Shot (NewTex)
*AA/*AG/*CP/*MT/*TF
- 3 Ray Wylie Hubbard: The Grifter's Hymnal (Bordello)
*GG/*RMT/*ST
- 4 Cornell Hurd Band: Drop In On My Dream (Behemoth) *GS/*LB
- 5 Grant Peeples: Prior Convictions (Gatorbone) *GM/*MB/*TG
- 6 Karen Collins & The Backroads Band: No Yodeling On The Radio
(Azalea City) *MN/*RA
- 7 Moot Davis: Man About Town (Highway Kind) *DWB/*MI
- 8 Tom Armstrong: Wine Stained Heart (Carswell) *BL/*KF
I See Hawks In LA: New Kind Of Lonely (Westerns Seeds)
*EE/*JH
- 9 Justin Townes Earle: Nothing's Gonna Change
The Way That I Feel About You (Bloodshot) *DF
- 10 Matt Harlan & The Sentimentals: Bow & Be Simple (Berkalin)
*EW/*SC
- 11 Dr John: Locked Down (Nonesuch) *JP
- 12= Rani Arbo & Daisy Mayhem: Some Bright Morning (Signature)
*AH/*KC
- Janiva Magness: Stronger For It (Alligator) *DJ/*TPR
- 13= Del Barber: Headwaters (Six Shooter) *JR/*SR
JWW & The Prospectors: It's High Past Time (self)
JD McPherson: Signs & Signifiers (Rounder) *JE/*RV
Waco Brothers & Paul Burch: Great Chicago Fire (Bloodshot) *JM
- 14= Jason Eady: AM Country Radio (Underground Radio) *GA
Shelly Ross: Ghost Of Browder Holler (self) *MO
- 15= Brigitte DeMeyer: Rose Of Jericho (self) *JB
New Country Rehab (self)
- 16 VA: The Best Of Ripsaw Records Vol. 2 (Part) *JT
- 17= Otis Gibbs: Harder Than Hammered Hell (Wannamaker) *BB
Marty Stuart: Nashville, Vol.1: Tear The Woodpile Down
(Sugar Hill) *BF
- 18= Alabama Shakes: Boys & Girls (ATO)
Darrell Scott: Long Ride Home (Full Light)
- 19= The Carper Family: Back When (self) *CS
Beth McKee: Next To Nowhere (Swampgirl) *TJ
- 20= Audra Mae & The Almighty Sound (Side One Dummy) *CTS
Kevin Gordon: Gloryland (Crowville)
O' Brien Party of 7: Reincarnation: The Songs of Roger Miller
(Howdy Skies) *RL
- Six Mile Grove: Secret Life In A Quiet Town (Rena's Kitchen)
*RE
- Eric Taylor: Live at the Red Shack (Blue Ruby) *JA
Greg Tressel: The Hard Way (NewTrax) *RG

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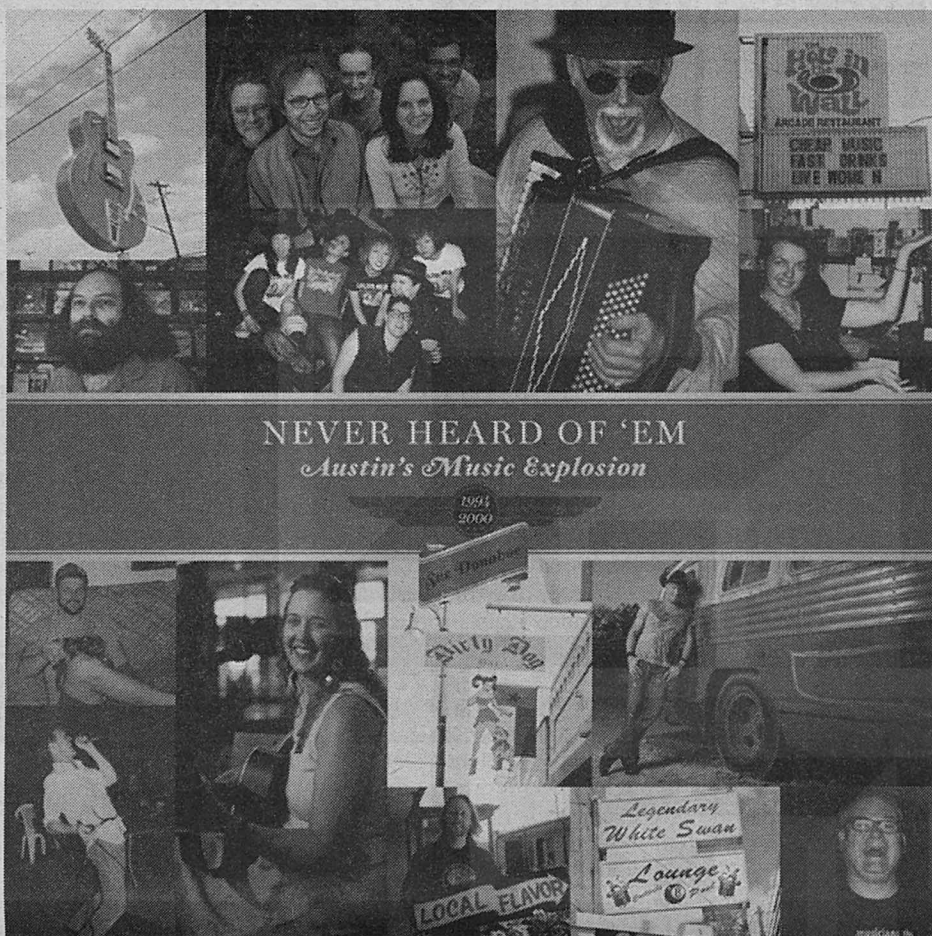
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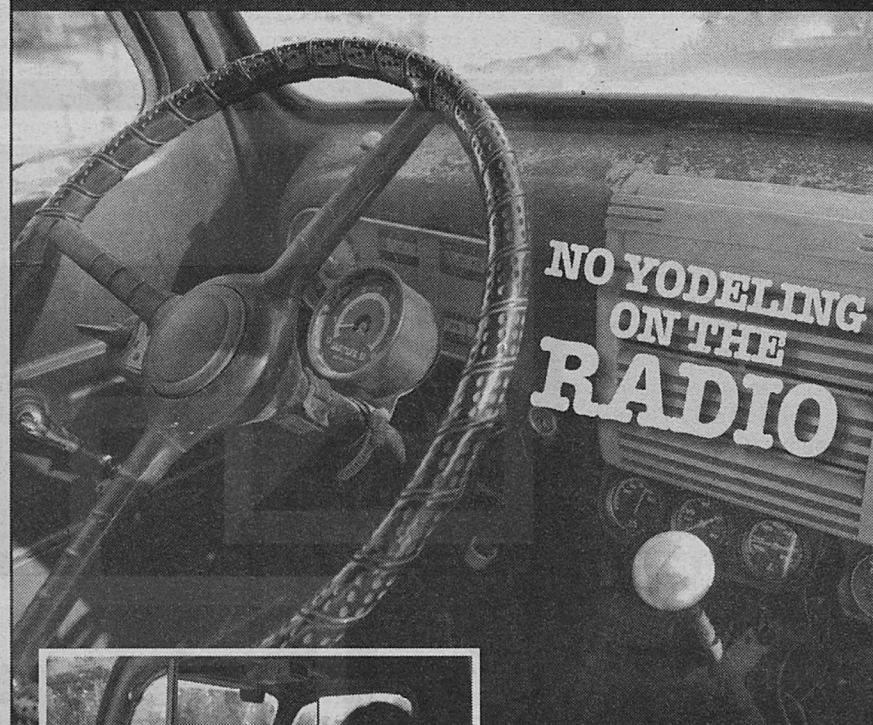
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VA • The Best Of Ripsaw Records Vol 2

(Part [Germany] *****)

Based in DC, Ripsaw—"The Cutting Edge of Rock 'n' Roll"—was active from 1976 to 1990, during which time its 45s included mainly local rockabilly, jump blues, bluegrass and rock & roll, most all of which have had second (or more) comings on European compilations. However, Part's curation highlights not just the strength of the scene from which they drew their artists but also the A&R genius of Jonathan 'The Spider' Strong and the late Jim Kirkhuff. Volume One would normally, you'd think, take the cream off the top, while a Volume Seven, say, would likely be scraping the bottom of the barrel, but Part's second collection, with yet another 20 tracks, is, if anything, even better than the first. Assuming you already have Marti Brom's *Not For Nothin'*, for which Ripsaw was reactivated in 2010 and from which are drawn Hank Snow's *A Fool Such As I*, Nat Stuckey's *Sweet Thang* (a duet with Bill Kirchen) and Tex Rabinowitz's *Feelin' Right Tonight*, the other highlights are too many to list, but include Billy Hancock's five cuts, The Uptown Rhythm Kings' three, particularly *The Midnighters' Open Up The Back Door*, Tex Rabinowitz's three, one, with Hancock as Artie & Curt & Their Classmates, and Martha Hull's *Fujiyama Mama* (her version of *Feelin' Right Tonight* was standout of Vol 1). However, if push came to shove and I could only play one cut, it would be Bobby Smith's *I Wanna Be With You*. Or maybe his *Tough Girls*. Got to spin a coin on that one, but really you could drop the needle anywhere on this, though it would have been really cool if Jerry Lee Lewis had gone through with recording a country version of Kirkuff's song which ended up as Louis Setzer & The Appalachian Mountain Boys' *Bluegrass Hall Of Fame*. **JC**

ROMI MAYES • Lucky Tonight

(MFM [Canada] *****)

Had you seen Mayes and Jay Nowicki perform during NotSXSW, both playing electric guitar, you'd understand why she dumped her full band in favor of this duo and why, after two country blues studio albums produced by Gurf Morlix, *Sweet Something Steady* (2006) and *Achin' In Yer Bones* (2009), she decided to capture its dynamic blues/rock energy and synergy with a bare bones live recording inspired by Neil Young's *Time Fades Away*. As she was yet to be born in 1973, she likely doesn't remember that it was not kindly received by critics or fans at the time, gaining grudging respect over the years for its raw emotional honesty, which is clearly the vibe Mayes is after. What is rather unusual is that she simultaneously chose to debut ten brand new originals at The West End Cultural Centre in her home town of Winnipeg, before a sold-out crowd. Make that very unusual, a live audience normally expects, and gets, songs from the last album or two. Though Mayes & Nowicki, of Winnipeg blues band The Perpetrators, get occasional assists from Ken McMahon (kick & snare), Damon Mitchell (harp & harmonies) and Jason Haldane (harmonies), the emphasis is very much on the interplay between their guitars, "sort of weaving and bobbing between each other," and, of course, Mayes' aggressive and sensual (often at the same time) lyrics. Whether the Centre is simply a great room or Mayes was superbly served by Scott Franchuk of Edmonton's Riverdale Recordings, the sound quality, especially the crystalline separations between the vocals and the electric guitars, make this something of a benchmark for live recording. **JC**

THE LOVE LEIGHS • All Your Talk Of Love

(self *****)

For my money, The Asylum Street Spankers started going downhill when ukelele master Pops Bayless and vocalist/kazoo player Mysterious John hived off to form Shorty Long. The first of that band's two albums, *Chickenboxer* (Grumpledump, 2000), featured Jessica Leigh, aka Miss Jess, aka Jessica Leigh Graves, on vocals and soprano and baritone ukeleles, but soon after she took off to become a signer for the deaf, little knowing that her version of *I Want To Marry A Lighthouse Keeper*, from the *Clockwork Orange* soundtrack, had become a cult hit. Leigh resurfaced, musically, with *Jammin' At Jackson's* (self, 2009), named one of the 'Essential Ukelele Albums of the 2000s,' and carried on, in partnership with Raina Leigh Krause ukelele/vocals, whose background is in burlesque, and former Spanker Jimmie Dean guitars/ukelele, to form The Love Leighs. Even if the Bayless connection doesn't resonate, the words 'ukelele' and 'burlesque' are the giveaway here, 13 often risqué songs, seven by Leigh, five by Krause (both are award-winning songwriters, I know, for whatever that's worth), plus Tom Waits' *Tango Till They're Sore*, that evoke the early 20th century styles that Bayless calls 'American Novelty.' As Leigh has added clarinet to her repertoire, the trio, here reinforced by fiddle, piano, drums and bass, reminds me strongly of Christina Marrs' marvelous pre-Spankers group The Speakeasies, featuring Stanley Smith, with the added attraction of two lovely voices leading and harmonising. Still, as I said of Shorty Long, it all comes down to how you feel about the ukelele. **JC**

GRANT PEEPLES • Prior Convictions

(Gatorbone *****,5)

Having made four albums with only one cover, finding three on his latest is a bit of a surprise, but they certainly illustrate the width of Peebles' musical tastes; Bob Dylan's *Things Have Changed*, written and recorded for the 2000 movie *Wonder Boys*, here recast as a duet with Ruthie Foster, British 80s dance band Shriekback's *Gunning For The Buddha*, a graphic expansion on Zen Master Linji Yixuan's koan "If you meet the Buddha, kill him," though Peebles cut out the first verse and wrote a new third verse, and punk-folkie Myshkin's *Market Town*. Even on his own songs, Peebles does some lifting, the verses' melody and a few lines of *Patriot Act*, which was also on his first album, *It's Later Than You Think* (2008), come from an unrecorded song by Dave Hickey (the album title echoes that of a collection of Hickey's short stories), the bridge in *Last Nite I Dreamed In Spanish*, is from a poem by Jose Marti, the title of *Pole Dancing To Gospel Hymns* is that of a collection of poems by Andrea Gibson, and two lines in *The Last Honest Man* were incorporated from a John Ashbery poem. All of which tells us that Peebles is not only unusually literate but, totally upfront about all this, unusually honest. There's an adage falsely attributed to TS Eliot, "Good poets borrow, great poets steal," but what Eliot *actually* said was rather more complex: "Good poets make [what they take] into something better, or at least different. The good poet welds his theft into a whole of feeling which is unique, utterly different from which it is torn" (*The Sacred Wood; Essays On Poetry & Criticism*, 1921), and this is precisely what Peebles does. All these disparate parts come together to make another great, uniquely Grant Peebles album, once again produced by Gurf Morlix and featuring Rick Richards drums and Joel Guzman accordions. **JC**

JP HARRIS & THE TOUGH CHOICES I'll Keep Calling

(Cow Island *****)

Seeing as how Cow Island had been dormant during 2011, Bill Hunt asked me to take his name out of consideration for the 'Best In The Industry' category of my annual DJ poll, FAR & Away, which meant that somebody else finally got a crack at the #1 spot. Among FAR's Real Country DJs, Hunt is a music man par excellence, his label's imprimatur considered a cast-iron guarantee of top shelf quality, and the latest offering is no exception. With his huge, bushy Mountain Man beard and major ink, JP Harris must stand out a little in his present home of Nashville, but he's originally from Alabama, which somehow makes more sense. After a decade of working "low-paid, dirty-handed trades" in rural Vermont and singing country standards on the side, Harris, now 29, put a band together in Brattleboro, VT, and hit the road, playing no bullshit honky tonk, as he says, "When The Tough Choices began, there were only two rules: keep it country, and keep it simple." This is a man who refers to modern pop-country as "filth." What's not to love about that attitude? But wait, there's more! Harris doesn't just have a distinctive and authentic vocal style, but he wrote all 12 songs, and every last one, from barroom weepers to gear-jammin' ballads, recorded at Studio SavoyFaire, Eunice, LA, with Joel Savoy on fiddle, the Red Stick Ramblers rhythm section, Tough Choices Asa Brosius steel and Chris Hartway (Dixons/Defibulators) lead guitar, is a keeper. Hunt says, "In JP Harris, we think we've found one of the leaders of the next generation of hardcore country music singers..." but I'd say there's no "think" about it. Harris is the real deal. **JC**

DEMOLITION STRING BAND • Gracious Days

(Varese Sarabande *****)

Despite having been playing together professionally since 1996, Elana Skye and Boo Reiners still manage to give the impression that they'd be just as happy playing on their back porch. While the band name harks back to their urban bluegrass origins, even on their first album, *One Dog Town* (North Hollow, 1998), they were already leaning heavily into honky tonk, but a fascination with the music of Ola Belle Reed drew them into the old timey Appalachian sound that informs their fifth album, heavy on Skye's mandolin and Reiners' banjo, mandolin and resophonic, though he still breaks out the stinging electric guitar for which he is justly famed. With four originals by Skye, including a new version of *Dress Of Roses*, two by Reiners, one an instrumental (the album closes with an instrumental version of Skye's opening *Jethro's Lullaby*), the 13 tracks include The Ramones' *Questioningly*, Mickey Newbury's *Why You Been Gone so Long?*, Woody Guthrie's arrangement of *Hard Ain't It Hard*, Blaze Foley's *Alibis*, the traditional *Old Blue* and Ola Belle Reed's *Where The Wild, Wild Flowers Grow*, also the title of their tribute album (Okra-Tone, 2004). While Skye's vocals have always been a major selling point, with a softer edge than SCOTS' Rick Miller, who produced their last album, *Different Kinds Of Love* (Breaking, 2007), Steve Rosenthal highlights both her voice and her emotional versatility. **JC**



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3rd, Louie Ortega, 7pm

4th, Larry Lange's Lonely Knights, 10pm

5th, The Wagoneers, 10pm

9th, Tommy Elskes, 7pm

The Peacemakers, 10pm

10th, Paul Glasse, 7pm

11th, Freddie Steady 5, 10pm

16th, Floyd Domino, 7pm

The Peacemakers, 10pm

17th, Tony Airolidi, 7pm

18th, Lisa Mills Trio w/Casper Rawls

& Earl Poole Ball, 10pm

23rd, Rick McRae, 7pm

The Peacemakers, 10pm

24th, Mark Viator & Susan Maxey, 7pm


25th, Ted Roddy's Blues Party, 10pm

30th, Lissa Hattersley & Trip Trio, 7pm

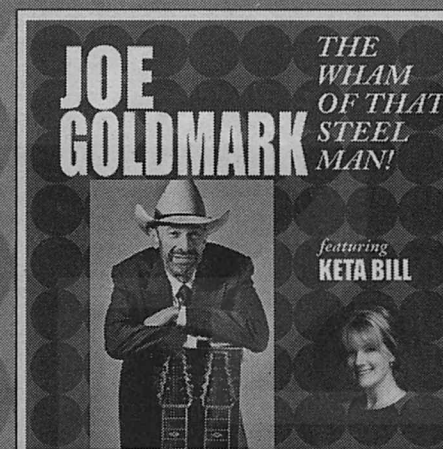
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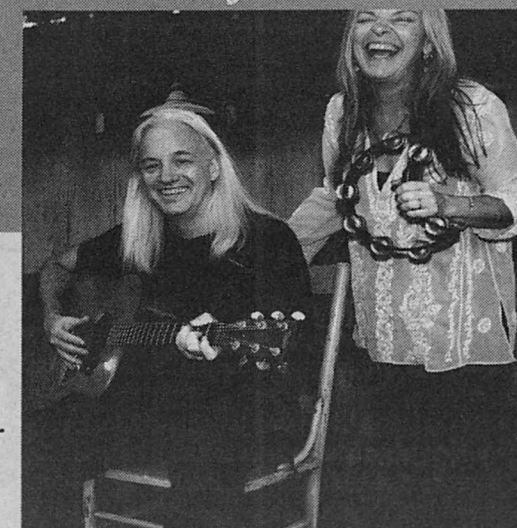
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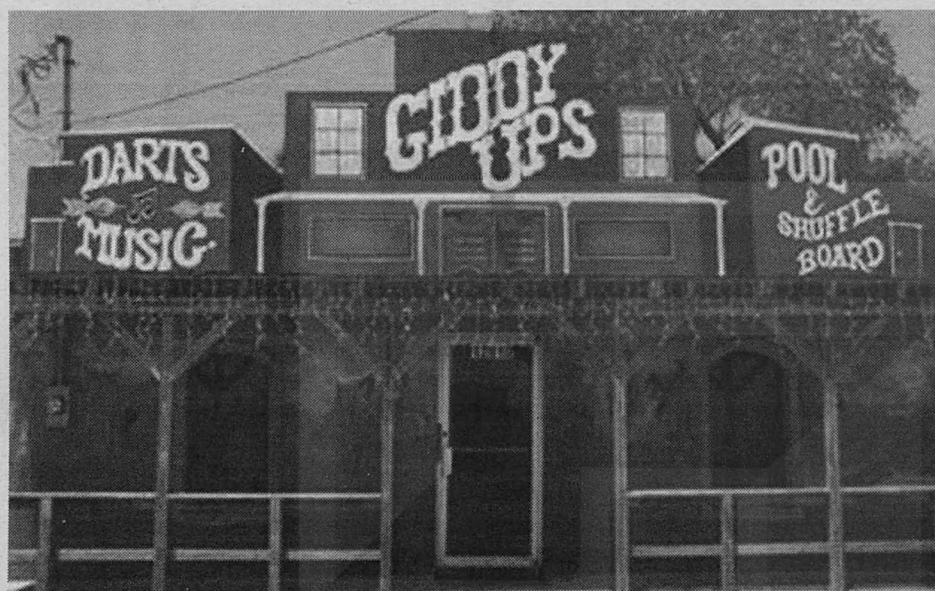


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*Reports to the Freeform American Roots (FAR) Chart



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Children under 12 are admitted FREE when accompanied by ticket-holding adult. Children 12 and over must have a festival ticket. **No one under 18 may be admitted without parent or guardian.**

2012 - 41st ANNUAL KERRVILLE FOLK FESTIVAL

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11 AM			11 AM Shabbat Service Chapel Hill Rabbi Kerry Baker	11 AM Folk Song Service Chapel Hill Rev Charles Summers						
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2 PM										
3 PM			3:30 – 5:30 PM Threadgill Theater University Songwriter Finalists		3:30 - 5 PM TFMF Annual Membership Meeting Threadgill Theater					
4 PM										
Also 3 PM	3 - 5 PM Ballad Tree Song Sharing on Chapel Hill									
Also 4 PM	Brian Cutean (Eugene OR)	Matt Harlan (Houston TX)	Butch Morgan (Devine TX)	Ellis Paul (Boston MA)	Nels Andrews (Santa Barbara CA)					3 - 5 PM Ballad Bill Ward (Houston TX)
5 PM	"Texas & Tennessee" Song Circle with Steve Gillette – Daily behind the Festival Office. All are welcome.									
6 PM	6:00 PM: Kennedy Outdoor Theater, Food & Crafts Booths Open									
7 PM	Matt Harlan (Houston TX) Phoebe Hunt & Ghosts Along the Brazos (Austin TX) Guy Forsyth (Austin TX) Nathan Hamilton (Austin TX) Jimmy LaFave (Austin TX)	KC Clifford (Oklahoma City OK) Zoe Lewis (Provincetown MA) Kinky Friedman (Medina TX) Mary Gauthier (Nashville TN) MilkDrive (Austin TX)	Ellis Paul (Boston MA) Grace & Pierce Pettis (Harrisonburg VA & AL) James Keelaghan (Perth Ontario CAN) Limpopo (Los Angeles CA) Patrice Pike (Austin TX)	Elliott, Rose, daCosta (CA TX NY) New Agrarians w/ Tom Kimmel, Kate Campbell, Pierce Pettis (TN & AL) Berkley Hart (San Diego CA) Tom Prasada-Rao (Richardson TX) BettySoo (Austin TX)	SONiA (Baltimore MD) Ernie Hawkins (Pittsburgh PA) Steve Seskin (Richmond TX) Amy Speace (Nashville TN) Seth Glier (Boston MA)	Sundown Concerts 7 – 9 PM - Threadgill Theater Brother Sun w/ Pat Victor, Joe Jencks Greg Greenway (NY - MA - IL) Tom Prasada-Rao (Richardson TX) SONiA (Baltimore MD) Phil Ochs Documentary Hosted by Sonny Ochs Nels Andrews (Santa Barbara CA) Wheatfield (AR & TX) New Folk In the Round Featuring: Cassie Peterson (TN) Megan Burt (CO) AJ Roach (NY) Grace Pettis (VA) David Moss (NY)			Justin Roth (Minneapolis MN) Peter Yarrow (NY NY) Trout Fishing in America (Prairie Grove AR) Drew Nelson (Grand Rapids MI) Butch Morgan (Devine TX)	

TICKETS - ADVANCE & DURING FEST

The prices listed above are gate prices & include sales tax.

April 17 - May 23 - 15% discount off gate prices.

Advance ticket discounts apply to daily festival tickets only. These do not apply to workshop registrations or TFMF memberships. Only one discount or code may be applied to your purchase.

After May 23, festival tickets are still available for online purchase at gate prices listed above.

\$4 service charge on each phone order - call (830)257-3600
Online ticket purchases have no service charges. Visit:

www.kerrvillefolkfestival.org

Photo ID is required for all patrons. Online ticket purchasers will be emailed a confirmation receipt with a barcode. Though not required, presenting this barcode at the Ticket Booth will speed up service. All attendees will be provided wristbands at the Ticket Booth upon arrival.

Rain or Shine. No refunds/exchanges on tickets for any reason.

GATE HOURS

Early camping opens 5/20 at 10am; camping fees apply, see website for details. Campground gates are open 24 x 7 for those wearing valid wristbands. Kennedy Theater is open from 6 pm until approximately 12am midnight on the 11 Mainstage nights listed above. Tickets & Will Call are available 24-hours on weekends & holidays. **Tickets and Will Call are NOT AVAILABLE from 12am-8am weekdays (Tue 5/29-Thu 5/31; Mon 6/4-Thur 6/7).**

JOHN THE REVEALATOR

Responding to my lack of enthusiasm for *Blindsided* on her **No Yodelin' On The Radio** last month, Karen Collins says, "I put in 'Texas tan' as an alliterative line, but see now how it might imply the bad guy in the song was from Texas. No stereotyping was intended." OK, I'll accept that, in this line of work, Texas references are always a tad suspicious, indeed 'Texas' in a song title is usually a red flag.

- Five years or so ago, Robert Levine wrote a rather good piece in Rolling Stone, 'The Death Of High Fidelity,' bemoaning the acceptance of compression as a side effect of portable music players. As Levine noted, "Over the past decade and a half, a revolution in recording technology has changed the way albums are produced, mixed and mastered—almost always for the worse" (great quotes from producer Rob Cavallo "You can set your CD to Stun" and Daniel Levitan, author of **This Is Your Brain On Music**, "it's like going to the Louvre and instead of the Mona Lisa there's a 10-megapixel image of it"). However, you can now get T-shirts that say "**Vinyl is killing the MP3 industry**" and there's an iPod/iPad app, VinylLove, that makes your digital downloads sound like analog, complete with hisses, crackles and pops. A while ago, I noted that it was a sure sign the format is back when there's a Blaze Foley LP available, and last month quoted a record label gushing over the far superior sound quality of a simultaneous vinyl release. I hung on to my ancient Marantz turntable (apparently 'record player' is declassé among vinyl geeks) for sentimental reasons, which may turn out to be an unintentionally smart move, though I still want a tube CD player.

- **Lost & Found at NotSXSW:** sunglasses (much loved), mailed to Canada; guitar strap (much loved), mailed to Minnesota; bag containing three "really fancy and expensive guitar cords," a couple of capos and a set of spoons. "It also had a couple of guitar straps, one of which has fake conchas and Uncle Mitchy embossed into it. I've used that strap for almost 15 years," collected from San Antonio by Guess Who; microphone stand, to be collected when next coming to Austin from Florida; guitar stand and chord, ditto, from Brooklyn, NY; digital tuner, unclaimed (!).

- An email announcing that Jett Williams will perform at the **33rd Annual Hank Williams Festival** in Georgiana, AL, alongside Moe Bandy and Larry Gatlin (whoopeddoo), included this rather remarkable sentence: "The event... will feature free karaoke."

- Recently, I noted that **Live Comedy 102.7** is the second best radio station in Austin, after KOOP, and it seems that I'm not alone. Launched last October with little fanfare, the station, currently ranks #11 in Austin's Arbitron ratings, but has cracked the Top 10 some months. The rather delicious irony is that it airs on a frequency that used to be a simulcast meant to compensate for the weakness of KGSR's 93.3, which only reaches Southwest Austin. However, Emmis Communications, which had already bumped KGSR from 107.1 in favor of KLZT (Regional Mexican), pulled the plug because the translator wasn't helping KGSR's numbers. While another one time top dog, KUT, has slid to #9, KGSR is out of the current Top 10 completely.

- Not sure is serendipity is the right word, but just after Gurf Morlix sent me a link to a 1991 Reuters story about a bluegrass musician beating his wife to death with two

banjos (he bludgeoned her with one until it broke and then grabbed a second and continued the assault), it was reported that an Austin man beat his upstairs neighbor to death with an electric guitar.

- Posted on Facebook by **Ray Wylie Hubbard** and passed on (unedited, except that he spelled 'chronicle' 'wrong') as a public service: "okay, got some songwriters out there asking about how to get solo gigs in texas. well here's the deal: first, write some damn good cool songs (not that bad country mid tempo crap). look to guy, hayes, slaid, mcmurtry, townes, billy joe, gurf for example and inspiration. learn to finger pick (you don't have to be doc watson, but get some townes or that early dylan style down. get a gibson j45 or a devil's backbone guitar with a great pickup in it (those are what i use. really do get something good, not just any brand new uncool guitar). get a baggs venue d.i. and/or a demeter tube d.i.(costly yes, but sounding good is kinda important). get the austin chronicle, the houston press, the dallas observer and find the clubs and venues that cater to acoustic music, call 'em up and ask when they have open mike night, write down when they do. make a note not to cut your hair. pack up your guitar and some t shirts (gets hot in texas) and start driving. work up 3 original killer songs so that when you finish the 3rd song at an open mike night, the audience (which may only be made up of other open mike musicians) will not let you leave the stage without doing an encore. be that good. do this in austin, dallas, houston, ft worth, denton, lubbock, college station, san angelo, san antonio, galveston and corpus christi. repeat as often as necessary. now these are meant to be suggestions only. however, when you jump out of an airplane with a parachute.. it is suggested that you pull the rip cord. that's how i would look at these suggestions. good luck."

- Making a silk purse out of a sow's ear, Canadian trio **Tillers' Folly** boast that it "joins more than 300 [my emphasis] exceptional self-released and independent label artists, as well as former major label acts named by Music Resource Group (MRG) today as Nominees in the 11th annual **Independent Music Awards** (The IMAs), the influential awards program for independent bands and fans." When they say "joins," what they mean is that, assuming they only made one submission, they ponied up at least \$30 to be entered in one of the 33 Album or 33 Song categories.

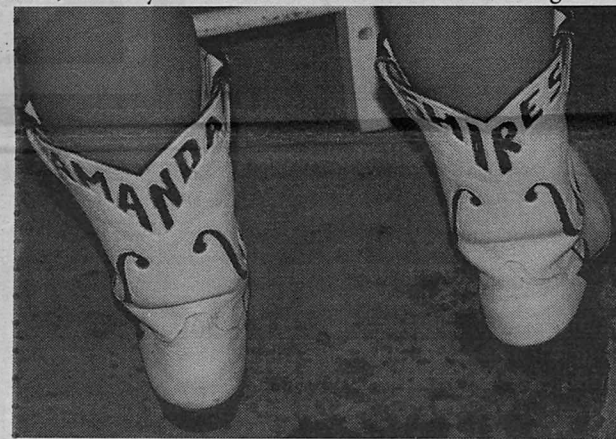
- William Michael Smith was slightly off in an email about **George Babbitt**, the first drummer for **The Ventures** who eventually became a four star Air Force General. When Don Wilson and Bob Bogle got together, they didn't know any drummers, but Wilson's sister told them that the 17-year old next door played in his High School marching band. Good enough. Babbitt helped work up *Walk, Don't Run*, but had to quit the group before they recorded it because he was too young to play club gigs. There's a YouTube clip of Babbitt, in uniform, joining the group at a 1998 reunion, playing drums on *Walk, Don't Run*. FAR reporter Ted Smouse of KOOP was at that reunion.

- Quite a few notable deaths during April, though two of them hogged the headlines and three were largely ignored. On April 5th, **Jim Marshall**, founder of Marshall Amplification, known as 'The Father of Loud,' died at 88. On April 10th, British electric guitarist **Bert Weedon**, died at 91. Though the antithesis of rock & roll (he was famously

mocked by The Bonzo Dog Doo Dah Band, "We are normal and we dig Bert Weedon"), his instruction book **Play In A Day** was the starting point for Pete Townshend, Eric Clapton, John Lennon, Keith Richards and Sting. On April 23rd, **Chris Etheridge**, bassplayer in The International Submarine Band and The Flying Burrito Brothers, who cowrote *Hot Burrito #1*, *Hot Burrito #2* and *She* with Gram Parsons, died at 65.

- The mass media did, however, pay attention to the great **Levon Helm**, who died on April 19th, at 71, and, of course, even more to **Dick Clark**. Back in 1599, William Shakespeare complained, through Mark Antony, "The evil that men do lives after them; The good is oft interred with their bones" (Julius Caesar), but in 2012, you'd think, from the coverage, that Clark, a notoriously self-centered, careerist prick, and major league, mobbed-up gonif, was up there with Mother Teresa as a benefactor to all mankind. Alan Freed was ten, a hundred, a thousand times more important than that fucking whitebread weasel. He would never have tolerated Fabian, Frankie Avalon, Bobby Rydell or Chubby Checker.

- Just after I sent the April mag off to the printers, **Amanda Shires'** friend Bruce Ansley sent me this clearer shot, taken by Dave Munoz at South Austin Brewing.



- No idea where Paul Barker, of Barker House Concerts (and host of the NotSXSW shows at the late lamented ArtZ Ribhouse), got this from, but I think an awful lot of 3CM readers are going to have to start in on repenting pronto.



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2. HANK & SHAI DRI ALRICH WITH DOUG HARMAN *If I Don't Get You* 3:00
3. TERRY WESTON *It Is What It Is* 4:25
4. DAN WEBER *Hank and Jesus* 3:58
5. ALLISON ALTHERR *I Will Wait for You* 3:17
6. RUTH LOMON *Shadowing - Canto Hondo - The Deep Song* 5:16
7. RAUL GUARA AND HAVANA SOUL *Motor City Mambo* 4:02
8. NATALIE GRACE *Sweet Tea* 3:16
9. DON CAMPBELL *Christmas Lights* 3:34
10. THE DERRY AIRES *A Soalin'* 4:00
11. JENNINGS & KELLER *Hold Fast the Wheel* 4:32
12. OLINDE *Toad* 2:33
13. THE KENN
14. JEFF NICH
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18. THREE OF
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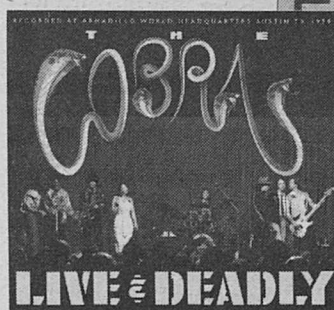
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1. COBBLE *When He Gets Home (The Ride)* 4:07
2. THE COBRAS *Blow Joe Blow* 3:02
3. REX ROBINSON *She's Got to Go* 3:29
4. ASHLEY MCILLEN *Attention* 4:07
5. JOHNSON MILLER & DERMODY *The Rain Don't Fall on Me* 3:42
6. JOHN SOSEBEE *I Wanna Know* 3:30
7. MCKENNA ANDREWS *Who Knew* 3:44
8. ORANGE LINE SPECIAL *Tiffany Tavern* 2:42
9. SAMANTHA ROSE *Little Girl* 4:28
10. RANDY THOMPSON *That's Not Me* 3:25
11. KEVIN DUDLEY *Texarkana Diner* 3:34
12. LAUREN LIZABETH *Head First* 3:01
13. PK DWYER *Noticed by the Blues* 2:35
14. WAY OUT WEST *Thinkin' Outside the Corral* 4:18
15. PAUL PASCH *Folding Money* 2:10
16. GORDON BONHAM *Get Back, Jezebel* 3:24
17. BRYAN MARTIN *Daddy's Song* 4:05
18. RHETT ROBERSON BAND *Lost As I Can* 3:32
19. SUSAN CATTANEO *Little Big Sky* 3:51
20. JOHNNY MASTRO & MAMA'S BOYS *Kings & Queens* 2:52
21. HUNTER WOLFE & ARE *On the Tracks* 3:11

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REVIEWS CODE

***** Killer

***** What's not to like? *** Can do better
** Why did they bother? * Piss on this noise

MEDIOCRE, TEXAS

Former *Austin American-Statesman* music editor Michael Corcoran is now holding forth at michaelcorcoran.net and he started April with a blog titled 'Welcome To Mediocre, Texas.' "Only the mediocre are always at their best, someone said, which could be why Austin is so damn proud of itself. Welcome to Mediocre, Texas, the home of the Texas Longhorns, Harry Knowles, the bats, Bright Light Social Hour, Jeffrey's, KGSR, the weekly 10K fun run and street closer, 'country legend' Ray Benson, the pot luck architecture of E 11th St and bands playing at the restaurant when you just want to fucking eat in peace."

As you see, Corcoran's scorn is wide spectrum, as much devoted to the foodie culture and the putative movie scene as to music, of which he says, "Let's lose that 'Live Music Capital of the World' slogan like an itchy scarf. 80% of live music is unlistenable..." This is pretty much a terse recap of his notorious 1986 *Austin Chronicle* feature 'Austin Music Sucks'—you have to give him points for consistency.

An unavoidable truth about Austin is that, depending on whom you ask, the city's Golden Age was in the 60s, 70s, 80s, 90s or 00s, since when the place has gone, if not to shit, at least steadily downhill, and I am no exception. However, one possibly minor difference between myself and other old farts grumbling about the Good Old Days, is that I can actually quantify my changing relationship to Austin, or at any rate Austin music.

When the mag launched, as *Music City*, in 1989, the intention was to give coverage to the usually ignored self-released cassettes being put out by grassroots Austin-based artists, and for the first year and more, these were the sole focus. Starting with #17, as *Music City Texas*, the catchment area expanded, but was still dominated by Austin and this was the norm at least until, as *3rd Coast Music*, it became open to all comers in 1997.

Fast forward 15 odd years, and, in the 12 months from May 2011 to April 2012, I wrote 98 cover features and reviews of new releases. Of those, at the most generous count, 15.5 were by Austin-based musicians (the .5 is BettySoo, for her partnership with Canadian Doug Cox). If you don't count Wimberley as Greater Austin, this drops to 13.5, of which three were by artists past caring about reviews (Blaze Foley x 2 and Don Walser) and one was a major 'Piss on this noise.'

Which is still a 'market share' greater than that of any place else, but, given that 3CM still has a built in bias towards local artists, it indicates that relatively few of their albums are competitive against non-Austin rivals (the FAR charts and FAR & Away also bear this out). Looking back through early issues, there are a few reviews that might not—make that would not—have run if I'd been casting a wider net, but there just did seem to be more talent out there back then. Though Corcoran gets no argument from me about losing the 'Live Music Capital of the World' slogan, my current Austin coverage is closely in line with Sturgeon's Law, which suggests that, as far as music is concerned, Austin is no more, if no less, mediocre than anywhere else.

JC

JOHN FULLBRIGHT FROM THE GROUND UP

(Blue Dirt/Thirty Tigers ****.5)

For the second time in a few short months, I find myself admiring the talents of another musician I consider to be absurdly young. Lydia Loveless and John Fullbright are, in theory, far too young to be taken seriously, were it not for the undeniable fact that both of them can prove their worth, both on record and in rooms full of mature connoisseurs and critics. I have to say that I don't think that the people involved in Loveless' career have the faintest idea what an elemental force of nature they're dealing with, but Fullbright, from Okemah, OK (he was born in Shawnee, but that's because, unlike Woody Guthrie in 1912, you can no longer be born in Okemah), has a more businesslike team in place, which is why Jimmy Webb's comment, "I have no doubt that in a very short time John Fullbright will be a household name in American music," is rather more than wishful thinking.

When you read this, Fullbright will have turned 23, so in our 'one fan at a time' world, which, thankfully, doesn't allow for constructs like Justin Bieber or Selena Gomez, his rise can reasonably be described as meteoric. Since he started writing songs in secret as a teenager, "an outlet for the usual angst, the strongest voice I could have," he's been a full-time musician for only four years, five at a stretch ("feels like forever"). As I usually encounter singer-songwriters in mature full bloom, and they're usually pretty foggy about the process, like Topsy, they just grewed, I thought that this time I could get some insight into the Origin Story. Not a bit of it. Fullbright does acknowledge Townes Van Zandt as a major kickstart, "When I heard him, I finally realized that songwriting was not just something to do for fun, it was something to get serious about. When I listened to him, I wondered where does that come from, I want to learn how to do that."

In this quest, he got a major leg up by connecting with Greg Johnson, owner of Oklahoma City acoustic venue The Blue Door, now his manager (and record label). They got off to a rocky start ("Fuck off, you little punk"), but Johnson introduced Fullbright to other songwriters, in person to friends like Jimmy LaFave, Kevin Welch, Michael Fracasso, Ray Wylie Hubbard, Slaid Cleaves, Ray Bonneville and Jimmy Webb. Now Fullbright's goal is to know more about songwriting and songwriters than his mentor (Johnson: "He's getting there"). The truly remarkable thing about Fullbright is that, while the occasional turn of phrase or chord progression may briefly evoke an influence, he's assimilated everything he's heard, metamorphosing many voices into his own idiosyncratic and eclectic style, plus he's a gifted instrumentalist, playing piano, guitar, organ, bass and harmonica (also accordion but only with Kevin Welch).

However, Fullbright never had a Thelma Dickerson "I've got a knack for this shit" moment, "It always had to be somebody else telling me." When we met up before a show at Threadgill's World HQ, he'd already done a couple three interviews and was deeply unhappy about being asked over and over where his songs came from and how come he could write them when he was so young. Fortunately, I learned a long time ago that the best you can get for asking questions like that is a reputation for asking stupid questions to which there are no answers, so just admiring the structure of *All The Time In The World* worked fine, "I actually wrote that as technical exercise!"

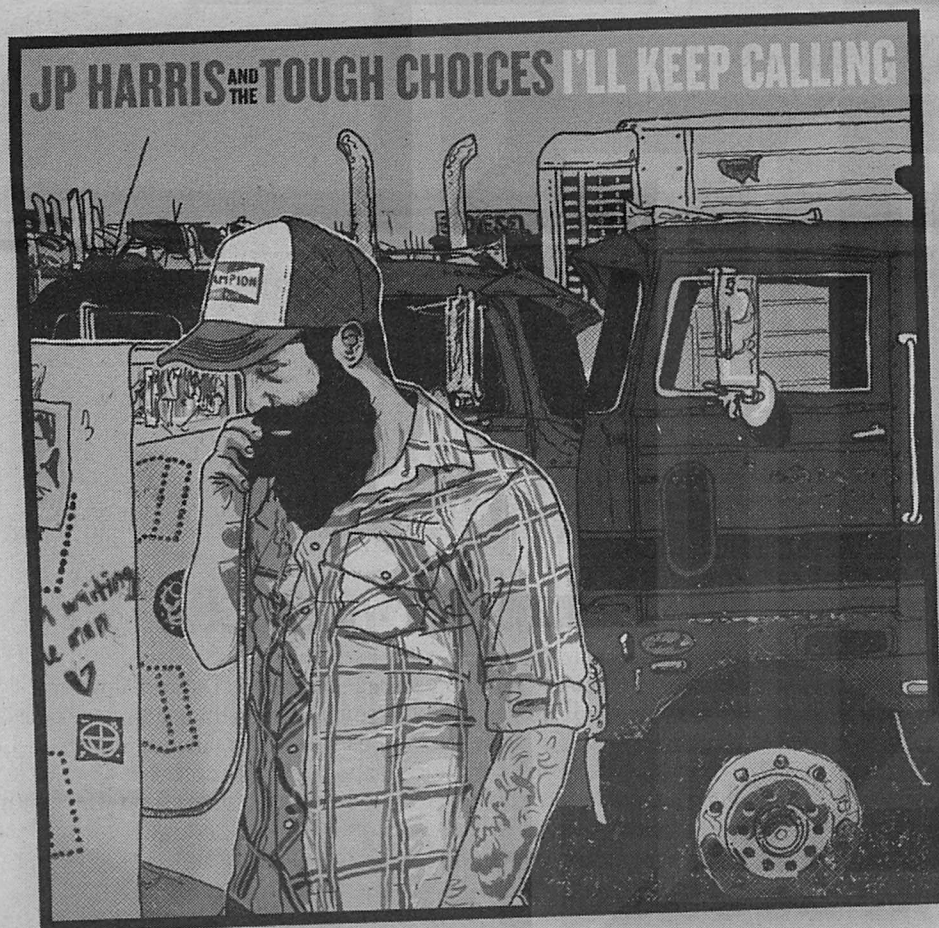
Last month, I remarked that Fullbright was a clear rival to Dayna Kurtz (and, come to that, Grant Peeples) for dominating a room as a solo act, something he's done consistently at NotSXSW for the last couple of years, and this side of his talent is shown on *Live At The Blue Door* (Blue Door, 2009), which he unapologetically describes as a quick, cheap way of cranking out a product he could take to his first Folk Alliance, but which turned out to be commercially viable. However, this time round, Fullbright has company, including such notables as Fats Kaplin, Andrew Hardin, Terry 'Buffalo' Ware and his co-producer, engineer and bassplayer Wes Sharon, and he says I was far from alone in expecting a solo album. Though three songs are solo, two are just with Kaplin violin and a third just with Hardin guitar, he ramps it up as high as three electric guitars, drums and bass on *Gawd Above*, the only co-write, with Dustin Welch, among the twelve originals. "Even though I travel and play solo, I could hear these arrangements in the back of my head."

Not being much for Next Big Thingery, I will not, with all due respect to Jimmy Webb, venture any predictions about Fullbright's future. Maybe a year or three from now, he'll be too big for NotSXW (though he'll always be welcome), maybe some star will have a hit with *Me Wanting You* or *Forgotten Flowers*, or maybe he'll just be plugging the club and festival circuit like so many of his peers. What I do know is that this is a young man to whom all y'all should be paying attention right now.

JC

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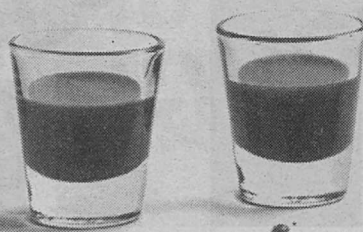
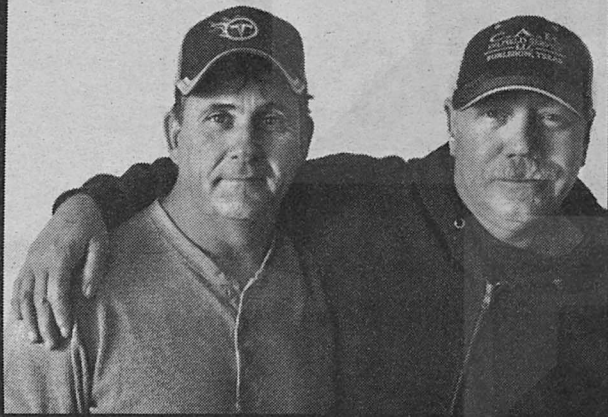
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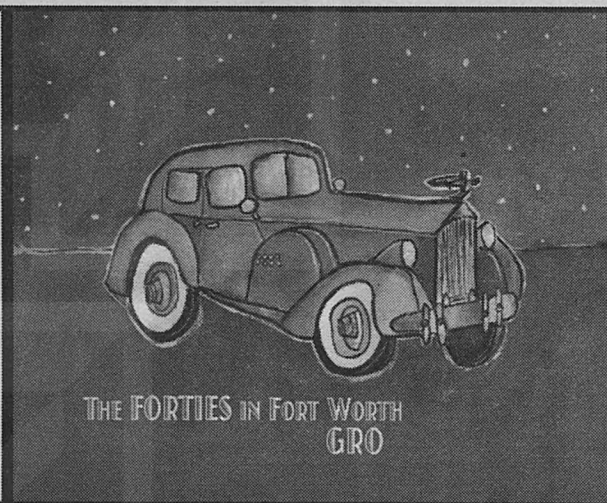
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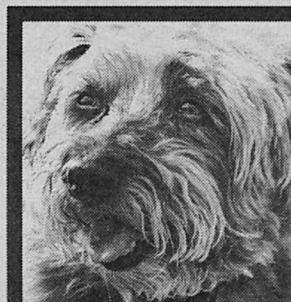


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Jim Ed Brown • 1934 Sparkman, AR
Jesse Stone † 1999
- 2nd Emmylou Harris • 1947 Birmingham, AL
- 3rd Dooley Wilson • 1894 Tyler, TX
Don Gibson • 1928 Shelby, NC
Richard Thompson • 1949 London, UK
Calvin Russell † 2011
- 4th Al Dexter • 1905 Jacksonville, TX
Muddy Waters • 1915 Rolling Fork, MS
Red Sovine † 1980
- 5th Lord Buckley • 1906 Stockton, CA
Cowboy Jack Clement • 1931 Whitehaven, TN
- 6th Vernon Dalhart • 1883 Jefferson, TX
Big Walter Horton • 1917 Horn Lake, MS
Merle Haggard • 1937 Bakersfield, CA
Jim Stringer • 1948 Fort Scott, KS
Eilen Jewell • 1979 Boise, ID
- 6th Tammy Wynette † 1998
- 7th Leon 'Pappy' Selph • 1914 Houston, TX
Billie Holiday • 1915 Baltimore, MD
Bobby Bare • 1935 Ironton, OH
Henry Glover † 1991
- 8th Santiago Jimenez Jr • 1944 San Antonio, TX
Phil Ochs † 1976
Laura Nyro † 1997
- 9th Mance Lipscomb • 1895 Brazos Co, TX
Carl Perkins • 1932 Tiptonville, TN
Kay Adams • 1941 Knox City, TX
Christina Marrs • 1975 Houston, TX
- 10th Weldon Myrick • 1938 Jayton, TX
Jesse Taylor • 1950 Lubbock, TX
Chuck Willis † 1958
- 11th Scott Joplin † 1917
- 13th Cosimo Matassa • 1926 New Orleans, LA
Lowell George • 1945 Arlington, VA
Johnny Dollar † 1986
- 14th DL Menard • 1932 Erath, LA
Buddy Knox • 1933 Happy, TX
Loretta Lynn • 1935 Butcher Hollow, KY
Sammy Price † 1992
- 15th Bessie Smith • 1894 Chattanooga, TN
Bob Luman • 1937 Blackjack, TX
Dave Edmunds • 1944 Cardiff, UK
Rose Maddox † 1998
Ray Condo † 2004
- 16th John Delafosse • 1939 Duralde, LA
- 17th Freddie Steady Krc • 1954 LaPorte, TX
Eddie Cochran † 1960
Hank Penny † 1992
Chris Gaffney † 2008
- 18th Gatemouth Brown • 1924 Vinton, LA
Glen D Hardin • 1939 Ropesville, TX
Denice Franke • 1959 Dallas, TX
Milton Brown † 1936
- 19th Dar Williams • 1967 Mount Kisco, NY

- Clifford Scott † 1993
- 20th Ray Campi • 1934 New York City, NY
- 21st Dorothy Shay • 1921 Jacksonville, FL
Ira Louvin • 1924 Rainesville, AL
Carl Belew • 1931 Salina, OK
Ronny Elliott • 1947 Birmingham, AL
Glen Clark • 1948 Fort Worth, TX
Sandy Denny † 1978
- 22nd Gabby Pahinui • 1921 Kaka'ako, HA
- 23rd Roy Orbison • 1936 Vernon, TX
Ray Peterson • 1939 Denton, TX
Ocie Stockard † 1988
- 24th George Tomsco • 1940 Raton, NM
Huey P Meaux † 2011
Huey 'Piano' Smith † 2011
- 25th Cliff Bruner • 1915 Texas City, TX
Don Santiago Jimenez • 1913 San Antonio, TX
Jerry Leiber • 1933 Baltimore, MD
Vin Bruce • 1932 Cut Off, LA
Barbara Pittman • 1943 Memphis, TN
- 26th Roy Perkins • 1935 Lafayette, LA
Duane Eddy • 1938 Corning, NY
Monte Warden • 1967 Houston, TX
Rebekah Pulley • 1971 Anchorage, AK
- 28th DP 'Dad' Carter † 1963
- 29th Carl Gardner • 1928 Tyler, TX
Eddie Noack • 1930 Houston, TX
Hasil Adkins • 1939 Madison, WV
Keith Ferguson † 1997
- 30th Johnny Horton • 1929 Tyler, TX
Bobby Marchan • 1930 Youngstown, OH
Willie Nelson • 1933 Fort Worth, TX
Muddy Waters † 1983

Threadgill's World HQ

301 W Riverside

- 6th Merele Haggard's Birthday Party
- 7th Jimmy LaFave + Michael Fracasso
- 8th Jon Emery's Flaming Angels, 11am
Brian Kalinec, 8pm
- 9th Jenny Reynolds, Nathan Hamilton, Noelle Hampton
- 10th Michael Fracasso + Bob Cheevers
- 13th Hector Ward & The Big Time
- 14th South Austin Moonlighters
- 18th Jess Klein + John Fullbright
- 20th Mingo Fishtrap
- 21st Seth Walker
- 22nd Bells Of Joy, 11am
- 27th Slaid Cleaves
- 28th Eighty Sixxed
- 29 Gospel Silvertones, 11am

Old #1

6416 North Lamar

- 4th, Tony Redman
- 11th Noel McKay
- 15th Hank & Shaidri Alrich, 11am
- 18th Brennan Leigh & Noel McKay
- 22nd Bee Creek Boys, 11am
- 25th Hank & Shaidri Alrich
- 29th Blacktop Band, 11am

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