

Texas Music Times

A close-up photograph of a man with a beard and a backward baseball cap, wearing a red t-shirt. He is playing an acoustic guitar and singing into a microphone. The background is dark, and the lighting is focused on him, creating a moody atmosphere.

"The Red Dirt Is Here"

SEPTEMBER 2006

- ZANE LEWIS

- KEITH DAVIS

- RECKLESS WAS HERE

- RANDY ROGERS BAND

- SUMMER OF THE HAWK

- LAST CALL AT SAENGERHALLE

- RYAN TURNER AND MARSHALL FOSTER

- BRANDON'S SPECIAL NIGHT AT ANTONE'S

MIKE McCLURE
"Red Dirt Rock Star"

FOR FANS BY FANS

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ABOUT THE COVER

Publishers of any publication deal with a myriad of issues everyday. Mostly, business issues are the source of much pain and angst. Additionally, when in the formation and launch phase of a new publication all of those issues become acute. A business acquaintance, who is also a publisher of a construction news publication, told me to double everything in my plan. Double the costs, double the time, and double the energy I think it will take to make it work. I am finding out he was correct, but the months leading to this first issue were a process of discovery. I don't know what the future of Texas Music Times will hold, but getting this issue launched was a blast and I would not trade those memories of meeting great people for anything. Deciding who will be the first cover story is the most important decision a

new publisher has to make. It sets the tone for the entire venture. Especially in the entertainment-publishing world where that cover photo is what catches a reader's eyes, the decision has to come with significant thought. When I began to research and think about the launch cover, I had many factors to consider. Should I go with a regionally well-recognized local act from San Antonio? After all, I am from San Antonio and I formed the company there. My first choice fit those parameters perfectly and they will certainly be a future cover. However, when I realized that I wanted Texas Music Times to be a regional publication that looked at the Texas and Red Dirt music scene in a holistic way, I knew I needed a character or artist who connected the scene together. Our slogan, "The Red Dirt is Here" is not about describing the differences between Texas and Oklahoma, but a way of connecting the scene together. It is a simple fact that Texas has 22 million people and Oklahoma has about 3 million. It is also a fact that a disproportionate amount of great talent in the Texas music scene come from Oklahoma. In one way, the entire scene is Texas and Red Dirt. With those factors includ-

OUR SLOGAN, "THE RED DIRT IS HERE" IS NOT ABOUT DESCRIBING THE DIFFERENCES BETWEEN TEXAS AND OKLAHOMA, BUT A WAY OF CONNECTING THE SCENE TOGETHER.

ed, my decision about the launch cover was obvious. No one has more of an impact on Texas and Red Dirt music as it is today and where it will be in 15 years than Mike McClure. When music gurus of 50 years hence are looking back on this time in Texas music, the first chapter of every book written will be about Mike McClure. Not because he made the most money, not because he played in front of the largest crowds, and not because he took the music business more serious than anyone else did at the time. They will write about Mac because he was not any of those things. They will write about Mike McClure because he was more. The yardstick of influence measures true genius and Mac's influ-

ence in the present and future will transcend all Nashville contracts, mega tours with 1mil per show mega stars like Dave Matthews, and mega record deals.

In retrospect, there really was no other choice for our first cover. The more I learned about Mac, and after I met and communicated with him, the more I liked him. He is the embodiment of the tone I desire for Texas Music Times. McClure does not like music charts and has mentioned it in his band's live shows. For reasons to be covered later, I don't care much for spin based music charts. He can be "cranky" at times. I can be a complete ass if one gets on my bad side. He is not a big fan of the business side of the music business. I am not either. Mac believes the internet and myspace are changing everything with music. I do as well. Mac likes beer, me too. However, we are different of course. Mac is a tremendous talent and I am just an entertainment reporter and publisher. I record events and history, McClure makes them. Love him, or hate him, his impact is undeniable. He is Mike McClure, and Texas Music Times is proud to make him our first cover story.

Keith Howerton
Editor in Chief

The Red Dirt Rockstar

After many years of hard work and dedication to what he believes in, Mike McClure is one of the most talented Red Dirt/Texas musicians today. With his unflinching persona and his diligent ways, Mike knows what he wants and goes after it. His impressive songwriting talents and his incredible producing abilities, has enhanced many artists wanting to work along side him.

Beginning at the ripe young age of 10, Mike McClure wrote on of his very first songs. He admits it was somewhat funny, something he and his dad wrote together about a bull. "Nothing special, just goofing around", Mike says. However, that song writing would someday pay off, and pay off in a big way.

Mike, married, and a father of two, came from a small town where he admits, the music influence was not much to talk about. His influences and the honing in on his sound would come about in the college town of Stillwater, Oklahoma. This was the place where Mike would first take part in the music known as "Red Dirt". Along with others, he would hang out at the notorious "Farm", where he met some of the greatest influences of his music career. The Farm was a great time for Mike. He speaks of it as some of the best times in his life. He has stated that the "Bohemian" lifestyle that was

ever so present at the Farm, was so much different than he was used to. Coming from a small town in Oklahoma, this was an exciting time for him. He would hang out with Bob Childers, Jimmy LaFave, Tom Skinner, Scott Evans, and Brad James. He and the rest of the guys would crowd around the campfire and sing songs, play their guitars, and occasionally write a song or two. They often sat by the old piano that was a big part of the Farm. It's where most wrote songs that would someday be heard by word of mouth, and eventually grow to become some of the best classics of this movement. One friendship would later grow into band mates in the Mike McClure Band. Tom Skinner is the bass player for Mike's current touring band.

Tom is a person that Mike says helped him throughout his career in so many different ways. "Tom was one of the older guys that who was cool to me," Mike would later claim. "He taught me how to use the capo and learn a lot of songs that I could not figure out how to play." Mike credits Tom with tremendous influence in the movement. Mike says that Tom, Eric Hansen (the band drummer) have a great time. They don't take things too seriously and it helps make the road that much easier.

Like Tom Skinner, Eric Hansen is also a much

needed and respected part of the band. Eric at one time played for the Medicine Show and later for Jimmy LaFave, but later decided to retire from music and concentrate on his academics. However, before he could do that, Mike asked Eric for "one more shot" at the music business. Eric agreed and the Mike McClure Band (MMB) emerged.

After forming the MMB, Mike would endure the fans questioning leaving The Great Divide and going on his own. Mike has used the phrase, "Twice as Loud, Half as Popular", and for a time it was true. Nevertheless, Mike stood his ground and kept his direction, and with each new show, gained more and more recognition for his soon to be very popular new band. Fans voiced their own opinion and made the MMB one of the more popular bands in the circuit with music purists. McClure fans are discriminating and they know great songs and a great band. For his part, Mike has made some of his best music, puts on some of his best performances, and produced some of his best work since forming the MMB. Whether Mike is rocking out, or singing one of his old favorites, a MMB show leaves the audience amazed and glad they came.

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AND ALL THE ARTISTS AND FANS THAT KEEP IT REAL....
GOD BLESS

CONTACT OUR WRITERS, CONTRIBUTORS AND STAFF
VIA OUR WEBSITE.

From the Editor in Chief

Welcome to the launch issue of Texas Music Times. I want to thank everyone who has taken the time to pick up a copy and give it a read. It is a great journey of discovery getting a publication off the ground and ours was hard, fun, daunting, painful, and enjoyable all at the same time. To say that Texas Music Times is a company would be an exaggeration. Yes, we have completed all the proper business formalities and opened for business, but we really are more of a network of fans than a company. We all work out of our homes and many of us have never met face to face. The internet connects us as much as it does our Texas Music scene. We all share a single passion and that is to provide honest coverage of the Texas and Red Dirt music scene to the best of our abilities. Our goal is to provide rich content every month, focused on the written word with real stories that give literary light to the importance of this movement. Yes, we are a business and we have to pay the bills. Future issues will undoubtedly have more ads. We also need and foster our subscribers, “Club TMT Members”, who are important to us to continue our endeavor. However, our commitment is to keep our content as a strong majority of our print space. We also commit to having the most dynamic website possible with enhanced content on both the free site and our TMT member’s site. We will at times be funny, controversial, serious, and even possibly moderately angry, as we express our views. However, we will always be honest about this great music and the artists that provide it. We are a journalistic endeavor and not a marketing one. Our pages will contain marketing to pave the way, but our content is true and honest. So, welcome to our team, as we are really just an extension of you, the Texas/Red Dirt music fan. God Bless.

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Texas music is a passionate subject for the artists, fans, and industry at large; and there are views that individuals hold strongly. Words like “crap,” “ass,” “damn,” and “hell” are likely to be printed in Texas Music Times LLC publications. If you are offended by words like that please be warned. Additionally, our management and authors may be persons of faith and refer to a deity that they believe in such as Lord, God, or some other name for a greater being. If you are offended by people who express belief in a higher being, then we suggest that you get over it.

MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE

So a friend of mine went to this circus in Mexico. They brought out this tiny baby elephant (motions with hands indicating less than a foot tall.) These clowns are making it do tricks. It sits down; it plays with a ball. And he's sitting there in shock. The one clown picks it up and starts flipping it around his arms like nun chucks. He's thinking "Is it a robot? You couldn't do that to an elephant." And then at the end of the act they pull off the elephant's head and it's a fox terrier dressed up in an elephant costume...

This is where the conversation had led. You never know what Mike McClure is going to say, but whatever it is, you should listen up because you're inevitably going to react, whether it's in laughter, in anger, in concession, or in appreciation. He has a way of affecting people. It's always been evident in his music, but it's just as apparent if you get the opportunity to spend some time talking to him.

It was pretty obvious Mike didn't want to be interviewed. He did not want to answer the same questions, yet again. And



Photo By Tessa Blackwell

Traffic sucks balls. My friend Travis Linville wanted to start a studio and the timing was right. I didn't know he was as good a sound engineer as he ended up being." McClure answers, his hands clenching the arms of the chair.

Here he reveals part of the dichotomous nature of being a traveling musician, a husband, and father of two. "And I'm only an hour and a half from home. Far enough to get drunk and stay. Close enough if someone breaks an arm."

The studio has been booked since the day it opened. McClure's own work has taken a backseat to producing such acts as the Tyler McClumber Band and the Boyce Edwards Band.

"Honestly, I haven't recorded a thing of my own yet. We've been too busy."

However, McClure is working on a new album which he says is half-complete, although no possible release date was mentioned. Mostly because the conversation had drifted to other topics by the time I thought of asking.

Mike has a razor sharp wit and great comedic timing. Quite frankly, it's hard to

A CONVERSATION WITH MIKE MCCLURE: AN UN-INTERVIEW

By: Gabe Shutt

honestly, I really didn't want to ask them. So instead, we decided to talk. Just talk. I think I asked a total of five questions. I had many more prepared, but as soon as we sat down to start the interview it was obvious the traditional approach would not work.

"I already know your first question," McClure says with a look of half disgust.

"Okay," I say playing along. "What's my first question?"

"What happened?" he replies, emphasizing the what. "I have an answer already prepared."

"That's not my first question, but what was the answer?"

"Next question," he says stonily.

What happened was that McClure, former front man for the Great Divide, found himself at a crossroads. Rather than taking any well-worn path, he ran off into fields following a trail that he alone forged, or is in the process of forging. After several years of producing records for such artists as Cross Canadian Ragweed and Jason Boland, McClure has finally, or perhaps inevitably, opened his own recording studio, The Dirty Bird, with partner Travis Linville.

"I was tired of driving all the way to Austin.

keep up. By the time you think of a comeback, he's already thought of a response. If you've ever been to a Mike McClure Band show, you can understand what I'm talking about. Later in the evening, the band took the stage at 3rd Floor Cantina in Bryan, Texas. As McClure strapped on a harmonica and tested it in the mic with a single note, the crowd erupted into applause. "Apparently, you like that note," he says playing it again to growing applause. As they quiet, he tries a different note. "The first had better applause, so I'm just going to play that one." More applause. Mike doesn't even crack a smile.

So goes a Mike McClure Band show. He is unaffected by the audience. That's part of his charm and yet, in his own way, he communicates more with his audience than most performers; his unrehearsed commentaries in place of thoughtfully composed and thoroughly rehashed banter.

But there are moments on stage when it seems there is no place he'd rather be.

MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE MIKE MCCLURE

“Anybody want to request a song? It has to be in the key of E. (inaudible request) That’s in D. (inaudible request) That’s in G. Apparently, there are no requests so I’ll just play this.”

If you want to see McClure’s eyes light up, don’t ask him about music. He has a stock of answers to the countless, tired questions that media, fans, and other musicians ask him. He can rattle those responses off without the slightest tinge of emotion. Ask instead about one of Mike’s favorite writers, Charles Bukowski, who McClure started reading when he went off to college.

McClure settles back into his chair when the topic comes up. “[I was introduced to Bukowski at] the Farm, the place where I met Skinner. Kind of bohemian type people hung out there, which was cool for me because I came from Podunk, Oklahoma and that stuff didn’t trickle down from the mainstream.”

Not that it has now. Bukowski is like McClure in that among his fans, he is avidly and ardently hailed as one of the greats, while at the same time seldom recognized by the mainstream populous

McClure’s affinity for Bukowski is most expressed in the popular rambles he posts on his website www.mikemcclureband.com. The style mimics Bukowski’s free verse poetry which is composed of rough language and an extraordinary take on the everyday world.

“I ripped off Bukowski,” McClure admits openly. “I like that style. It made sense to me, like writing songs.”

So much sense, that he is considering yet another project.

“I’d like to write a book like that with 100 or so [poems]. Take simple stories and really hone them. I think it would be cool.” He ponders and then adds with a smirk “Maybe if I did, I wouldn’t have to travel around for a living.”

Let’s hope that wouldn’t be the result, although if you ask McClure, he will most candidly tell you that playing or producing, it’s all the same to him—a way to earn a paycheck. But there are moments on stage when it seems there is no place he’d rather be. Whether it’s just the lights, the obvious and deep camaraderie shared between this front man and his band mates Tom “Tiny” Skinner and Eric “Waldo” Hansen, the solo he seems to revel in, the occasional smile, or even just the hope that someone that good at what he does actually enjoys doing it; it really doesn’t matter. What matters is that when you’re sitting in the audience, there’s no place you’d rather be.

As for what future holds, McClure answers with what was to be the mantra of our time together which resulted in this un-interview of sorts. With Mac the future is just a “...” And you can quote him on that.

Continued from page 2

Mike has strong opinions at times. Concerning the music and the business that goes along with it, he has said that he doesn’t really care for labels but realizes that a label gives a genre a marketplace. The label Red Dirt for example leads to a support system for the music, but he hopes that it doesn’t turn into another “Nashville”. Texas and Red Dirt musicians support each other. The help that Mike says he received in his early years, made a big impact on his music. Lloyd Maines comes to mind when he speaks of big impacts. Mike says, “Most everything I do in the studio is a result of watching him”. Of course, Tom is always on that support list as well when Mike talks of people who helped along the journey.

Mike prefers to write alone when drafting songs. He says, “I like to get into a stream of consciousness and let the words flow”. He doesn’t like to analyze the words and writing alone is easier in that respect. However, there are times when collaboration works. Mike recently wrote with Adam Odor and feels the songs turned out great. Adam Odor and Joe Hardy are just a few of the people that will be a part of new things to come Mike’s studio called the Dirty Bird near Oklahoma City. Nevertheless, when asked about the album that he is most proud of, he will tell you “Dirt and Spirit”. A loan was taken out to make the record and friends like Susan Gibson, Tom Skinner, Bob Childers, The Red Dirt Rangers, Cross Canadian Ragweed, Jason Boland, were a few of the artists that were involved. Mike enjoyed having all of the artists together and being able to work on their songs one day at a time in the studio. The record is now out of print but will be available again soon.

Producing is also one of Mike’s passions and he says he owes it all to Anthony “Wern” Aquino, a friend, who used to be in a band called “Texas Ride”. Anthony called Mike one day and wanted him to produce. Mike had no idea if he could do it and half of the band wanted him there and half of them did not. It was a difficult project. However, he thoroughly enjoyed the whole concept and wanted more. The next project was with Cross Canadian Ragweed. The record became Ragweed’s “377”. After that, things just took off and eventually led to a partnership with Travis Linville. Travis and Mike worked together before. Mike listened to some of the things that Travis was working on, like the Briar Branch Road and the Burtschi Brothers. Mike thought it was great. Travis, at the time, had been recording at his own house for awhile and Mike was getting tired of the drive all the way from Austin to Oklahoma every time he needed to record, so they hatched the plan of going in to business together. The Dirty Bird was born. The studio is in Norman near Lake Thunderbird. The name Dirty Bird comes from the lake itself because the lake is so red and nasty looking.

Working in the studio may slow down the MMB tour schedule. “It wears you out on

the road every weekend. I’m 35 now. It was great when I was 21, but the lure of tinkering around the studio and not having to pound the pavement all the time, is appealing. I still like playing live though, it’s about finding a comfortable balance now”, relates Mike when asked about touring and the studio work. Eric Hansen and Tom Skinner will also be part of the studio project. Their instrumental talents as studio musicians were already used on some of the first projects. Mike says that, “Sometimes a singer needs a band or the drummer isn’t studio ready, so I bring in the fellas”. However, it looks like they are all going to be busy. Mike says the schedule is “slammed”, and that is a good thing. They just finished up Tyler McCumber, Boyce Edwards, and Mama Sweet. They are also putting some finishing touches on a MMB recording in Houston with Joe Hardy. They hope to have it out sometime this fall. Mike is also working on a book of short stories and rambles.

When asked of the trend of using home studios, he had this to say, “It is a lot easier. The big studios are going to be a thing of the past. You will still need good equipment, mics, and talent and the mix is critical. If the studio can get good, clean tones, then whoever mixes it can put on the bells and whistles”. Mike says, “The dirty bird is investing in microphones and is trying to build an arsenal of guitars and amps for those bands that can’t afford it on their own”. Mike feels that this is one area that he would like to see expanded.

Most bands contact the studio for recording time. Mike jokes, “The fellas say with me that most people get groupies, and I get demos”. He listens to songs and if he thinks he can stand sitting in there with them for a week or so, he takes on the project. Even if he is not crazy about all songs, it still gives him the chance to play with different tones and at the end of the day, he adds, “hopefully their songs are the best that they can sound”. When asked if he could give any advice to the new artists, he responded, “Do your own thing, write from your gut about your life. Trends come and go, but good tunes last a lifetime”.

Watching Mike recently, I was caught up in the fact that he pays so much homage to other rockers like Neil Young, Tom Petty, The Stones, Dylan, and Van Morrison. He told the crowd, he gets tired of hearing his songs so he sings songs of other musicians. Watching and hearing Mike do a Dylan song is truly something worth seeing. Whether it’s a show with his electric guitar whaling through “Wild Child” with the MMB, or a solo acoustic of an old classic, the listener comes away with a sense that Mike’s music will also last a lifetime.

By: Gina Stricklin

For a video enhanced versions log onto our website. Join “Club TMT” to listen to a live Radio Lonestar Concert with the Mike McClure Band.

SIDEMAN BLUES

KEITH DAVIS LIVES TO MAKE MUSIC

By: Steve Circeo

Keith Davis looks a little like a rock star with his t-shirt, jeans, and blue bandana worn cap-style, his long brown locks extending below. But maybe he's a little too chubby (a physical feature we both share and commiserate about) and maybe he's a little too much of a family man to fill the rock star bill. He's got the chops, though. He does have the chops.

Keith is a busy man, with a wife and two sons, a regular gig with rising Texas music star Brandon Rhyder, and his own solo ventures. On top of all that, at the time of this interview, he was gearing up to record his new record in August at Willie's studio in Perdenales.

We're in what Jerry Clayton of Radio Lonestar likes to call "the fabulous green room" at the John T. Floore Country Store, where Keith will play guitar tonight as a member of Brandon Rhyder's band. Before he became Brandon's regular guitar player, Keith played with Kevin Fowler, Larry Joe Taylor, and Django Walker.

Having unabashedly praised Keith's album, *Sideman Blues*, released in February 2006, as one of the best records of the year, I found myself as much fan as reporter by the time I sat down with Keith.

Keith is originally from Grapevine, Texas, which is located in the DFW area. He studied music for a couple years at the University of North Texas before moving to Austin in 1999 to fully pursue a musical career. The move brought him closer to the serious music scene though he wasn't quite ready to give up his day job; that is until he found out he was having a baby. That's when he had to get real about the music.

"It was either give it up forever and get a day job, or get really, really serious about it," he remembers. Plenty of people would have taken the other route, but this guy obviously lives to make music.

Keith and his wife, Kennetha, have two sons, four-year-old Miles and two-year-old Harrison, who recently underwent surgery to remove a growth on his spine. He'd been having trouble walking and even sitting, but it took a long time for the doctors to diagnose the problem. The surgery could have left Harrison paralyzed, but, less than a week after the procedure, he was running around as if nothing had ever been wrong. Needless to say, Keith and Kennetha were relieved.

Keith had not always planned to have a family. "I truly told people that I would never have kids. But I did, and it's worked out great. You go into autopilot. Mother Nature takes over and all of it just starts making sense." He smiles as

he says this and I know he's thinking about his sons.

Of course, the life of a fulltime musician often conflicts with being a father. Between playing shows with Brandon and trying to fit in time for his own solo thing, Keith may be home one night a week. "My kids want to see their dad more than that," he admits. "Something eventually is gonna have to give, but right now I'm burning the candle at both ends."

Sirloin quesadillas come in from the Floore's kitchen, and Keith grabs a bite as we continue to talk.

The conversation turns to Randy Rogers and his recent rise to the upper tier of Texas music. "I don't think I'll have to worry about being that big," Keith says, "because I'm not setting out to entertain the bar crowd."

But what about the success he's witnessed as a sideman for Kevin and Brandon? Doesn't he crave that kind of popularity? "What people don't understand is that country music is not my first choice," he admits. "I had to dive into a gig that would pay so I submersed myself in country music and that's how I make my living. But I don't need the big audiences. For my music, I'd rather focus on smaller, more listening-intense shows."

If you've listened to *Sideman Blues*, you can tell that Keith's true love is for more introspective material. I mention to him that when I listen to the album, I feel as if I'm eavesdropping on personal conversations with his loved ones.

"*Sideman Blues* really is a conversation between me and my loved ones. I started writing it when I made some poor choices in my personal life. The songs are true, they're real, and some of them are maybe a little too intimate, but that's what happened so that's what I put on the record."

"If you can write a song where the first time the person hears it, they know what you're talking about and they can relate to it in their own life, it's gonna make that song more personal to the listener. That's the kind of song I try to write."

What's his favorite song on the record? "'Miles' Song.' It took a long time to write. Usually my songs don't take that long to write, but had to put it away for a while and come back to it." He further reveals that the song is live on the record. "My wife pushed the buttons. One take."

So what's he listening to right now? "Darrell Scott, John Hiatt, and...."

"Al Barlow!" drummer Mike Henretty calls out from across the room. They laugh at the inside



Photo By: Steve Circeo

joke, and I don't pursue it further, but I make a note pick up an Al Barlow album in the very near future.

Keith has a song on his record called "Rich Man." I wondered aloud what he would really do if he were a rich man? He doesn't even hesitate. "Make records that I wanna make, and just play small, listening shows for the rest of my life."

His next record is in the works. "It's already written. We're recording it in August 2006. It's gonna be dynamically even bigger in the large parts, and smaller in the small parts. I'm really excited about it." And so am I, because Keith Davis lives to make music, and that's worth a whole lot in my book.

The Seven

1. What's your favorite drink if someone else is buying? Merlot
2. Can you imagine "there's no heaven?" (long pause) No, not really.
3. Dogs or cats? Dogs. I have two dogs, a malamute and a husky, Sasha and Jack.
4. When you stub your toe, what's the first word or phrase to come out of your mouth? (chuckles) I usually just look around to see if my kids are in the room first, and by the time I do that, I don't have to say anything.
5. What's the last book you read or listened to? The Davinci Code.
6. Beatles, Stones, or Elvis? Stones
7. If you could be granted one selfish wish, what would it be? To get a song I've written on a Top 10 album.

Last Call at Saengerhalle

By: Linda Higbie

Constructed from several Army barracks in 1959 for a group of German singing clubs, Saengerhalle was managed by a non-profit German singing club until Bob and Shirley Saulle purchased the hall in 1996. The Saulles had the vision to remodel the interior by installing air conditioning, modern bathrooms, a beer garden, and sound equipment. They even planned to construct a recording facility for filming live shows. The hall was about Texas Music when Bob hired some of the best singer/songwriters to perform there. Artists like Ray Wylie Hubbard, Jimmy LaFave, Lloyd Maines, Bruce Robinson, Gary P. Nunn, and the DeRailers were but a few graced the stage. Soon that list of artists included such acts as Cross Canadian Ragweed, Randy Rogers Band, Full Throttle, Wade Bowen, Stoney LaRue, Django Walker, The Great Divide, Jessi Colter, and Jason Boland.

Saengerhalle has many memories for many people from the Waylon Jennings Tribute, Back Porch Wednesdays, to weddings, private parties, and many meaningful nights of great Music. When it became public that the historic dancehall was sold to a church, many supporters rallied to see what they could do to help save Saengerhalle. However, the church group was

more successful and Saengerhalle will become a place of worship. While many of us have long considered Saengerhalle the "Church of Texas Music," and "The Church of Waylon Jennings," the dancehall as we know it will transform into a Christian place of worship now.

On June 11, 2006, Cody Canada, Wade Bowen, and Stoney LaRue paid tribute to Saengerhalle one last time. The night was called "Last Call at Saengerhalle." Upon hearing about the farewell, I knew I would have to make the three and a half hour drive to New Braunfels. I had seen so many artists on that stage I had to pay my last respects.

Walking across the wooden floor knowing it would be my last time here, was not easy. So many wonderful memories flooded into my head. I took in every inch of the place and just smiled remembering all of the friends, the shows, the bar staff, the events, the music, and

everything that had meant so much to me. This was it. This was the last time I would be here. The place filled up quickly with people from all over Texas and surrounding states that had also come to pay their last respects. Looking around, I saw local artists Full Throttle, the Sidehill Gougers, Brandon Rhyder, and others.

As Cody, Wade, and Stoney took the stage, the crowd went wild. It was a night of acoustic swaps, but the guys were going to play what they wanted to play. We did not care as they played everything from their originals to cover songs. From George Strait to Pearl Jam, to Jim Croce, to Hosty Duo; everyone sang along. Jeremy Plato and Randy Ragsdale even got up on stage and played one last time. Brandon Rhyder stopped in after his own show and contributed a few songs. The music went on for hours, but we all knew we were going to hear "Last Call." No doubt, that goodbye is never easy, but this was one of the hardest. The Saengerhalle staff came on stage to bid a final farewell to the patrons and the owner even participated in crowd surfing. Stoney ended the show with "The Weight" and a final song, "Last Call at Saengerhalle." Tears flowed freely and the applause was heard for miles. We said our final farewells and drove away for the last time, but the memories in our souls forever. LONG LIVE SAENGERHALLE!!!



Good-byes are hard...

By: Elise E. Tschoepe

So they tell me you are now closed, yet I'm not sure I want to accept that just yet. When I think of the first live music show I went to, I could remember exactly where I went, who was playing, who I was with, and what songs were sang. The most important part to me though, was the where. Saengerhalle.

Saengerhalle in New Braunfels, TX is where I was introduced into my most wonderful addiction ever-Texas music. I was with two very recently met friends "Bama" Dan and Eric. We walked in; as they were giving me those lovely big black X's on the back of my hands, both of my friends who were very much more "Texas music" literate all but gasped. "Do you know who that is?" Eric asked me. Of course I did not, he laughed a little then informed me it was THE Cody Canada of Cross Canadian Ragweed, Wade Bowen, and Jason Boland sitting on the humble little stools. Also enjoying the evening was Randy Rogers sitting at the bar and Bleu Edmondson playing a little pool, I believe there were others in attendance as well. At that time I can now admit, this didn't mean much to me. Ten minutes after I arrived, I realized that I was in the presence of greatness, though I didn't realize just how great. In that evening I was introduced to almost all of my now "favorite" of OKOM (Our Kind Of Music) artists.

There were so many great times spent in your walls, so many great artists, I've seen more artists perform on that stage than I could ever count. From the most obscure unknown of bands to ones known worldwide. I was usually in attendance whenever there was a live show. I just loved the venue itself. I have found many, many great times there no matter what drama could manage to emerge there always was a good time to be

had. Not only was there great music, but great friends. The people that worked there I've always called friends. I will miss the opportunity of just running into all of them. Some nights my friends and I would find ways to sneak back stage, always "someone knows someone" so thus back there we would go! One night I decided to help one of the merch guys I knew with moving stuff back to the trailer and ended up just randomly talking to whoever was out behind the building, thus creating the love I have of Buster Jiggs! When you make sure a girl gets some IHOP before going home, you are just good people. I have found many new artists that I now have such a deep respect for their music, but if I had not had the opportunity of hearing them from your stage, I might never have learned of them.

Then they announced Sunday, June 11th was your official last show. "Last Call at Saengerhalle" was the title of the event, an acoustic evening with Cody Canada, Stoney LaRue, and Wade Bowen to bid farewell to you. I couldn't stand to go, however, I will leave it to others to tell me how the evening went. Some may not understand what I mean, but I think everyone has a place that they love deeply. Then when that place is lost, it is felt deep inside.

That is what I and many others are feeling now. I know life will go on, and so will Texas Music, but to me there will always be the emptiness of losing the first place I fell in love with OKOM.

I drove by yesterday; I had to take a second to just look at you. There were so many lives affected by just your four walls. Goodbye is a word I will never be able to utter.

Elise is a New Braunfels native. For a video log onto our website.

"IT WAS ALL JUST A MATTER OF TIME"

A SPECIAL CD REVIEW

By: Keith Howerton and AJ Castillo

There are new records produced and recorded daily. Even in the Texas and the Red Dirt music scene, great artists are in studios all over Texas, Oklahoma, and other states in the area, making great music and etching the sound on that silver disk called a CD. Randy Rogers Band's third adventure into the studio has produced a CD that is far beyond what is the norm in any city, state, era, or even galaxy. This is a record for the ears and ages.

The first CD with their new Mercury Nashville label, titled *Just a Matter of Time*, is the much awaited and anticipated follow-up to the regional smash hit *Roller Coaster*, which earned Randy and the guys some well deserved national attention. Produced by master producer Radney Foster, *Just a Matter of Time* is a record that very possibly includes twelve hit singles. There is not a bad -- or even average -- track on the CD.

Following the Radney Foster songwriting formula of collaborating with other great songwriters, including Radney himself, Randy Rogers has constructed 11 superb songs. In addition to Radney, George Ducas, Clint Ingersol, Stephoney Smith, Kent Finlay, and Drew Womack all helped Randy put the lyrics and notes together for eleven of the twelve tracks. Bassplayer Jon "Chops" Richardson drafted the twelfth track, "You Don't Know Me," and it grooves with the same intensity of his hallmark and live show crowd favorite, "10 Miles Deep."

The production and mix of this CD is fabulous. You can hear almost every note of Brady Black's fiddle, which sounds more like a symphony violin in the soulful Randy Rogers/Drew Womack love song "If Anyone Asks." Geoff Hill delivers several crushing guitar solos and makes his six electric strings weep in love songs like "One More Goodbye" and the title track. Geoff and Brady trade fiddle and electric guitar solos in almost every song. That combination, along with Jon on bass, Les Lawless on drums, and Randy's acoustic guitar and lead vocals result in a pure Randy Rogers Band trademark sound. Other musicians on the record include Radney Foster, Eric Borash, Michael Ramos, and Craig Krampf.

In addition to the RRB sound we've come to know and love, there are a couple of songs on the CD that venture into new territory for the band.



"You Could Have Left Me" and "You Could Change My Mind" drive and thump with a big hair band sound straight out of 1985. In both of these songs, Geoff cuts loose on the electric guitar with Brady delivering original sounding rock and roll violin solos. The songs have a decidedly upbeat tempo for the Randy Rogers Band, and they are a delightful contrast to the RRB trademark sound on songs like "You Start Over Your Way," "Before I Believe It's True," and "Better Off Wrong."

Do not be surprised if, while you are listening to this CD, you find yourself hitting the back button over and over, just to hear a verse or chorus again. The record truly is that good.

We Texas music fans often experience great trepidation when our home-grown heroes, those great singer/songwriters who have earned our praise and respect, go off to big bad Nashville. We have seen the big labels change some of our favorites to make them more mainstream for the national audience. If *Just a Matter of Time* is any indication of a future trend, we may be able to stop worrying. We at Texas Music Times can say without any reservation that Randy, Brady, Geoff, Jon, and Les are in the driver's seat on this record. They have successfully taken our kind of music to Nashville and now it is time for the rest of the country to listen up.

Way to go guys! *Just a Matter of Time* is great record for all ages and all time.

EDITOR'S NOTE: Texas Music Times would like to thank Brandy Reed, Robin Devin, Heather Bohn, Regina Stuve, the entire RRB team, and Mercury Records for thinking enough of us to grant us this advance copy of *Just a Matter of Time* with production notes for review. You guys rock! *Just a Matter of Time* is available in stores September 12, 2006.

JOIN CLUB TMT TODAY AT OUR WEBSITE AND GET YOUR OWN COPY OF TEXAS MUSIC TIMES EACH MONTH. ENJOY A MIKE MCCLURE BAND CONCERT IN OUR MEMBER'S LISTENING LOUNGE.

By: Mark Tucker with Keith Howeton

As soon as Carter Falco's debut album, "IF IT AIN'T ONE THING", finds its way out of the wrapper, and into your cd player, you quickly realize several things. The first one being, if there is anyone around you get them to shut up and listen or at least don't disturb the first listen to this great record. A listen to Carter Falco demands undivided attention. The songs are so clever you will find yourself listening to catch every word.

CMH Records and Boundless Entertainment, the same company that produces and manages such artists as Shooter Jennings, and Wade Bowen, is the company behind the album. Carter gets his musical influences from a wide range of artists, ranging from The Ramones, to Willie Nelson, to ZZ Top, back to Hank Williams Jr. At first listen, Carter Falco sounds amazingly like Robert Earl Keen, or perhaps like Pat Green used to sound. This is most apparent in the track, "Don't hate me", which is a song about drinking and drunk dialing. With lyrics like, "It must have been that last shot

of whiskey, that turned last night into today", coupled with Carter's vocals, you will swear you are listening to a Robert Earl classic. Carter also displays remarkable diversity with the array of solid country songs mixed with songs like "Country Music" which dives into a bluesy Mannish Boy groove that would make Muddy Waters and Keith Richards proud. To the final track titled "Union Song" that is a kick ass socially conscious rock tune that will have everyone banging his or her head with the beat.

Carter spent most of his childhood in Waco, Texas, but he has also spent time trying to establish himself as an artist in California, which lead him to write the song, "Hello LA". As the song begins, Carter sings of the struggles of many songwriters. "Well they say, that we're living in the City of Angels; It's been 5 years and I ain't seen one yet; And all I need is a little red carpet to lay down in front of me; and then I'd say, Hello LA".

The first single off of the album is the title

track, "If it ain't one thing", which was written by Carter, and features Shooter Jennings, is already receiving heavy airplay on many radio stations across Texas, and

the video for the song will soon be featured on CMT and GAC. Shooter Jennings also accompanies Carter on the song, "Long Gone", which promises a hell raising good time right from the start with the opening line of, "Last night there was a demon, dressed up in my clothes, he might have said a few things that he shouldn't have at all." The louder the song is played the more addictive it gets, but then again, you can say that about the entire album. We only have one question for Carter. What are you doing in LA? Texas is where you need to be.



Zane Lewis Is On the rise

AN INTERVIEW BY MARK TUCKER

I recently had the honor to speak with an artist who is on the rise and about to shake things up here in the Lone Star State. The artist is Zane Lewis, he is fresh off his last single, “This Town”, which enjoyed a 6-month stay on the Texas Music Charts, peaking at #14, and the future looks very bright for this Texas artist.

For those that have never seen you live, what can they expect to see from a Zane Lewis show?

I dance around like Prince! Just kidding. They can expect to see an in your face, fun show with lot’s of hootin’ and hollerin’. I was a huge Elvis fan as a kid, so there is a little bit of Elvis in every show, without the sequin’s and capes! I move around a lot, along with my band members. We wear wireless mic’s when possible during the shows, and if there is something there to climb, you can bet I’m climbing it!

Do you have a favorite venue to play at?

I love to play at Gilley’s in Fort Worth. The sound system there is incredible, and the stage is huge. We move around so much during the show, that the bigger the stage is the better. Some of my first shows were at Adair’s, and that place is like playing on a postage stamp!

So, you’ve had “Hate to See Her Go”, hit number 21 on the Texas Music Charts, while “This Town” stayed on the charts for 6 months, peaking at #14. Does this mean we can expect your third release, “Beer Drinkin’ Women”, to break into the Texas Top 10?

Yeah, definitely! And I need all the beer drinkin’ women out there to help me get it there!

“Beer Drinkin’ Women” is a rockin’ song. Who plays lead guitar?

A guy named Jerry Matheny who also plays in Leann Rimes Band. All of the songs on the album were done with guys who were members of Leann Rimes band at the time the album was cut.

Do you find that there are a lot of changes to a song, from the time its in your head, to when it is cut in the studio?

The basic idea is the same. Once your in studio, things sometimes take on a life of their own. For instance, the song “Haywire”, doesn’t sound anything like the original. We got into the studio, the band started picking up the tempo and we went with it. The result was a very cool, and different type of song.

Do you do any cover songs in your shows, and what are your favorites to play?

We do some Waylon Jennings, Merle Haggard, and Brook’s N Dunn. My favorite to play is “Lonesome, Onery, and Mean”, by Waylon Jennings. We throw in some covers during the shows, but I try not to be a top 40 jukebox.

Is there a group or singer that you have always looked up to, or wanted to tour with?

I’ve always been a huge fan of U2, and their live show is simply bad ass! I love Waylon Jennings, but I’d have to cross over to the other side to tour with him, so I’d say I’d tour with Merle Haggard.

You write some of your songs from personal experience. Is there a song of yours that really captures what Zane Lewis is about?



Photo By Mark Davis Studios-Dallas

For attitude and style, I’d have to say “Hate to see her go”, and “Beer drinkin’ women”. From a life stand point, “Irons in the Fire”, without question! It’s a song about 2 people that have tons of stuff going on, and are being pulled in every different direction, but they always will have each other.

You have a new album coming out soon; can you tell us about that?

It’s going to be an album that’s filled with something for everyone, with lots of bad ass music. We are currently shopping the album to some major record labels, and the new album should be out in late summer, or early fall. The current self-titled debut album is currently available on www.zanelewismusic.com and on www.itunes.com. Zane has also joined the myspace world, and you can sample his upcoming single, “Beer Drinkin’ Women”, at www.myspace.com/zanelewis. Once on the site, be sure to check his event calendar, and catch a live Zane Lewis show. You can bet that I will!

Big thanks to Zane for taking the time to talk with us here at Texas Music Times. Can not wait to catch up again.

LIVE AND LOUD WITH ZANE

A few weeks after my interview with Zane Lewis, I received a personal invitation from him to attend a live show at Back Roads Bar N’ Grill in Brownwood, Texas. There isn’t a whole lot between San Antonio and Brownwood besides deer and dust, but being familiar with this artist’s sound, I couldn’t wait to see him live, certain that I would not be disappointed.

The Back Roads Bar N’ Grill is a great venue for live music and it seemed the place to be that night. As it turned out, Zane wasn’t exaggerating his personal description of his shows being high energy. Zane’s voice is so powerful that the experience seemed somewhere between a concert and a pep rally. He is in that sought after percentage of artists that you fall more in love with the music once you see him live.

Zane powered thru three sets, playing top songs off of his album “This Town,” as well as various cover songs. He pulled tunes from both rock and country roots which spanned the last three decades. There is a little something for everyone offered at a Zane Lewis party and he makes

sure that everyone is included in the feel. He repeatedly moves from the stage, into the crowd, up to the bar, to the front door, and everywhere in between; all the while singing along his route back to the stage. This guy is truly a premier entertainer amongst Texas and Red Dirt artists.

Zane also played a few songs off of his upcoming album including “Fine line between Heaven and Hell,” which I first heard during Zane’s sound check before the show. It’s one of those songs that captures in words the ups and downs of a fiery relationship, and the uncertainty of a situation where you’re left unsure of where you’re going to land. Zane played it again during his 3rd set as I concentrated on every beat and every word. I’m hooked and will now wait in anticipation for that song to get a little air time on my radio, as well as find his new CD in my hands.

A great show, a great performer, and a great group of guys. I made the almost 400 mile round trip to see Zane and it was worth every mile. Come the next relatively local show, I’ll gladly do it again

By: Mark Tucker

Junior Brown's Biggest Fan in West Texas

Midland, Texas
July 2006

By: Heather Francell

Remy Angel may just be 10 years old, but he knows great music when he hears it. There is no other country music on this young fan's charts except for Junior Brown and his twin neck guitar. The best part of seeing him live in concert in midland recently was being in the right place at the right time. Remy talked to his favorite singer after the show.

Sure Junior Brown has tons of fans, one of who happened to be Remy's grandfather. After school, rides home began this youngster's music appreciation between grandfather and grand-

son. Remy knows all the songs and he's ready to pick up a guitar. What he's ready to pick up is the twin neck 'guti-steel' that Brown developed and plays, but he'll probably start with a regular guitar before jumping to the big guns.

The instrumental songs are the most intriguing to Remy while his favorites are the Highway Patrol songs. As his mother Heather says, "It's pretty funny hearing this 10 year old start singing 'Skip A Rope'." What was it like to see his favorite singer? Remy was thrilled. Especially when he was able to snag a few minutes after the show to ask questions and get his shirt signed. The words of wisdom Junior Brown shared only Remy knows, but maybe someday he'll be playing a double guitar, too.



Photo By: Heather Angel

~The Purifoy Way~

By: Brian Kirk

Today, it seems like any Joe Blow can call themselves members of the Texas Music business. If one is not playing in a band, it's very possible that he or she is doing something behind the scenes. Most of these lower profile jobs have to do with music media, management, booking, photography, and promotions. Well, what if there was a single person out there that covered all these fields? Is it possible? You had better believe it. Todd Purifoy is a man who has unlocked the door to become the ultimate behind-the-scenes act.



The first thing I asked Todd was how he got into the Texas Music scene. His response was: "I have always loved the music, and have followed since I was a college student digging on Robert Earl Keen and Lyle Lovett. But John Dickson of Dickson Productions was probably the one who inspired me to take the chance to actually be a part of the scene and try to help it grow in my own way." Todd does not play an instrument or write songs, but growing up his father had indulged in all the newest computer systems and he additionally developed a personal love of photography. Taking cool photos was Todd's way of satisfying the hunger of several passions.

Todd's trademark in the Texas Music industry is definitely his photography. As one of the most innovative and creative live performance photographers in the state, Todd made his impact by capturing the sound on film. When viewing one of his photographs, you can almost hear the music and feel the mood of the concert. Todd uses photos that express emotion and energy through stage lighting and capture the personality of the band playing. Live shots are Todd's specialty, but not his limits. He is also equipped to do weddings, studio shots, and now artist/band promotional photography. Some of his clients include Stoney Larue, Wade Bowen, and Randy Rogers. He is modest about his

work and is no bragger or conceited photojournalist. "I get plenty of joy out of having someone appreciate a photo I have taken, or to have an artist use one for a CD, or poster. It is on a personal level to me, but I'd be lying if I didn't say I get a kick out of it. However, most of my fulfillment comes from watching my friends and peers succeed, and that is happening more regularly now. It is a great sign."

His photos are everywhere in sources dealing with the Texas Music scene, including Mavrik magazine where he serves as a consultant. He is also the founder of Major 7th Entertainment which is a management agency. His first client is hot newcomer Darren Kozelsky, whose debut album hit the shelves in May 2006. All of this has landed Todd in great places. From hitting the road headed for Tennessee with his camera and management company to help promote an artist, to working as an IT specialist for a large truck manufacture, Todd has managed to keep a great attitude and personality. Look for Todd at a live concert snapping away from behind his camera. If you get the chance to meet him, do so, I can guarantee you will make a friend. Check out Todd's photography at www.texas-reddirtphotos.com.

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TEXAS MUSIC: ALIVE AND WELL AT BIG FEST '06

By: **Bill Allen**

Any idea where one might find live music, a massive birthday cake, and a great opportunity to support our local musicians? Kent Finlay, owner of Cheatam St. Warehouse in San Marcos, Texas, has just the answer for you. Big Fest 2006, which was held June 25th, combined the elements of entertainment and appreciation in the annual birthday bash.

"It's been a wonderful day of incredible music," says Kent about the day-long event.

For those of you unfamiliar with Big Fest, it's an annual benefit concert held to honor the birthdays of Big John Mills and Cheatam St. Warehouse. In addition to a great line-up of local artists, Big Fest serves as an opportunity to raise money for the Cheatam St. Foundation. The foundation is an organization that provides support to songwriters in need of assistance when the times get rough. Big Fest includes an evening of live music, a silent auction, artist merchandise sales, and a very BIG birthday cake with all proceeds going to the Cheatam St. Foundation.

With Texas music being such a big part of our culture, it's great for people like Kent Finlay and Big John Mills to host such an event, which encourages the community to support our many

talented musicians. Not only is Big Fest for a good cause, it also cultures relationships between musicians and fans. The evening had the feel of a family reunion for me personally. I had the opportunity to catch up with old friends that I haven't seen in years, as well as spark up conversations with a few new ones.

There was a lot of love in Cheatam St. Warehouse that night. It's a great thing to be reminded of why we are in this business to begin with. Big John Mills voiced his appreciation from the stage, "Because of you, the songwriters, musicians, and the fans, this is the best birthday party I have ever had. Thank you!!!"

"It was blues and country, songwriter and band oriented all day and night," said Kent Finlay, pointing out that there was a sound for everyone to enjoy.

Three sets of songwriter circles met throughout the day, bringing together the talents of Andy Bradt, Smokey Wilson, Dan Crump, Kent Finlay, and Houston Marchman to name only a few. Additional performances by the Seth Candan Band, Rex Robards & the Barefoot Cowboy Band, the Dedrangers, Doug Moreland Band, Big John Mills & the Texas Road Dawgs, Randy Rogers, and Brady Black continued to entertain us well into the night.

From the light of day to late in the night, each performance carried a unique



Photo of Big John Mills
Courtesy of www.bigjohnmills.com

sound and contributed to the collective energy in the room. There was a feeling that everyone present was inter-connected with the artists, the club, the fans, and the cause. Kent Finlay and Big John Mills are, from the bottom of my heart, the nicest and most generous people I know. They are an inspiration to all.

My thanks to them for hosting the event, to the artists' for donating their time and talent, to those who donated to the silent auction, and to everyone who came out to support live Texas music.

Bill Allen is the drummer with Leo Stokes and Big John Mills.

Rockin' at the Wildcatter Ranch

By: **Randy Watson**

Head West from Fort Worth and a short ride later you have arrived where Red Dirt, Texas Country and Bob Bratcher intersect. Bob Bratcher and staff have brought the Texas and Red Dirt movement to the Wildcatter Ranch in Graham, Texas. The Wildcatter is a get away resort that takes you back to the days of service, hospitality and oh yeah, a great music venue.

The "2nd Annual Back 40 Roundup" was held at the Wildcatter Ranch July 3rd, 2006. It was a great time for everyone. The lineup could not have been better for this pre 4th of July kickoff. Texas and Red Dirt music was well represented by Loxey Burton, Austin Allsup, Under the Influence and the Godfather of Dirt himself Mike McClure. All the artists where ready to deliver from the moment each of them took the stage. Loxey Burton kicked everything off with a great acoustic set to establish the tone for the rest of the performers. Austin Allsup then took the stage with reckless abandon and intensity that I have never seen in a performance. Allsup's powerful voice and deep lyrics overtook the crowd. Allsup, a superstar in the making, performed songs ranging from "Suzie Q" to Zeppelin covers. Although, what really shined were his own songs like "Briley", "Tiffany" and "If you want it that much" from his new CD Intensity.

Under the Influence, close friends of Bob Bratcher, took to the stage next. The band performed everything from originals to grass roots country covers. Under the Influence showed off their talent with rocking guitar solos, to amazing drum play. The energy of their show was obvious throughout the entire crowd. With a big following traveling to the show, these guys rocked out the "Back 40" crowd.

The finale of the day could not have gotten any larger for Red Dirt music enthusiasts as the "Godfather of Dirt" took the stage. The Mike McClure Band with Mike McClure,

Eric Hansen and Tom Skinner, as always, put on a show that had everyone talking the next day. McClure with his meaningful lyrics and distinctive voice entertained loyal followers and baptized some new ones. Halfway through the show Austin Allsup plugged in his guitar and brought down the house. Allsup and McClure combined for an intense treat of a jam session. With these two talents on center stage and fireworks exploding in the background the crowd enjoyed a rare and awesome night.

Bob Bratcher and his wife Sonja continue to "spread" the Red Dirt with the Wildcatters "Party on the Patio" every Friday night. The Wildcatter Ranch should be high on anyone's list for a music get away or a relaxing out of town weekend. Bob and his staff are top notch and make hospitality and unmatched service top priority. The Wildcatter with its great amenities, facilities and live music make it a destination worth the drive no matter what the distance. So go check out the Wildcatter for good times, good people and great music. For more information logon to www.wildcatterranch.com.



Photo Courtesy of www.wildcatterranch.com

“JUST A MATTER OF TIME”
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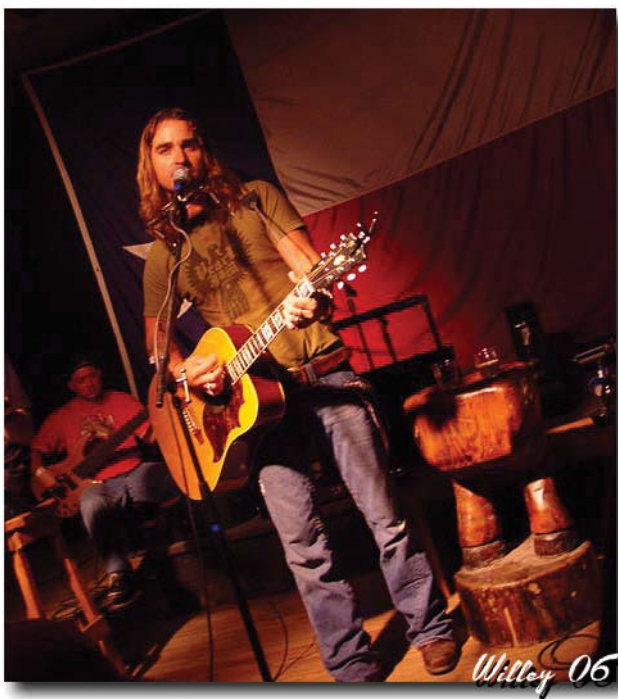
"Memories of Last Call"

**Saengerhalle,
New Braunfels, TX**

**~Wade Bowen~
~Cody Canada~
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June 11, 2006

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A Special Night at Antone's with Brandon Rhyder

By: Keith Howerton

Antone's on West 5th Street at the corner of 5th and Congress in Austin is a special place. A large portrait of Stevie Ray Vaughan hangs above the bar. The history in Antone's almost overwhelms a live music lover when they enter the door. Monday nights in any city can be a slow entertainment night. However, at Antone's on a Monday night the lucky Austintonians who venture out get a real treat.

Brandon Rhyder hosts a singer songwriter night with acoustic swaps that are not scripted and anyone might show up and sit in. In early July 2006 Brandon held the one of his acoustic swaps that was the last one of the summer with plans to start them again in early fall. To say that it was a special night would be an understatement.

Josh Grider, Keith Davis, and Jason Eady opened with three stools on the stage and traded their original material proving that all three of them are powerfully talented artists in the Texas music scene. Josh, Keith, and Jason all have different voices that are a great contrast to one another. Josh is a deep baritone with Jason being more of a tenor. Keith is somewhere between the two. Davis is also at heart a country-blues man more than he is a pure country songwriter. Josh has a more Texas rock-country sound with Jason adding a folk rock quality. All three are great talents and to see all of them trading songs with each other was great.

After Josh, Keith, and Jason finished their sets. Brandon Rhyder, Keith Gattis (playing electric), Randy Rogers, and Brady Black took their spots on Antone's special stage. When Randy had entered via the front door, the door attendant carded him and put a stamp on his hand. Randy, always being the coolest guy in the place, just smiled and took it in stride. Imagine watching the most popular guy in Texas music get carded and get a stamp on his hand, and having the joy of seeing him be so cool and nice about it. Just watching the door, I knew it was going to be a fun and memorable night. A "who's who" of Texas music walked in the door for the show. Ryan James, Cory Morrow, Matt Powell, Doug Moreland, Tres

Womack, Jon "Chops" Richardson, Mike Henretty, and others were all in the crowd. Brandon's set with his friends was amazing. They traded songs and talked to each other in an unscripted jam session among regular guys with more than 300 people watching. They just as easily could have been in someone's garage on a Sunday afternoon. It was fun beyond words. At one point Brandon asked Randy and Brady what they wanted

to do next, and Randy said "hey, this is your show man, what do you want to do". Again, the coolest guy in the place. Cory Morrow took the stage for an acoustic version of "Big City Stripper" supported by Keith Gattis, Randy, and Brady. He used Brandon's guitar. Also, Matt Powell, who plays left handed, sat in with Keith Gattis' telecaster and played it left handed with the strings in opposite order. He did not miss a note proving that he is a tremendous talent as part of Wade Bowen's West 84 band. During part of the set, I was lucky enough to meet and have a great conversation with Doug Moreland. Doug is one of the funniest people I have ever met. He is a pure entertainer and it makes no difference to him if he is entertaining one person (me) or 1000. I laughed so hard that my side hurt the next day. I cannot wait to get the chance to talk with Doug again and get all of the great material for which to construct articles. He is an entertainment writer's dream.



Photo By Tessa Blackwell

When the night ended, everyone made their way back on to Austin's nighttime streets for their respective trips home. It was a magical night and as I closed my bar tab I looked back up at the portrait of Stevie Ray above the bar. I would swear that he was smiling a bit more than he had before and that made me smile as well.

I love Texas.

For a video enhanced version of this story log on to our website. Brandon Rhyder's Antone's Monday nights are set to re-start in Fall 2006.

Seventeen-Rich O'Toole

By: Keith Howerton



Photo Courtesy of www.richotoole.com

Rich O'Toole's first adventure into the studio produced a masterful CD for this Houston native. Recorded and mixed at Rhapsody Street Studios in San Antonio by Mack Damon, Seventeen delivers 10 great tracks from one of the most talented young guns in the Texas music scene. Rich authored every song on the record and the result is an original rock country sound that is fresh and new. The real story of this CD is not just that it is a great new record from a new talent, but the list of who played on it. Chris Masterson (Jack Ingram Beat Up Ford Band), Rich Brotherton (Robert Earl Keen band), Nick Worley (Cooder Graw and Cory Morrow Band), and Bobby Flores helped Rich lay down the tracks on the record. With guys like that believing in Rich then all of us can be assured that Rich O'Toole is the real deal. Rich Brotherton is one of the top 100 guitarists in the nation. Chris Masterson is phenomenal with his Fender and is a driving force behind Jack Ingram's success. Seeing Masterson perform live is a lesson in how an electric guitar should be used to deliver music. However, it is not just the quality of the musicians on "Seventeen" that makes it such a good CD. It is the songs and O'Toole's voice. How someone as young as Rich O'Toole can be as good of a songwriter as he is shows all the signals of a bright future. "Seventeen" is a rock and country record with ballads mixed in. There is something for everyone on this CD. The first track titled "Kelly comes to town" rocks out about a small town wild child that has every boy in town going crazy. "Cleveland" is another rock song that drives with intensity. Some great country tunes on the CD include "Queen of the misfits" and "Robert E. Lee". However, all of the songs on this CD have a decidedly up beat tempo. The ballad "Pancho Villa" is a great song about "Gringos" who rode with Pancho fighting the Mexican Army. The song is one of the highest requested on the internet based Radio Free Texas and is getting airplay on many terrestrial stations as well. Like many of the artists that I like to write about, I know Rich and consider him a new friend. He is a great talent and his debut record is a prophecy of a great and long career as a singer and songwriter. "Seventeen" is a record anyone would be proud of and everyone should enjoy.

FROM THE STAGE LOOKING BACK.....

PAYING DUES

By: Mike Amabile

Forward: Keith Howerton

At TMT we are all about the artist and the player. We will always look at articles like these in a favorable way. These stories tell us what it is really like to stand on that stage and we think that is important. Submissions like this are always welcome and we will look at each of them. Enjoy.....

I've been involved in the music business on a small level for about five years. I've played over 100 venues from Houston to Colorado and in between and have learned many truths.

Probably the most important is that I don't know everything about this business. Matter of fact, I don't know too much at all. In short, I am green, very green.

I have learned a few things however. Since I started playing guitar and writing songs, I have found new ways of improving myself in these areas. At first, I seemed to take giant leaps and bounds in relatively short amounts of time; playing and singing in unison, playing harp and guitar in unison, new chords, scales, song structures... All of these fundamentals would improve on a daily basis and I could really see myself improving at a rapid pace. Now that I am slightly seasoned however, I do not see these changes occurring as often. Though when I do learn something new, I am usually much quicker to put it to use (I hesitate to say, "Perfect it"). I have spoken to many musicians about this problem and most agree they find themselves in these "ruts" quite often. Although none of them seem to know of an easy remedy. I have found that if I take the extra time and literally force myself to learn something new, I usually benefit from it in my time of need. This could be something as simple as a new chord or learning a completely new song. Usually, I can find a way to incorporate the things I learn into my own writing and thus free myself from my trap.

I have also found that playing with other musicians as much as possible seems to help me learn new tricks of the trade. Unfortunately, however, jamming with strangers is not always an easy thing to do. Many musicians suffer from a disease I like to call "musicians ego." They are insecure, cocky, and too proud to allow themselves the pleasure of learning and sharing musical knowledge with others. If everyone (musicians) would realize there is always going to be someone better and worse than themselves, they might be able to see that everyone has something to offer. I have generally found that anytime I play with someone

new, I learn something (regardless of their skill level).

Most of the time, musician ego is seen more in younger, less experienced players as opposed to the veterans of the business. One of the greatest live guitar players I have seen in person once said that he doesn't judge people on how good they are. Instead, he looks at what they do with the knowledge they have. I've always thought that was a really cool way of looking at it.

By now, you might be asking yourself what else a musician can do to avoid these slumps. I believe that the trick is to surround oneself with

I believe that there are three main ingredients to becoming successful in the music business: hard work, talent and luck.

good people. When I say "good people," I am referring to their souls and not their abilities. Find musicians that have similar interests and that don't have any ego issues. Get together with them and jam. Not for money, just to have fun. Try to remember why you got into music in the first place. If you can't, then maybe it's time for a career change. Do all of those things and everything will be fine.

I have loved playing guitar since the first note I picked. I have been a writer since I could pick up a pen and I still love it. I do this "job" because I enjoy it. If you think being a musician is not a job you have never hauled hundreds of pounds of gear up two flights of stairs or drove across Texas only to be denied by the club you wanted to play. This is a job and I love it. How many people do you know that can honestly say they love their jobs? I may not be making millions, but I am happy and the words "I hate my job" never come close to touching my lips.

As I have said, I am green (inexperienced), but I have come further in this business than I ever thought I would. If you would have asked me 6 years ago if I ever thought I would be getting paid to play guitar and sing, my answer would have been along the lines of "yeah right, in my dreams maybe." However, I am doing just that.

Of course, like many musicians, I have a day job as well. So why am I not successful enough in music to make it my only means of income? Well, to answer that I have to first define what success (in life) is to me. Music is not about money, but I need money to live. Therefore, saying that money is no object would be like saying I don't need food. So my answer is in order to be successful I need to make money and be happy (happy being the key word here). I know I won't be happy sitting behind a desk crunching numbers from eight to five every day.

Therefore, if I can live and eat using the money I make from playing music, I have achieved success. I am nearly at that point.

The main problem I have found is a stability issue. I never know from one month to the next what my income will be. This is a problem for me. Bills come whether I play 30 gigs a month or three. How do we find stability in music at this level? I'm not sure it exists at all really. With this comes the dilemma of not having enough time to work on music because you are working 40 hours a week at a day job. It is hard to find anytime for anything besides gigs and work when you are gigging five nights

a week and working a day job. I guess that's why they call it "paying dues." I have talked with 50-year-old musicians who have struggled with

this dilemma half their

lives. They go to work during the day and then again at night playing gigs. They look tired, worn out and a little cold sometimes. It's easy to get burnt out like this, but they keep doing it because they love it.

I believe that there are three main ingredients to becoming successful in the music business: hard work, talent and luck. It won't happen for you unless you get out there and hustle. Work on your skills, and network as much as possible. After all, it's not always what you know as much as it's who you know. I only say this, because some of the most talent I have ever seen has been in a small bar with 50 people watching and not in an arena with five thousand people watching. The more you network and promote, the better your chances of meeting the right people become. There are no guarantees and as in any business, you may have to be willing to risk it all to find what is you are searching for.

As for me, I will continue on this journey until my feet refuse to walk and my fingers can no longer wrap around the neck of a guitar. Music is in my blood. It's truly the one thing that makes me happy. I can't describe the feeling of capturing an audience or watching someone sing along with a song I wrote, and the time I've spent sitting on the porch with my guitar is some of the most relaxing time of my life. Music is a truly therapeutic art form. Therefore, whether I'm on a porch or on a stage, I will continue to explore the happiness I have found in music. That's what music is really about right? If not, then why the hell are we doing it at all? www.mikeamabile.com or www.myspace.com/runovertwice.

If you are an artist and would like to write a "From the Stage Looking Back" article please contact us at info@texasmusictimes.com.

RYAN AND MARSHALL



Photo By Steve Circeo

Although Texas music became one of my passions after transferring to San Antonio in 2000 as an Army Major and becoming introduced to Robert Earl Keen and others, I never contemplated making “Texas Music” something more than one of many hobbies. I have more hobbies than any human should have. From flying to scuba, Harleys to parachuting, and fly-fishing to golf, hobbies are I. However, it wasn’t until late 2005 with my retirement from the military beginning to become an inevitable reality that I began to contemplate doing something with my

newest love: “Texas Music”. It was during that search phase that I met Ryan Turner and Marshall Foster. I was at a Cooder Graw show in Gruene and Ryan opened the night. It was a great night and one of the best memories I will ever have. Matt, Kelly, Paul, and Jon (Cooder Graw) were joined by Grammy Award winner Cindy Cashdollar on the peddle steel and it was the best Cooder Graw show I have witnessed. Cooder Graw is always awesome, but that night they were incredible.

Finishing the evening with Cooder was only icing to how the night began. I watched and listened to Ryan Turner and his band deliver songs I had not heard before and was amazed by his charm and sincerity on stage. He was captivating in with his performance and smile. I leaned over to a couple visiting from Virginia and said, “remember his name, he is going to be a star and you saw him with half the people not paying attention”. They smiled and went back to talking. I didn’t care and returned my own attention Ryan. The songs were original and not the “Texas beer and float the river” formula. I was immediately impressed and after the show went to Ryan’s merchandise table to get all of his CDs. A smiling Marshall Foster working the merchandise was there and I ordered up all of Ryan’s CDs. He looked back with a most sincere grin and said, “There is only one man, but it is a great one”. “I’ll take it”, I said. For a few minutes, and after Ryan came over to talk with the few fans, I spoke with Marshall and Ryan and was struck by how close they were with each other and how friendly they were to everyone. They did not know me at all, but were at home just talking and telling stories of writing songs and working the road. In the days of 5 second orchestrated after show autograph signings with corporate constructed acts like “Rascal Flats”, where handlers push fans that waited for hours like cattle, I was inspired that night by Ryan and Marshall. They are family to each other and for those few minutes, I was part of that family. Ryan, Marshall, and I have shared some other funny and good times since that night and I am sure there are more in our collective future, but that night in Gruene inspired me to form a company and publish Texas Music Times. I thought that if those guys were that cool there had to be others, and becoming part of the family known as “Texas Music” was something I had to do. There are so many great people and the family attitude is real. I am new and still learning, but I owe Ryan and Marshall a debt of appreciation. Until I see you again...thanks guys. Next round is on me.

By: Keith Howerton

ERIC HANKE – AUTUMN BLUES

By: Steve Circeo

I am by no means a folk music aficionado. I am, however, a connoisseur of fine Texas Country tunage, so every once in a while I happen across a folkie who really catches my ear. That recently happened with Eric Hanke.

I had XM 12, satrad’s true Texas Music torchbearer, playing in my office, when a song came on that made my ears take note. I thought I was hearing a new Slaid Cleaves song, but I realized within a few bars that it wasn’t Slaid, and, upon closer inspection of XM’s scrolling titles, I saw that it was some guy named Eric Hanke.

Well, anyone who sounds enough like Slaid Cleaves to make me do a doubletake is okay by me, so I went to the internet to do some research. As it turns out, Eric is a singer-songwriter out of Austin, so, without further ado, I purchased his CD, Autumn Blues.

The album starts out with “Lonely Road,” a catchy little tune that I have caught myself singing in my radio-free truck. From there we are moved smoothly into the title track, which features some gloriously understated backing vocals by the ubertalented Sarah Pierce and Denice Franke, and then into Eric’s take on war, aptly titled “The War,” which is written from the perspective of a young man who is facing the prospect of a premature death in the name of freedom. Rich Brotherton kicks in with a couple of short but musically significant guitar solos during that song.

After the darkness of “The War” we are treated to the lighter “Flora,” and then it’s on to my favorite song on the album, the faster-paced “Ride Away,” which includes some nice mandolin work by Paul Glasse and lap steel by Cindy Cashdollar (currently touring with Van Morrison and often sits in with Cooder Graw). This song is brilliant because it showcases Eric’s talent as a poet (“A norther blew across the land, bringing

in the cold. Darkness took the desert sand, as hell came for the old.”), while also providing some rich instrumental and vocal supporting tracks.

Other standout songs on the record are “Smoke Through an Old Screen Door” about a lost love, “Broken Dreams” with fiddlin’ by Carrie Rodriguez and mandolin by Doug Hudson, and the record’s closer, “The Sun’s Gonna Shine,” a song of hope in trouble times.

Merel Bregante, who produced the record with Eric, is a veteran of the music industry, a transplanted hippie who came to Texas from L.A. many years ago, after stints as the drummer for Loggins & Messina and The Dirt Band (you remember when they dropped the “Nitty Gritty” for a few years, don’t you?). Judging from this record, he has quite a knack for assembling talented supporting players and inserting them into the right places, allowing them to shine without overshadowing the principal performer.

Eric Hanke’s Autumn Blues is a laidback journey through the mind of a talented young man. It is at times soothing, at times thought-provoking, but always musically satisfying. I thoroughly enjoyed it, and, I have to say that I hope Eric has the blues in the spring, summer, and winter, too, because I’m ready for more!

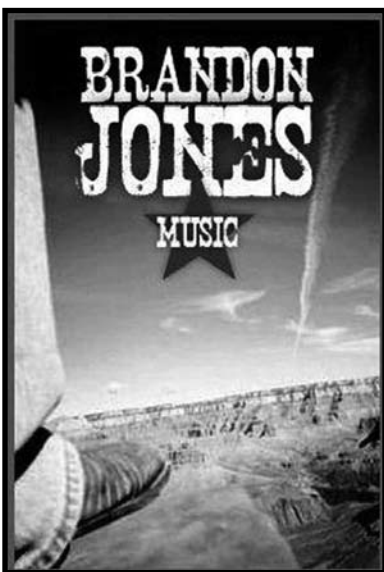


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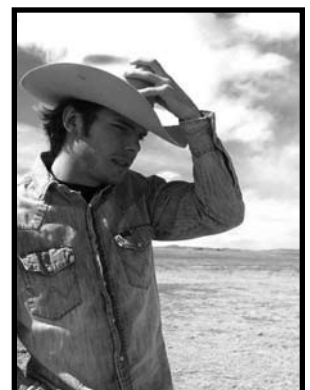
Highspeed Hayride is a great band of very cool guys from Golliad Texas. They have two records out and Mike McClure produced the latest one titled "Thought You Should Know". It contains great original material and a superb cover of Eddie Rabbit's "Driving my life away". However, Highspeed's original material is going to take this great group of young guns to the next level. Songs like "Get out of my way" and the title track are great songs and are superbly played on both the new CD and live. They are also one of the hardest working bands in Texas with a demanding tour schedule that keeps them on the road. Their sets are normally 3 hours long and they hold a crowd better than many headlining bands. This great young talented band of Gene Moreno, Garrett Heard, David Stockton, and Matt Groll is one of the hottest bands in the San Antonio, Hill Country, Valley, and Coastal areas of Texas. They are Highspeed Hayride and everyone needs to "Get Hayed" soon. No one will be disappointed. For more information on Highspeed Hayride log on to www.myspace.com/highspeedhayride or www.highspeedhayride.com.

The Tommy Gallagher Band is a kick ass rock country band from the Texas panhandle. The hot windy summers and cold panhandle winters have obviously influenced these guys to keep it loud and rocking. They have a strong rock sound with driving beats that deliver their brand of country rock with a sound that is original and incomparable. The band gigs mostly in the panhandle, but they get to other areas in Texas and Oklahoma for shows as well. Tommy Gallagher is named after his grandfather Tommy Allan, who was a legendary honky tonk performer who played with greats like Lefty Frizzel and Bob Wills. The Band's first CD titled "Never Looking Back" is a great country rock record released in early 2006. It is available at www.lonestarmusic.com. For more information on the Tommy Gallagher Band log on to www.tommygallagherband.com or www.myspace.com/tommygallagherband. Check them out very soon.



Brandon Jones hails from Athens Texas. However, he has spent a great amount of time in the singer/songwriter incubator of San Marcos Texas. Brandon transferred to Southwest Texas State after a baseball injury. The turn of events was a watershed for Brandon in that it focused him on his songwriting and guitar skills. It was something he always wanted to do. While in San Marcos he collaborated with some of the best "young guns" in the Texas music movement including Ryan Turner, Ryan Bales, Paul Eason, Micah Harris, and Mark Sanders. Brandon has also shared the stage with some of the biggest names in Texas music including the Randy Rogers Band, Cory Morrow, and Jason Boland. Brandon also has the distinction of selling out Gordo's in San Marcos for his first real live show performance. For more on Brandon Jones log on to www.myspace.com/brandonjonesmusic81. Look for more from this great songwriter soon.

Dave "Cactus" Lovell also known as "Cactus Jones" hails from Beggs (near Tulsa) Oklahoma. Dave is a tremendous talent with a classic baritone voice and superb songwriting skills. His classic country sound is as timeless as the greats who made it famous. His influences include Haggard, Dale Watson, and Strait. He also has spent time in Nashville working on his songwriting and beating the street and sidewalks of music row. Dave is now back in Tulsa and is currently working on a new CD along with developing a tour schedule. Dave is a great talent and even better guy. For more info on Dave "Cactus Jones" Lovell check out his myspace at www.myspace.com/cactusjones.



The great young Texas country talent of **Granger Smith** fronts The Granger Smith Band. Although Granger is still blessed with the great looks of youth, he has some veteran years behind him in the country music business. He has been with the corps of cadets at Texas A&M where he cut his first record as a freshman, and he spent time in Nashville writing and singing with EMI music publishing. Upon returning back to Texas from Nashville Granger went back to school at A&M where he is finishing his education and writing songs with a publishing company under the direction of Phil Vassar. Granger is a very busy guy keeping up with a demanding tour schedule, writing songs, and going to school. He is obviously a great young man who can handle the complexities of all of the competing demands. His reward will be great success. For more information on The Granger Smith Band log on to www.grangersmith.com or www.myspace.com/grangersmith.

TMT Profile 5 Songs in the Download Lounge are:

Cactus Jones: "That's Just Me"

Brandon Jones: "San Marcos River"

Highspeed Hayride: "Lights of Town"

The Tommy Gallagher Band: "When you see me"

The Granger Smith Band: "Til the Wheels Fall Off"

If You know a great band for our profile 5 feature, please let us know!

Join Club TMT to listen or download these great songs from these great artists.

Summer of the Hawk

By: Keith Howerton

Officials at the Texas International Department of Health (TIDH) began to notice a disturbing problem in the spring of 2006. It seemed that many involved in the Texas and Red Dirt music scene began coming down with a rare and misunderstood affliction. Spontaneous Mohawk Syndrome, or SMS for short, is a rare and strange phenomenon that leaves the afflicted with a bad Mohawk style haircut. Health officials admit that SMS is not normally contagious, but in the summer of 2006 around the Texas music scene, it seemed that the syndrome was mutating.

Randy Ragsdale and some of the Cross Canadian Ragweed road crew were the first to come down with SMS and it started at the Larry Joe Taylor festival in April. At the time, health officials were not worried and considered the problem isolated to only a few cases. Then by May, Grady Cross and Jeremy Plato of the Ragweed band came down with SMS. Cody Canada seemed to be immune from SMS and it was a fact that baffled health officials. With those developments in the later part of May, the TIDH organized a task force to investigate if bad haircuts were isolated or had the potential to affect the public. One source at TIDH who was interviewed on the condition of anonymity stated, "we were concerned, we really had no plan and what would happen if all 22 million people in Texas were afflicted with SMS. It would be a serious international incident and think of the pictures of all those Texans with Mohawks. I shudder to even contemplate it".

By June, the SMS task force was in full investigation mode and almost asked the Governor to declare a state of emergency when Roger Creager came down with the worst case of SMS to date. "Roger's case was terrible; his thick black hair looked like it had been cut with a lawn mower.

Roger Creager



Photo By Susanna Coronel

We knew at that point we had to get to work and find out what was going on." However, the Roger Creager case led investigators to the source of SMS. Creager, when interviewed by the TIDH task force was able to recall some details of how he developed SMS. "It was on the Ragweed tour bus after mid-night and although things are kind of fuzzy I am pretty sure that is where this haircut came from. Grady Cross was telling me not to worry and everything would be OK. Then the next day I had a Mohawk".



Some dude and his girl

investigation of the tour bus, it was determined that SMS had not mutated into a serious contagious condition that could affect public health. The source was isolated to one set of contaminated barber shears that had somehow gotten on the bus. "It was a load off our minds," the TIDH official said.

It is not exactly clear what happened to the shears and TIDH officials are not talking. However, some are wondering if they have not found their way to other band's personal areas. Matt Martindale of Cooder Graw recently played a show in Kerrville in early



Matt Martindale

August where observers saw early signs of SMS. Until the public destruction of the mysterious contaminated shears, we may never know.

To be continued...maybe.

This story is a parody. That means a joke for those who might want to look that up in Webster's. Please do not call the Texas International Department of Health in a panic. Of course, there is no TIDH. At least we don't think there is.

For a video enhanced version of this story log on to our website.

Cory Morrow Band In Italy

By: Stefano Parma

From a musician point of view when you listen to a concert sometimes you are captured by the skills, performance of the players, by the voice of the singer, by the groove, but there are things that all the people feel: one of these things is the ability to transmit your feelings to the audience and to reach their hearts. You have it or you don't have it, you cannot learn it.

Cory Morrow can do it very well, he is amazing because he transmits people all his feelings from the stage; his great voice, his music, his strumming and his lyrics take people to his side and you can live his stories even if you come from a different culture.

Cory Morrow and his awesome 4 piece band



Photo By Gianluca Palmisano

performed a 2 hour show in a small club, no matters if 10000 people are watching them or 200, the energy and the passion are the same. Having seen him only on DVD Double Exposure before, I was impressed by how they changed the arrangements of the classic Cory

Morrow songs like 21 Days, Light on the stage to fit them in the new cd sound "Nothing Left To Hide", they take country texas music to the limit where it meets hard rock, AC/DC style intro to Restless Girl is the evidence of what I am writing now: wow is all I can say.

Lights are also down the stage because they are also great people, in fact there isn't a barrier between Cory Morrow, the band and the audience: we had fun together after the show like old friends, we are so far now for the distance but we have been so close in these moments.

Stefano's English is better than our Italian. We published with minimal editing. Check out Stefano's Italian Texas Music Band at www.theclaw.it.

Look for more from our Italian friends in October and November.

The Motorcars are For Real

By: Keith Howerton

The music business is tough. It is likely one of the toughest businesses around.

It truly is a dream come true type of endeavor where reality often falls short of the dreams. However, all bands dream and sometimes those dreams come true. For Mark McCoy, Joseph Deeb, Shane Vannerson, Micky Braun, and Gary Braun the toughness of the music business is a bit tougher. On the one hand, Micky and Gary's family ties to Willy and Cody Braun of Reckless Kelly are a positive. After all being the brothers of one of the most successful recording and touring bands in Texas cannot be a bad thing: right?

The reality can be different. There are always the inevitable and unfair comparisons to Reckless Kelly by music media. There is also the market factor of the terrestrial radio world, where stations might dismiss the younger Brauns for Reckless Kelly as enough of an Idaho trademark on Texas music. The Braun's themselves are not competitive with each other however.

Micky is often working his brother's merchandise table if the Motorcars are not gigging that night. The are always collaborating and writing songs together, and Cody Braun with David Abeyta (also of Reckless Kelly) produced The Motorcars newest CD titled "Careless". They are family and no amount of comparisons by

music industry and media saps will change that. The first single from Careless (Carolina Morning) failed to make a significant impact on the Texas Music Chart. There really was no reason for that, and it is contradictory to the sales data of the record itself. Careless continues to be one of the top sellers at Lonestar Music. So, people are buying the record but terrestrial radio sta-

from a record and not singles alone. They also accept play reports from internet only based radio stations.

"Careless" is a great record regardless of any specific chart location of one of the released singles and comparisons to Reckless Kelly in the negative are from ignorant critics. Real Braun fans are the most rabid fans of any in

the Texas music scene and they love both the Braun brother's bands with equal enthusiasm. The bands are in reality very different. Reckless has the trademark "hick rock" sound with Cody Braun's fiddle and mandolin. The Motorcars are a pure western rock band with edge via Micky's vocals on top of Gary and Joseph's electric licks. Micky and the Motorcars are for real and deserve all the respect their real fans show and more. Their live performances are getting better and better and they are one of the hardest working bands in Texas. Micky's goals are larger than just Texas and Oklahoma and God bless him for that. He and his broth-

ers (all of them) can take the Texas music scene across the west with a sound that can musically connect Texas with the entire Western and Rocky Mountain States. Idaho plates remain on The Motorcar's tour van as a reminder that they are a wild western and Rocky Mountain rock band and that is so cool.



Photo By Cassie Weyandt

tions are not playing it? Says more about radio stations than the record, and that consumers are smarter than radio music directors are. "Careless" did reach number one for the "Roots Rock" category at the Roots Music Report at www.rootsmusicreport.com.

The Roots Report tabulates all songs played

¥ JUST ANOTHER WEEKEND IN TEXAS ¥

My amazement at the richness of the Texas music scene became acute to me one hot summer weekend in July 2006. I spent the previous week in Arizona visiting my ailing Mother for the last time. She passed in our quest to finalize this launch issue in early August. I was happy I had the chance to see her a final time the month earlier. I was feeling a bit down upon my return from Arizona, as I knew that my Mom was very sick, but the reality had not yet set in. I don't think that reality ever really sets in until God in his grace makes us face it and accept it. However, my wife and I returned to our normal routine of full weekends of Texas music when I got back.

It was a post 4th of July weekend and the novice Texas music adventurer would assume that it would be a slow weekend. They would also be very wrong. On Friday night, we went out to one of our home venues in the San Antonio area. The John T. Floore country store is close to home and we love going out there. That Friday night "Eleven Hundred Springs" was in town for their annual float the Guadalupe river trip and show. I did not know much about Eleven Hundred Springs but love the song "Long Haired Tattooed Hippie Freaks". The show was a delightful surprise. Those guys are tremendous. They played two sets of two hours each and had the crowd on their feet dancing the entire night. It was an incredible performance. I will most certainly find a way to get out to one of their

shows very soon. It simply amazes me how many great bands and artists there are in Texas and how almost every weekend I can get turned on to someone new to me that have been around for a good amount of time. It is a great voyage of discovery.

The next night we went to the hamlet of Kosciusko (Ko-shoe-sko) Texas for the first annual sausage festival. We were invited by the San Antonio Texas radio station of 92.5 KRPT "The Outlaw" who was helping the hamlet promote the event. On any given day Kosciusko has 500 people, but that night there were 3000 or more there to see Micky and the Motorcars, Cory Morrow, and Kevin Fowler. It was a great show and drew hundreds of small town and farm people from miles around. Everyone had a blast.

I walked away from that weekend of great music thinking that my same experience was replicated all over Texas that weekend and almost every weekend. That same Saturday night Jason Boland and the Stragglers played to a sold out crowd in New Braunfels. I wondered then, and still do, just how many people in Texas go and see live music each weekend? I bet the numbers would surprise all of us if someone were counting.

For a video enhanced version of this story log onto our website.

By: Keith Howerton

RAGWEED ROCKS CAIN'S

CROSS CANADIAN RAGWEED
Live CD and DVD
Recorded at Cain's Ballroom

By: Linda Higbie

Tulsa - Cain's Ballroom, also known as the home of Bob Wills, was erected in 1924 as a garage for city founder Tate Brady, though the many years since have transformed it into the ballroom we currently know as Cain's. It was a fitting place for Cross Canadian Ragweed to record their new live CD and DVD.

It was a sweltering Friday on July 14, 2006, and day one of a two day party that anyone who attended will not soon forget. Fans from all over flocked to Tulsa to see their favorite band rock the roof off Cain's. I met fans from as far as Kentucky, North Dakota, Wisconsin, and Maine, and those from as close as Oklahoma and Texas. They were all there to be a part of Cross Canadian Ragweed history.

At 7:30 p.m., the pre-party kicked off with a meet-and-greet with the boys from Oklahoma. Those with invitations were permitted in to mingle with the band and have a few cocktails. By 8 p.m. the doors opened igniting a race to the front as many fans sprinted to secure a front row spot in hopes of being on the DVD. The scene struck me as distinctly humorous as I made the mental connection that we were being herded through the door like a bunch of cattle.

As the place began to fill up, the temperature began to rise. I began the evening with a view staked out at the front, but before Stoney Larue and Wade Bowen took the stage for an acoustic swap at 9:30, I found it necessary to move to the back for some much-needed air. At 10:30, Ragweed promptly took the stage. The crowd went wild holding up signs and screaming. Guys lifted girls onto their shoulders and everyone was chaotically trying to make sure they were seen. Cody came out and announced that he was very appreciative for all the fans that stood in the heat for hours to get in. He also indicated that Friday was the CD recording and that Saturday was the DVD recording. Upon entering Cain's we were instructed that cameras were not allowed, though several people snuck them in anyway. We were also told there was a 24 song set list. Two songs would NOT be played. Those were the "Boys from Oklahoma" and "Carney Man." Opening with "Dimebag," the crowd sang along, not missing a beat or a word. With hits such as "Lonely Girl," "Late Last Night," "Sister," "17," and "Alabama" to name a few, the crowd sang along to every song. We were a part of this as Cody had

said; this is "our CD and DVD." Randy Ragsdale came out and performed a song he had written for his father called "Daddy's at Home," and Wade and Stoney joined Cody on stage for a couple of songs as well. The show ended with a Robert Earle Keen song, "Lonely Feeling" and fans slowly left to return to the hotel for the inevitable after parties.

Day two; July 15th proved itself to be the day even more people arrived for the show. It was a repeat of the previous night's show, but managed to create its own minor differences. The day started out fuzzy for most who were either hung over or fighting the lack of sleep from the night before. We learned there was a problem with the sound system and a couple of generators had blown. This was resolved quickly but the pre-party was no longer a pre-party. Those with invites were treated to an early admittance and sound check rather than cocktails and banter with the band. Learning from the previous night, an extra AC unit was also brought in to cool the place down. The heat outside was just as intense as the fans. You know you are a diehard fan when you travel from near and far and stand for hours in the heat just to see your favorite band.

Finally, about 9:30, the doors opened for general admission as Stoney and Wade made their way to the stage. The set had been cut short due to early technical difficulties but the few songs I caught were as great as the night before. Again, I opted for the back and watched as cameras scanned the crowd and people jumped up to be seen by the lens. Another rocking night with the same set list and everyone was again having a great time. Security squirted fans with water from their super soakers to cool them down. Signs pooped up all throughout the crowd with phrases such as, "I Wanna Rock 'n Roll", "Colorado loves Ragweed," "Peace, Love, and Ragweed", and CCR symbols all over. Several inflatable sharks were even seen crowd surfing during the show.

All had another amazing night and more after parties most certainly did follow. This was a weekend I don't think anyone who was there will soon forget. This spectacle was watched over by the numerous grinning portraits of Roy Rogers, Ernest Tubb, Tennessee Ernie Ford, Eddy Arnold, Tex Ritter, Roy Acuff, and Bob Wills which graced the ancient walls. The night proved that Cain's can handle anything. For over 75 years the venue has offered everything to just about everyone. Everyone has a Cain's story. The ghosts belong in its rafters and in the hearts of any music lover who has lived in or passed through Tulsa.

For information on the release of the CD and DVD, you can check Cross Canadian Ragweed's website at www.crosscanadianragweed.com

ROLLING OAKS SPORTS BAR & GRILL

Thurs.	Aug. 31	Darren Kozelsky
Fri.	Sept. 1	Monte Montgomery
Sat.	Sept. 2	Josh Grider w/ Jason Eady
Thurs.	Sept. 7	Austin Collins Band
Fri.	Sept. 8	Toni Price
Sat.	Sept. 9	Honeybrowne w/ South First Band
Thurs.	Sept. 14	Ryan Turner w/ Ken Edwards
Fri.	Sept. 15	Ruben V
Sat.	Sept. 16	Full Throttle w/ Ryan Bales
Thurs.	Sept. 21	Zack Walther CD Release Party
Fri.	Sept. 22	Ruben V
Sat.	Sept. 23	Doug Moreland w/ Paul Eason
Thurs.	Sept. 28	Bart Crow
Fri.	Sept. 29	The Eric Tessmer Band
Sat.	Sept. 30	Darren Kozelsky w/ Ryan James

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RECKLESS KELLY WAS HERE

DVD Review

By: **Rachel Taylor**

A little more than four months ago, the boys of Reckless Kelly took over the stage at La Zona Rosa in Austin for a night that would forever leave history with the irrefutable evidence that “Reckless Kelly Was Here.”

Recording that history was Austin native Peter Zavadil who directed and Ivy Dane who produced the live DVD, which masterfully combines the artful documentation of the band’s tremendous stage presence and the laid back, everyman feel of the bonus material.

From my first viewing of the advanced copy, I was struck by scale of the venture. Over the years, I’ve grown accustomed to seeing RK play on cramped, poorly lit stages at local dancehalls and at outdoor, element vulnerable events. The visual is an awesome sight of colored lights, which cut through the expanse of the dark room and fan out over the shaded silhouettes of fans. The band fills out the large stage with their big sound, performing before a massive sea of bodies, which move almost as one and don’t miss a single lyric.

For those of us who have followed the evolution of their sound for years, the sight of Reckless Kelly on the big stage and in front of a sold out crowd is to us, as it should be. For those of you unfamiliar with the boys, pay attention.

It’s been a long over-due and welcome surprise to see David Abeyta relinquish his grip on his well trained electric guitar in favor of an acoustic. An unfamiliar sight, David stealth fully picks the soulful notes of “Wicked Twisted Road” to a captivated audience. Additionally, I was more than a little pleased to see that David’s rendition of the Texas Tornadoes classic, “Guacamole,” is now forever embedded in music history. Though his command of the guitar demands attention in its own right, it’s



Photo By Td Hicks

the interruption of “Hey, Say, May” that allows David to physically step out of the background and into the spotlight.

Cody Braun produces an emphatic sound on his fiddle for an authentic Irish intro to “Seven Nights in Eire,” and later catches the audience off guard with a melodic new opening to “Wild Western Windblown Band.” The crowd moves to the almost tangible attitude emanating from the instrument.

A personal high for me was to find that “1952 Vincent Black Lightning,” a cover of the Richard Thompson classic, had made the cut. With a snapshot of the legendary bike behind him, front man Willy Braun hits the graveled lows with an audible, genuine emotion. He continues, allowing a sideways grin to creep across his face as he strums out “Nobody’s Girl” and later “Wiggles and Ritalin,” with an energy and sound that commands movement from everyone within earshot.

In closing with the massively popular sing-along “Crazy Eddy’s Last Hurrah,” all but drummer Jay Nazz step to the edge of the stage and appear to levitate over the crowd who joins in using their “big outdoor voices.” As Jimmy

McFeely leans down to make his bass available for a few eager fans to strum, Jay continues holding down the forceful beat to finish out the rowdy, crowd-pleasing closer.

Shifting from the onstage, rock star persona, the bonus material features footage of the guys in the offstage element which documents the glamorous life of the backstage, countless motels, and an aging tour bus.

Cameras follow RK from afternoon sound checks, to late night dinner runs at a road-side “trucker’s Disneyland,” to discussions of “the deal” and episodes of “Trailer Park Boys” over pizza. Included is a helpful segment entitled “Tips from the Road” in which

the guys, in their collective experience, offer travel suggestions which include the art of the refreshing and yet soap-less, truck-stop sponge bath and the McFeely patented, drying method. Additionally, words to live by include Willy’s “the road of life is paved with shitty monitors,” and Cody’s “when traveling to Oklahoma, buy your beer in Texas.” The footage even captures a heartwarming encounter between Jimmy and a pint-sized fan with a mop of long, curly hair that seems eerily similar to that of the bassist.

Even the closing credits are reflective of the personality and humor of these musicians. Against a backdrop of a few lingering fans, one can briefly catch a glimpse of the words, “If you feed your kids Ritalin, you’ll be buying pot from them in ten years.”

The bonus material offers a glimpse into the guys’ individual personalities and unified experience. Following a show one night, they pack their gear and refer to the act as a practice in humility. Traits and talent that don’t go unnoticed by the fans, these guys are true artists of their craft and have left their indelible mark, not only on La Zona Rosa, but also on those who appreciate the music.

~The Snorty Horse Saloon~

By: **Linda Higbie**

Remember the movie “Roadhouse” with Patrick Swayze, and the bar called the Double Deuce? The first time I went to Mount Vernon, Missouri to the Snorty Horse Saloon, I thought of that movie. Steve Greene, was a student at the University of Arkansas when he first saw Jason Boland in 1996. After a conversation with Jason, Steve was more determined to open a place catering to Texas music. Working with bars and radio stations to introduce Texas and Red Dirt music in the area and after years of throwing parties at his house, he needed to find a permanent place to continue entertaining and educating people about the music. With the help of friends, he decided to open his own bar. After years of research, a business plan, and learning from other venues like the Wormy Dog, Steve opened on October 8, 2005. Originally, called the Snortin Horse Roadhouse, Steve finalized the name as The Snorty

Horse. With 10,000 square feet, a capacity of almost 800 and 3 bars, customers feel at home and have a good time. I have been there when the place was filled and sold out. The Horse also has several pool tables, and a large dance floor. Bands love it there. Those who have played before want to come back. Those who have never played here want to come. The acoustics are amazing and it would be a perfect place for video shoots. Steve takes his hospitality one-step further by catering to the musicians. He cooks home cooked meals, gives them a place to stay, and provides what ever he can to make their stay pleasant. The staff is awesome and makes sure everyone has a great time. Steve calls The Horse “The Best Little Texas Roadhouse in Missouri”. Everyone should make the trip to visit the Snorty Horse Saloon; I guarantee they will fall in love with the place. I know I did. For info log on to www.snortyhorse.com.

Suggest a venue to profile by contacting us at the TMT website.

The State of the Music, as I See it Now

By: Hammond Davis

I have grown up during the rise of the “Texas Music” revolution, which is a focal point of so much success and conversation over the past 10 years.

The days of Pat Green playing your small local bar are over and the new blood of green Texas Musicians are in the dancehalls and on the road right now. Everybody has to start somewhere in this business and I hope you all have the chance to be a fan at the earliest stages possible. It wasn’t too long ago I had the pleasure of seeing Pat play Gruene Hall in front of 250 real Texas Music fans. Now he headlines major arenas with the support of Kenny Chesney and Brooks and Dunn all over the US and Canada.

We have all seen the fore fathers of Texas Music come and go from the obscurities of Texas-centric music to a Nashville stage, which would make Waylon smile. However, as great as the Nashville deals may be, I can still hear the ringing of hatred towards the big city lights. Why? I hope you can form your own opinion on the subject by the end of this editorial. I challenge you to consider every question I ask in the next few hundred words and write me back with some spontaneous answers. You might agree with me or angrily disagree, but I hope these words make you think, and for the girls that become madly in love with me, I must be honest and tell you that I am a spoken for man...sorry. So, “here we go”.

Just when we think there isn’t any more room for stardom in Texas music, another small town kid makes their way to the big stage. I have heard for a couple years now that the scene will die anytime now and I never gave into the bashing at all. Texas music has been strong and proud for more than the just 6 or 7 years of Pat Green and Jack Ingram. Who do you think influenced these new voices and minds of Texas Music? Hank, Willie, Waylon, Merle, Billy Jo, and Ray Wylie Hubbard. Nothing has changed over the past half-century with the music, the fans, or the stages—it’s only the gossip that changes in small ways and it continues to fuel the debate

Are the days of real Texas Music changing forever? More and more of the artists that we have come to love are turning their attention to the Nashville stage. The same acts that never wanted to be that “puppet on the string”, “sell-out”, or “bought” by the Music Row are moving closer and closer to abandoning the roots of their amazing music. The fans have given their time and money to help create the buzz generating the move to Nashville will all support the move to the big time at first. However, what happened to Pat Green? Did he lose Texas fans? I would say he lost half of his loyal fan base that helped him walk across that Nashville stage to stardom. Yet, the half that he lost were replaced by the “soccer moms and bank execs” that haven’t realized the downfalls of their mu-

sical preferences. Maybe there just isn’t enough room to move within Texas Music? That is okay. The fans need to continue to work on the assembly line of success and support all of the new names playing at their local venues all over Texas, Oklahoma, and surrounding states! The fans are constantly building the stars of tomorrow. Therefore, if there were anyone to “blame” for bringing our heroes to the attention of major investors and money in Nashville: it would be you and I.

Somebody needs to start a Texas Music Scene gossip magazine. We all live in a Rumorville, TX (Brandon Rhyder’s lyrical name for it). The current major gossip comes from the Nashville VS Texas debate about which we are always voicing our opinions. However, before each of us makes our opinions known, we need to do our homework on each market. What is Texas music? What happens when Texas music moves to Nashville? Who is hurt by this and Who is sitting in their high rise condo—in their hot tub—in the middle of their 2500 square foot living room. You tell me. Who is the sell out in this scenario? The guy who turned down Nashville to bathe in the river behind his double wide by day and play the Cotton Club every Tuesday night. Or, is it the guy that turned in his Texas chips for the two million dollar signing bonus.

Let us take Randy Rogers Band for example. We all love Randy and his fantastic band, but will we be happy about him riding off into the sunset for a wild trip around the nation with Dierks and Miranda this fall? Are we happy about this? I would like to see him unchanged by the Nashville lights. Randy is a loyal bandleader with a golden pen. He could have become Randy Rogers all those years ago, yet he wanted his Band to be just as much a part of the success as he was. That is why Randy Rogers Band garnered the attention of the radio stations, the magazines, Nashville, and YOU. Randy and his band are simply taking the next step in their career. He has played the biggest stages in Texas---let us enjoy it as he plays the biggest stages in the world!

Let’s try to forget about the “Nashvillization” of Texas Music for a minute and change focus to the “Who’s New” of Texas and Red Dirt music. Brandon Rhyder: If you have not seen Brandon tear up a stage with his rocking love songs and his singer/songwriter mentality than you have not seen the future of Texas (and hopefully Nashville) music. Ryan Turner is another San Marcos local who has built a solid fan base with his backwards hat brand of stage performances and great song writing. Ryan James can please any crowd with his dancehall rhythms and bar room pleasers that will undoubtedly find their way to your stereo very soon. Micky and the Motorcars (Micky and Gary Braun) are the younger brothers of Willy and Cody of Reckless Kelly who we all know and love. They are a great new addition on our scene from the Braun Family legacy. There are many more: Eli Young Band, No Justice, Darren Kozelsky,

Stoney Larue, Jason Eady, Paul Eason, Josh Grider band, Josh Owen, and on and on. The list can go on forever and I have only named a few, and there are still legends in the state that you can see just about every weekend. Dale Watson is back in Austin full time and plays a regular schedule. The fact is the Texas and Red Dirt music scene is rich with talent and that will continue with or without Nashville taking notice.

Whom do you consider the next one in line? Let us know what you think. We will check them out and do our best to give fair coverage to them all in our future issues.

The reality is the music is from within the Texas and Red Dirt fans. To some people, Jason Boland or Ragweed are the biggest names in Texas Country/Red Dirt music, to others, Kevin Fowler is the king and still others live and die by the words of Reckless Kelly and the Braun family sound. You should be proud of the bands you represent. By driving 50 miles to see the same band play for the third time in a week, you are part of their success. To me, Texas music isn’t Pat Green, Randy Rogers, Reckless Kelly, or in reality any specific band or artist. Texas Music is you! Without the fans, there would be no music, no dancehalls, no music charts, and certainly no Texas Music Times. If you were at Randy Rogers Band show about six years ago, or if you are one of the faithful attending, the South First Band shows at Banita Creek, then you are Texas Music! You are part of the band and deserve a big THANK YOU!

However, we all have to understand that Nashville will always be the big business store of country music for at least the near future. Our heroes are going to continue to look there for the fame and fortune that might be at the end of the music row rainbow. We should say, “Good luck and if you need a place to stay when you come back just drop us a line”. The reality is Texas and Red Dirt fans are discriminating fans of great music, great performances, and great songwriting. We are the worldwide barometer for all country music. Even Nashville based records sell millions of copies in Texas. So, do we really need to get angry about Nashville? I say no. We just have to recognize that our heroes deserve a shot at the “big store”. Each of them is a business and support families via their employees and themselves. So, why would they not look for the best location to improve business? Right now, it remains in Nashville. In the future, it may change, but for now, it is that city in the middle of Tennessee. However, we can all have comfort in the fact that for every hero that moves on, at least three more start touring Texas and they are just as good as or better than the one that moved on. What a great time to be alive in Texas.

Hammond Davis is a pen name for a well-known Texas Music industry professional in Austin. His views do not necessarily represent the views of Texas Music Times.

FROM UNDERNEATH

the Old
Jason Eady

By: Keith Howerton



This CD review was a bit difficult for me to write. Not because it is a bad record, but because it is so good that I just wanted to close my eyes and listen every time I loaded it in the computer and moved my fingers to the keyboard. I always play a CD when I am reviewing it and with Jason's debut record, I kept finding myself listen-

ing and not typing. My task was more difficult because I have come to know Jason pretty well. Team Texas Music Times has sold his merchandise at shows where he had no one to stand at the table and he is one of our favorite new singer songwriters. We care dearly about Jason and he and his band are our friends. So, how do I write an objective review? Hell with objectivity, this is a great record from a soulful songwriter and I will shout it from the highest mountain top. Produced by the legendary Walt Wilkins "From Underneath the Old" is a journey through Jason's songwriting skills and craft of poetry. Jason wrote all 12 songs on the CD and each track is distinctive and delightful. His lower Mississippi delta upbringing is evident in the bluesy sound of "Go down Moses" and "Lift Me". The amazing thing about Jason's songwriting is that much of his writing is so skillful that each listener will develop his or her own conclusions of the meaning of the song. His use of the English language in song is superb. "Steven and Melissa" is a song about two people running away from their past, but the ending is open to each listener on what happens to them in the end. The ability to draft one's own ending is the charm of the tune. "Battle Cries" is a personal favorite. The song uses a banjo to set a nostalgic stage of a long ago battle where soldiers made their stand for freedom. However, at the end of the lyrical poem it is evident the entire song is a letter home from a warrior from any battle from the past, present, or future. The song is masterful. Jason is also able to rock. "Vindication" is a great rock song that moves the feet. Additionally, "When it all comes together" and "Dance Maria" are grooving tunes great for drinking a margarita at a favorite place to relax with friends and love ones. Both tunes will have everyone singing, moving, and grooving. However, Maria has a message to anyone with bad intentions. Jason writes harmony songs and his current band supports his great voice with tremendous two, 3, and 4 part harmonies that sound like a church choir. Jason's song writing skills are matched only by his voice and delivery. "From Underneath the Old" is mixed extremely well with great production and sound. Jason's voice on every track is clear and sharp. The chords from the variety of instruments come right out of the speakers in a way that they can almost be seen as well as heard. Jason is a great person and "From Underneath the Old" is a fantastic CD. We are all very lucky to have him and his great band coming around for us to hear and see. Thank you my friend for giving all of us such a gift.

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Q. In REK's Jesse with the long hair who shot the bullet that killed the banker?



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radio lonestar

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-- **Alan, San Antonio**

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-- **Jerry Lee, Corpus Christi**

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