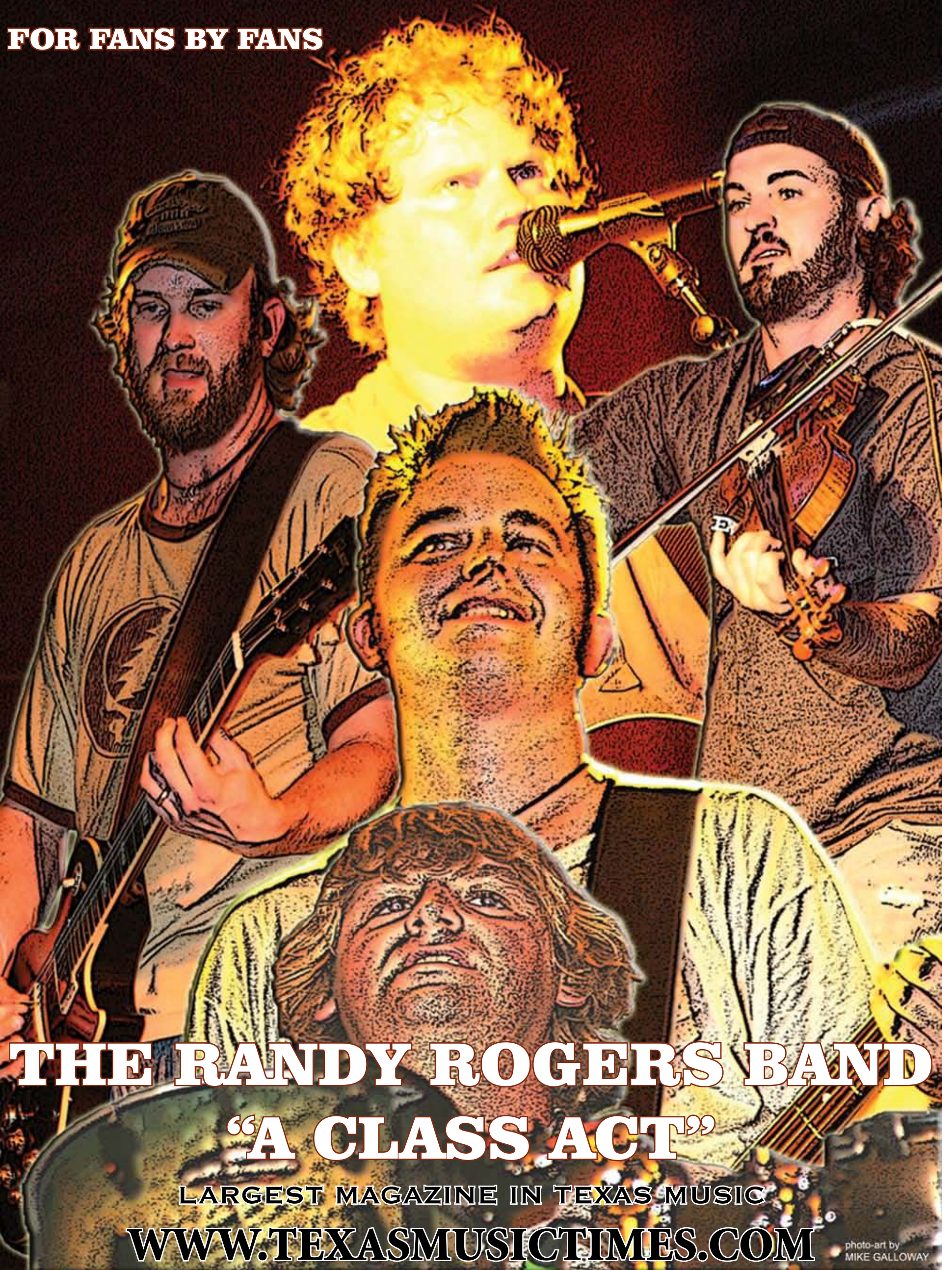


TEXAS MUSIC TIMES

"THE RED DIRT IS HERE"

OCTOBER 2006

FOR FANS BY FANS



THE RANDY ROGERS BAND

"A CLASS ACT"

LARGEST MAGAZINE IN TEXAS MUSIC

WWW.TEXASMUSICTIMES.COM

photo-art by
MIKE GALLOWAY

ABOUT THE COVER

The Randy Rogers Band was a natural choice for the October 2006 Texas Music Times cover story. They are the hottest selling band in both live performances and CD sales with hard-core Texas music fans at the present, as they make the move to a national tour to promote the new CD "Just a Matter of Time." The CD has already sold out in several retail outlets around the state in its first two weeks of release. The success is well earned and deserved. It has been a long road and they are entitled to every bit of reward and satisfaction the market and music fans are now showing them. I like many things about the Randy Rogers Band. The music, of course, is the dominate factor but not the only one. Randy and Geoff Hill were my first interview when we were beginning to develop stories for Texas Music Times and launch this publication. The band had never heard of Texas Music Times but their publicist Brandy Reed of RPR Media believed in the concept of a Texas Music editorial and story magazine enough to contact me and make time for the interview. I found it strange that both Randy and Geoff were so humble and it did not matter if I had a record of accomplishment as a magazine or not. It just seemed that someone wanted to talk with them about the music and who they are and that was enough for them. I spoke with

Randy, Geoff, and singer-songwriter Brandon Rhyder (the opening show) that day and it will be forever one of the best days of my life even if I don't think I was a very good reporter or interviewer. Since that day in May 2006 I have gotten to know the other members of the Randy Rogers Band and found everyone of them to possess the same humble personal-

a band member. Geoff in his own cool way said, "Cool, glad you guys traveled that far to see us, hang around after the show." The Euro Texas music fans were dumbfounded, as they had no experience with the friendly nature of the Texas music scene. The band members and the team all know it was a long road to get to where they are and seem not to

even show a hint of arrogance or taking it for granted. I believe that it is this personal quality that communicates to all of us who love them so much. I can feel it in a crowd, and I see

THEY ARE INDIVIDUALLY AND AS A TEAM A "CLASS ACT". THEY HAVE NO PEER IN THAT RESPECT AND THE FANS WILL CONTINUE TO BE DRAWN TO THIS CLASSY GROUP OF GUYS FOR YEARS TO COME.

ity. All of them have a tremendous sense of humility and gratitude toward the fans and a sense of purpose that is larger than their individual desires. In the day of instant gratification and narcissism, it is refreshing to see a group of guys so popular who are not total ego maniacs. They are serious and it is a business and at times, they are all business, but they are also very nice guys whom always go out of their way to sign autographs after every show. In fact, they all sign them. Not just Randy gets requests for his signature. They are all swamped after every show and Brady, Jon, Geoff, and Les are likely to sign as many as Randy. I remember introducing Geoff to some fans from Belgium once in Kerrville and both of the fans who had traveled so far to see Texas music were amazed they could just walk up, say hello, and shake hands with

it in their performances. I talk to many people about music, bands, and musicians. It is part of the job after all as an entertainment magazine publisher, and I have never heard from anyone an ill word about anyone in the Randy Rogers Band or on the road team. I cannot say that about any other major band or artist in Texas music. They are individually and as a team a "Class Act." They have no peer in that respect and the fans will continue to be drawn to this classy group of guys for years to come. They are Randy Rogers, Geoffrey Hill, Jon Richardson, Brady Black, and Les Lawless. They are the Randy Rogers band and Texas Music Times is proud to have them as our October 2006 cover story.

Keith Howerton
Editor in Chief

RRB~TEAM RANDY ROGERS BAND~RRB

By: Keith Howerton

The Randy Rogers Band is without a doubt the most promising band of artists to come out of Texas in a long while. That includes, in my humble opinion, Pat Green and Jack Ingram. I think there is one simple reason for that. The Randy Rogers Band is a band. They are a true band of musicians that break the mold of the traditional Nashville penchant for creating front people and backing them up with hired guns that are replaceable with another axe, fiddle, or stick player at the drop of a hat. They are a unit. Even in the face of hardship or tragedy with one of the band members, the guys hold together and vote on all matters concerning the band. I hope Nashville takes notice and the idea of great bands comes into vogue in music city. We can all hope for that. Music city never has really embraced the concept of bands and instead has focused on front men and women who they can develop as an individual brand. Pat Green used to have a tight and coherent band that he kept together for his rise in Texas music. Now the band members have changed and the focus is on Pat. Jack still has a great band. The Beat up Ford band is a tremendous group of talented individuals who continue to deliver along with Jack one of the best live shows in country music. However, the Nashville media machine has begun to emphasize Jack far more than they mention his band mates. The updated Jack Ingram website downplays the Beat



Toby, Sean and Dan (The Road Crew)

up Ford band and emphasizes Jack. Even with the current number one pick from Texas, many outside of Texas see the Randy Rogers Band as Randy Rogers. Dirks Bentley is quoted on his website referring to the Randy Rogers Band using singular person language about Randy only. It is not because Dirks is trying to slight the band; it is just how it is in the world of country music today. Dirks is only reacting to the way he understands the process.

In reality, The Randy Rogers Band is the best of possible teams. The entire road crew including Dan McDonald (Road Manager), Toby Hamm (Merchandise), and Sean Patrick (Sound Engineer) work as to bring the shows to the fans. They do it about 5 or 6 nights a week every week with little time off. It is amazing that they can put the show together night after night with all the road miles and moving of equipment.

The bus and trailer is a self-contained unit and everyone pitches in to load in and load out. It makes for late nights, and heavy road fatigue but the fans in the each town don't notice when it is their turn to see the show. The band hangs around until all the fans have gone home before loading the trailer and the bus for the trip to the next town. Watching team RRB is a lesson in hard work, and anyone who really thinks about it realizes the process is repeated almost every night. One cannot help but respect all of them for it. **(Continued on page 4)**

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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 October 2006 issue of Texas Music Times. I would like to personally extend my thanks for taking the time to pick it up and give it a read. We work very hard as a team each month to bring you real stories from our music scene in a way that is interesting and informative. Our layout style is conservative and our content fresh, original, informative, and educational. We are the largest magazine dealing with Texas Music with more column inches of content each month than any other publication in the genre. My commitment to each of you as a reader is to keep it that way. We focus on the artists, the stories, the music, and not ourselves. A reader will never see a photo of one of us in these pages. We are not so vain to think we are the important personalities in this great movement known as Texas and Red Dirt music, and our content print space is valuable and dedicated to the artists and the stories. They are important to the reader. We are not. Also, we will never do something silly like put a well-known personality in a Santa outfit on the cover for a December issue. Those are tricks to get you to pick up the paper and in our view degrade the value of our music and movement. Our goal is to elevate our scene and not simply commercialize it. We want the readers to seek out Texas Music Times every month for the content, and not because we trick them with cute covers. We think the readers are smarter than that. Our first issue flew off the racks in just a few days and we thank all of the fans for that. Additionally, the artists are on our side and are always giving us their support. That keeps us going. So, again thank you for reading Texas Music Times and send us a note to let us know how we are doing. Oh, and please tell your friends. God Bless.

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A black and white photograph of the band The Killers. Five members are posed in a field with a vintage car in the background. One member stands on the left in a 'BROOKLYN 82' t-shirt. Another sits in the center foreground in a plaid shirt. A third member sits on the car's hood. Two others are positioned on the right, one standing and one crouching. The background features a cloudy sky and tall grass.

wish for continued success, health, and God's blessings. They need our help to go to the next level and deal with the bad things that happen to good people. Randy once said on the band's website, "Pray for us, it gets crazy out on the road." They need those prayers now as much as ever as they deal with adversity and success. May God bless all of them and keep them safe as they take their trademark sound to the rest of the country. The country deserves them just as much as we do and they are a model of what a great band should be. A group of great guys making people smile through music. What more could anyone ask for?

[illegible]

JOSH GRIDER BAND~A SHOW TO THE FINISH

By: Steve Circeo

It was a pleasant Saturday evening in San Antonio. Sure, it was a little warm, because the beautiful fall weather hasn't hit San Antonio yet, but an ice cold beverage always goes down better when I'm overheated, anyway.

I had wrestled with whether or not to attend this show. I'd been to just about as many shows as a successful touring band the past couple weeks, and I was a bit burned out. But this was the Josh Grider Band, and I know that every time I go to see Josh, Kris, and Seth, I'm in for something special. So I jumped into the truck and headed out to the Rolling Oaks Sports Bar and Grill in San Antonio.

The first time I saw the Josh Grider Band was in the Spring of 2006. I'd never even heard of them before, but I had been bored that night (oh, how I long for those days), so I went to the show. The band quickly caught my attention with Josh's commanding on-stage presence and just-the-right-amount-of-twang baritone voice, Kris Farrow's shut-up-and-listen guitar work, and Seth Allen's a-bass-is-a-guitar-too attitude. And the harmonies; oh, those harmonies.

Little things about JGB's performances let an audience know that these guys really know what they are doing. From the perfectly synchronized musical stops, to the aforementioned glorious harmonies, to the drumsticks clicking when Josh sings "click my heels" during "La La land," one can be sure to get their money's worth at any Josh Grider Band show. But last night we got even more.

The band had been playing for a couple of hours and had put on a stunningly good show. Everyone was in fine voice, despite the pre-show trepidation. There was not even any hint of Kris' recent vocal woes.

They were well into their finale, which well-known to JGB fans, includes a brilliant mixture of originals and covers such as Pink Floyd's "Another Brick In The Wall," Charlie Daniels' "The Devil Went Down to Georgia," and the Bee Gees' "Stayin' Alive." Originals include JGB's own "Mama," and some kick-ass solos by each of the band members.

Everything was going along great until right at the stroke of midnight. (Okay, to be fair, I didn't look at my watch exactly when it happened, but I did just before and just after, and I swear on a stack of Townes van Zandt records that it was within 30 seconds of the stroke of midnight.) "What happened?" you might be wondering by this point. THE POWER TO THE SOUND SYSTEM WENT OUT! The lights were on, but when Josh stepped up to the microphone to finish up "Mama," no one but those within about twenty feet of the stage could hear him. The only sound backing him up was coming from Andy Vickers on the drums.

And then a magical thing happened.

A hush came over the crowd as everyone turned to see what had happened to the music. Josh, still singing and playing his acoustic guitar, stepped down from the stage. Seth and Kris followed with Seth holding his un-powered bass and Kris picking up another acoustic guitar as he moved forward to the front. Andy brought his sticks and they formed a circle in front of the stage, singing and playing the whole time. The crowd gathered around as Andy tapped on anything he could to keep the beat including himself while Seth slapped the bass notes so everyone could hear. Josh hung in with vocals that

closer in so as not miss a note. The acoustic and un-powered session went on for five or more minutes as they finished the finale. No one really noticed the time and not a soul turned away or said a word. We all just listened and watched.

I have to admit that I wasn't so caught up in the moment that I didn't take time curse my luck for having decided not to bring my video camera. I quickly got over it and joined in as those in attendance along finished out the song with the band.

Mama, sing me a lullaby.
You're the only thing left that I know to try.
I been drunk and sober and drunk again.
I'm tired of fightin' a fight that I can't win.
Walked a thousand miles, cried a million tears,
'til they poured like rain.
So mama, sing me a lullaby.

And that's how the show ended.

Afterward, the audience stuck around still savoring the moment. Many went up to the band members to congratulate them on a great show; everyone buzzing about how they'd never seen anything like that before and how wonderful it was. One fan went up to Josh and asked him, "What made you come off the stage like that?"

This young man, Josh Grider, looked at him and with the worldly wisdom of a seasoned veteran said matter-of-factly, "Well, we had a show to finish." Keith Howerton, the editor and publisher of Texas Music Times, asked Seth Allen the same question at a different time and location and Seth replied, "We had a show to finish man and that is what we do." Same answer from both guys not knowing that the other had fielded the same question in the same way.

It was definitely one of those rare moments that I'll never forget. In fact, after thinking about it, I was glad I didn't have my video camera. If I'd filmed it, I'd have wanted to share the film with others and that wouldn't be

fair. The night the power went out on the Josh Grider Band should be reserved as a special memory for those who were at the show. You had to be there.



Photo By Steve Circeo

were sharp and clear with the softness that is lost via the microphones and electronic amplification. Seth and Kris added the trademark Josh Grider Band harmonies that moved the crowd

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October: Q. On Les Lawless' new base drum there is a clock, what do the positions of the clock hands signify?

September Q. was: In REK's Jesse with the long hair who shot the bullet that killed the banker? answer: Sheriff Paul
The winner was Mr. Larry Braun of San Antonio.

SIDEMAN BLUES

ROGER RAY - A MAN OF MANY TALENTS

By: Keith Howerton and Mark Tucker

Recently Roger Ray from Jason Boland and The Stragglers took the time to communicate with us and answer a few questions for our “sideman blues” feature. With out a doubt Roger is one of the most talented musicians in Texas and Red Dirt music. However, his talents are not confined to what he can do with a Telecaster or Steel guitar. Roger holds a Bachelors degree in accounting and was a senior auditor for the major national firm of Ernst & Young in the Oklahoma City office, and worked as a senior financial analyst for a major health care firm. He is a man of many talents with an extroverted personality. He is just as likely to be enjoying himself in a crowd before and after shows as he is hanging out in the privacy of the green room or the bus. Being from Oklahoma, Roger is often confused for being American Indian. He is actually half-Japanese. Roger laughs at the mistake and says it is part of business as fans make assumptions.

This interview gave us some insight into Jason Boland’s right hand man-Roger Ray.

At what age did you know that you wanted to play guitar, and was it one particular song that you heard, or show you went to, that caused you to say “hey, i wanna do this”, or was it just something that was in your blood?

When I was about six months old, I remember seeing my dad playing the guitar and drinking beer with his navy buddies. I knew at that moment that’s what I wanted to do when I grew up.

Who were your biggest influences?

Aside from my dad, my biggest childhood influence was Nichiren Daishonin. He was a 13th century Buddhist monk who founded the sect of Buddhism that, to this day, my mom still prac-

tices. She raised me and my brother to be good little Buddhists too. As kids, we would chant for hours. Chanting is a lot like praying. I always chanted that I could be as good as Luther Perkins.

When you left working as an accountant, how good did it feel the day that you were financially able to tell them to stick it?



Photo Courtesy of Roger Ray

To be honest, it didn’t feel that great. Even though I was highly overworked and grossly underpaid, it really sucked to have to leave that job. The guilt of betraying the firm is probably why I drink so much.

Were you in any bands prior to Jason Boland and the Stragglers?

I played guitar in a few college bands at OU.

None of them lasted very long. I also played with a lot of red dirt songwriters prior to meeting Jason. Beverly Mayes, Tom Skinner, Bill Erickson, the Red Dirt Rangers. I even toured in Italy with Bob Childers and Craig Skinner.

Assuming we know what we are talking about, and that you met Jason Boland at “the farm”... tell us what it was like during those days, and what other musicians you ran into out there. What was the vibe like out there?

The Farm was borderline cosmic. Musicians I met there? Mike McClure, Cody Canada, Jason Boland, Scott Evans, Brad James, Steve Littleton, Eric Hanson, Jimmy LaFave, Bob Childers, Tom Skinner, Craig Skinner, Greg Jacobs ... for years it was the red dirt Mecca.

JB&S have so many songs now, that have become anthems to the fans, that are expected to be played at every show, are there any that you just get sick of playing from time to time?

Nope.

What’s the hardest part of being on the road as much as you guys are? Who’s the hardest guy to be on the bus with/or who has the worst/most annoying habit?

I hate to admit this, but being on the road makes it really hard for me to maintain relationships with friends, family, significant others. I tend to get on the bus and forget about the rest of the world until I get home. As for getting along with the rest of the guys on the bus, that’s the easy part. I couldn’t ask for a better group of folks. All eight of us (band, road manager Monty, bus driver Dave, engineer Greg) get along famously.

THE CODY GILL BAND

By: Keith Howerton

Stephenville Texas can now be known as the not only the home of Larry Joe Taylor and but the Parnell brothers, but also the home of a talented young foursome known as the Cody Gill Band. The group made up of front man Cody Gill, Jarrod Baker, and brothers Caleb and Zach Hooper have created some significant buzz in Texas and Oklahoma with their solid Red Dirt country rock sound. It was to be expected since their recent CD titled “Boxcars” was produced by Mike McClure. Cody even sounds like McClure in delivery and vocal tone, and it is obvious that Mike is a big influence on him in song writing. “Boxcars” has taken off in many parts of the state with some



Photo Courtesy of Cody Gill Band

of the tunes getting solid airplay. Classic rockers and bluesmen influence all four of the members of the band. The Beatles, Stones, Hendrix, and Stevie Ray Vaughn and others are listed as major influences of all of the members. It is an amazing tidbit since the oldest member of the group is Cody at 29 with the other members being in their late teens or early 20s. They are a very young group of guys to have grown up on a buffet of classic rock. However, Texas and Red Dirt fans are lucky they did and with any luck will enjoy the Cody Gill Band for many years to come at gigs around the state and in future CDs. Check out the Cody Gill Band at www.codygillmusic.com or myspace.com/codygillband.

Cody Braun on Recording "Reckless Kelly Was Here"

By: Dru Willis

If two live albums count for anything, then Austin is the place to record if you are Reckless Kelly. In 1999 the band recorded "Live at Stubb's" at the famous barbeque joint and earlier this year they followed up at La



Zona Rosa with their newest release "Reckless Kelly Was Here," which has again captured the energy that is so distinct to this band.

"It's a great room—a large room. We had never sold out a room that large in Austin before so that was kind of a challenge but it was fun for us too," fiddle player Cody Braun said in a recent interview. "It was just the perfect place to do it."

Breaking away from the standard live album, the band upped the ante and filmed a DVD to go along with the two-disc CD.

"Everybody is doing it (releasing a live DVD).

The technology these days is great so you can affordably go out there and put together a great product," he noted referring to the recent increase in popularity for a visual element.

The CD/DVD set is a culmination of the various stages of past ten years according to Braun. "We did that acoustic show for quite a while when we first moved to Austin. We wanted to capture that before we got too far into the electric thing," he paused. "Now we have been doing the electric thing for nearly ten years and it was kind of fun to capture that as well."

In addition to capturing the sound, is the importance of doing so accurately. Braun noted that there are many albums coming out today that are full of re-cut vocals and solos, overdubbed instruments, and other fixes for glitches in the original show.

"They go in and take out the live vibe. If you leave it all in there and just let it be, you end up with

a couple mistakes here and there, but the overall project is a lot more fun to listen to," he said.

According to Braun, "Reckless Kelly Was Here" is far from the extensively, retouched "live" albums. Luckily, the band did not have to worry much about tweaking the sound. One minor exception regarded an out of tune mandolin at the beginning of their cover of The Beatles' classic "Revolution."

"I was out of tune. We didn't get it tuned up before the song and there really wasn't anything we could do," he shrugged. "We just kind of had to overdub it. Everything else is as it is."

What also makes this project unique is who was behind the wheel directing the DVD and mixing the music for the CD. Reckless already had a relationship with DVD director Peter Zavadil, as he had previously directed the video for "Stick Around." To add to their network of great talent, the band was also able to hook up with Grammy Award winning mixer Elliot Scheiner; all due to knowing the right person.

"He is good friends with our manager Kimiko Tokita. She talked him into listening to the band. He liked it and agreed to do the project, so we lucked out," he said. "It was the same with Peter Zavadil and the DVD. He was really, really good about letting us be a part of the project and throw our two cents in."

In a genre of music where artist creativity and freedom are held high above any marketing projections or standards, it is the sound that matters in the end. When an entire team of people can come together in agreement on that, something great is bound to be produced. "Reckless Kelly Was Here" is just such a product. A true, live sound by a talented group of guys paying homage to the last ten years and turning their sights on the next.



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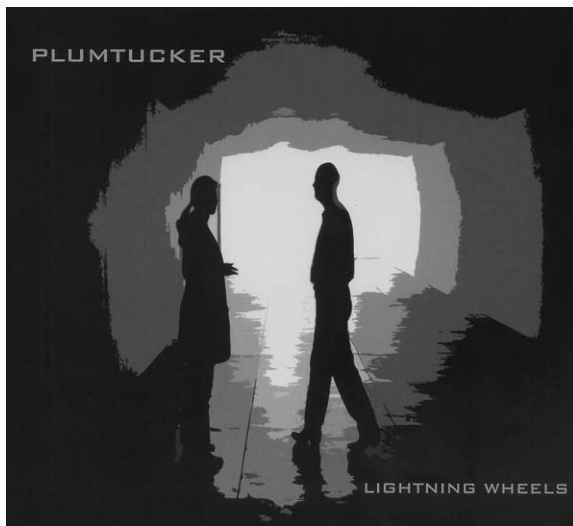
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**Artists-Ask about our
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PLUMTUCKER - LIGHTNING WHEELS

By: Steve Circeo



A CD REVIEW

When you slide Plumtucker's *Lightning Wheels* into your CD player and hear the piano prologue followed closely by the smooth jazz sound of "Colorado," you may wonder why we are reviewing this record in a magazine that tends to focus on the Texas Country Music scene. I could tell you that there

are some easily distinguishable country elements on the CD, such as a wailing slide guitar and a song about a hammock. While that would be true, I'm going to tell you the real reason. This record really makes me smile, and that's not an easy thing to accomplish.

Without delving too deeply into my scarred psyche, let's explore what it is about Plumtucker's *Lightning Wheels* that makes the corners of my mouth turn up.

First is the Exciting Instrumentation. This musical journey begins with a short piano prelude, then moves on to "Colorado," which has an inspired musical hook played on an instrument that I was pretty sure I'd never heard before. I asked Plumtucker frontman David Lutes about it, and found out I was right. It's a studio creation, made by bending a Rhodes keyboard signal. Cool! The ride continues through the jazzy "Lady Persuasion" with a coolly, oddball keyboard sound (that I can only say reminds me somehow of "The Monkees") coming in through the right channel during the chorus. There is a mix of guitars on "Cowboy Dream;" the complexity of which can only be appreciated with repeated listens through headphones, and moves farther along with what my untrained ear can only call a superbly orchestrated instrumental wonder-

land behind the lyrics of "My River." Our final stop is a palate-cleansing piano epilogue. I smile.

Second are the Beautiful Vocals. That's really the only way I can describe David's voice, which is unlike any I've heard in Texas Music. It's smooth with plenty of range and he knows how to use it, but refuses to abuse his talent by hitting you over the head with it – he's not a listen-and-marvel-as-I-slide-up-and-down-the-scales kinda singer. In fact, David's voice seems to take its own reins; simply going where it needs to go and never farther, producing a perfectly satisfying sound that meshes flawlessly with the other vocalists and instruments. I smile.

Third is the Poetic Lyrics. David Lutes is a poet, pure and simple. There are so many great lyrics on this album that I merely had to select one at random to show you. From "Falling Up:"

And dreams come like a savior.

I drink deep from the well.

In patience, I listen.

*The very word is like a bell - to toll me back from this mind of mine –
Distraction's love of easeful death.*

But I was not born for that, but to feel the warmth of mercy's breath.

Wow! I feel like I'm back in English Lit, studying John Donne, sitting next to Karen Lesser as she bends down to retrieve her dropped pencil; her blouse falling slightly open as she leans forward, and I catch a glimpse of.... Well, it takes me back, anyway. I smile.

Lightning Wheels is a smart, fun, beautiful record, superbly crafted by producers Boo McCleod and David Lutes. Its musical style is difficult to categorize, so while it often seems the purpose of the American press to narrow readers' minds by providing such categorizations, I won't do it here, beyond this: *Lightning Wheels*' soul is folk, its mind is country, and its body is jazz. Listen to this record while drinking Smirnoff, Shiner, or Shiraz, and you'll find your mind and toes equally satisfied. In other words, put it on anytime you want to smile.

LONESTARTIME ITALIAN WEBZINE

By: Max Masetti

LonestarTime is, in few words, a webzine about Texas Music, Red Dirt, Atl-country, Roots. Me, Max Masetti, and Cristian Gualandri start our project five years ago with the intention to improve our favorite music in Italy. We don't know how a bunch of Italian guys can be so close with a music scene so far from their country but one reason is, for sure, that we find into the Texas Music something real, for real people livin' in a real world day by day! Texas songwriters are incredible! And it makes sense! After the first years of reviews and articles, dj-sets in different Italian pubs and clubs, spreadin' the word in every way, we needed to go ahead: it was time for live music! So we started to book the best of the Texas acts; our first goal was Dale Watson and then Redd Volkaert and when



Photo By Gianluca Palmisano

we booked Randy Rogers Band for our first official festival just one month before the exit of "Rollercoaster" we can't believe that right now! We booked Jarrod Birmingham, Jason Allen, Chris Knight, Rodney Hayden and many more! It was a dream for us and the dream came true when Cory Morrow stayed with us for our third

festival! Cory blew us (away), we had a blast! We don't have thousand of people which follow our events, just a few people but very hardcore fans, so close to the bands and to the music. Me and Cristian pay with our money almost every events, we have a regular day job, Lonestartime actually is not a business deal, it's just a love reaction and this is what we wanna do, no compromise! We come to Texas every year to keep in touch with your music and with all of our friends we met, texans are so friendly, great people...and all we can do is to offer a special hospitality for all of you!

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**Max's English is better than our Italian.
We published with minimal editing.**

DOUG MORELAND: LEGEND IN THE MAKING

By: Heather Francell

Legend has it that once, many years ago Doug Moreland actually refused to play. His father, Glenn Moreland, a well-known cowboy poet, asked him to perform for a gathering of friends one night many, many moons ago. Little Doug refused several times before finally picking up the fiddle and playing for them—and he hasn't stopped since.

But Doug's version goes something like this:

"Dad, I want to play the banjo."

"No, but here's a fiddle."

"Dad, I want to play the steel."

"No, but here's a fiddle."

"Finally I gave up and played the fiddle. Aren't you glad I don't play banjo? I'm glad I don't play the steel—it's heavy."

The man of legends took the stage at The Railroad Blues in Alpine and played to a bar packed with fans, in what has become an annual appearance. In a bar with an "Around the World in Eighty Beers" wall of fame, a tiny dance floor that stays packed, and loud music; I almost expect flying beer bottles a la' "The Blues Brothers." The whistles for The Doug Moreland Show are loud, the sangria is used for toasts between songs, and the music flows out past the door to the fire pit and picnic tables.

Regarding the recent request on Galleywinter for a guitarist, the position has been pleasantly filled with Craig Smith who capably shared the strings on stage with Doug's fiddle and Eric Lenington's beautiful, standing bass 'Sissy.' Andrew Silver had his work cut out for him with the quick-paced setting for the 'swing' songs, while Wade McNutt balanced out the show on piano, often letting his hands go flying on such tunes. Doug's Border Collie Sadie takes her throne on stage where she holds court till the break, at which times she gets her own feel of the audience as they all gave her a pat on the head. Everyone loves a doggie. She does not play the fiddle, yet, like Holly (JalapëÖo) once did, but she makes herself endearing to the crowd nonetheless.



Photo By Heather Francell

Doug Moreland has a considerable reputation for a sense of humor that is as charming as his smile and as unexpected as his laugh. While they've tweaked the sound to a feel more like Western Swing, The Doug Moreland Show is Texas Country entertainment well worth the price of admission. "We play music, and we are from Texas... we're proud to be here," and the fans appreciate every minute of it. Songs like "A Boy Like Me," "Easy Money," and the "But" song are easily familiar, interspersed with new ones such as "No Place Like Home," which resonates within and quickly becomes a piece everyone knows. On "Pieces of the Trail," Moreland invites his father up to sing, showing his respect for where he learned his craft. "Between Heaven and Austin" he openly admits the inspiration he has experienced by other artists. Several of the new tracks have already been laid and are expected to be released on a new CD early this fall.

The band store has the requisite T-shirts and CDs, but this one offers little something more. Doug may be the only musician who is as famous for his chainsaw carvings as he is for his songs. A bear graces the stage, for sale to a good home of course, while several other carvings both large and small, are displayed alongside the CDs. What started as a way to make a few bucks while wielding a chainsaw, actually launched the store Cattlelacs, just south of Austin. The side business keeps Doug busy when he's not on the road performing. His woodcarvings are usually larger than life, in a way reminiscent of Doug himself; a persona that is multi-dimensional on many multiple levels.

By Linda Higbie

Drive~Full Throttle Style

The term Full Throttle to most people means to accelerate as quickly as possible. The action of pressing the gas pedal as far down as it goes. Pedal to the metal, full blast, and kicking ass.

A fitting name for this San Antonio based, three-piece band, there is no stopping these guys. They are taking names and leaving everyone else to eat their dust. Not only have they made their way into the Texas music scene, but into my CD player with their new album "Drive." A CD with 13 Southern Rock inspired songs that are just like their stage presence, filled with maximum energy and fluency.

My first experience with Full Throttle was one night at Saengerhalle in New Braunfels. From that night on, I was hooked. The band quickly climbed into my top 10 favorite bands in the Texas music scene. Formed in 2003, childhood friends Keegen Reed and Justin Belz enlisted the beat of drummer Joe Cortez to create a forceful combined sound. Daily jam sessions paid off and soon Full Throttle was playing regular gigs. Justin is a great player. Keegen is equally as talented on the bass, but Joe's drum solos are mind blowing! He is one of the best drummers in the state. Watch out Neil Peart! The talent combination of these guys will not only leave one rocking out and wanting more, but also virtually speechless over how amazing they actually are.

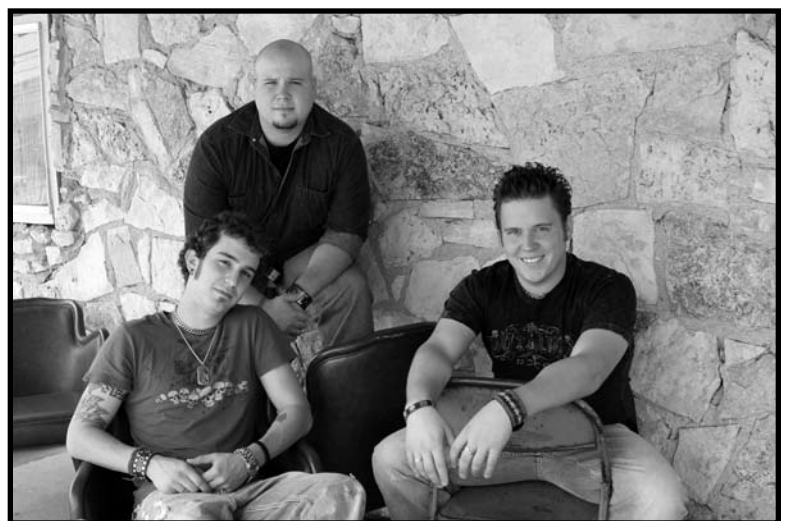


Photo Courtesy of 36D Management

Full Throttle is a band I see soaring to the top in short order. Pedal to the metal and full blast. This is why the name Full Throttle fits them so well. For an upcoming show near you, check them out at www.musicfullthrottle.com.

GULF GUITARIST STORMS NEW YORK CITY

By: Scott Jones

San Antonio is hot and Houston is muggy, but mid-town Manhattan during the dog days of summer is relentless. All this reporter wanted to do was find beer, air-conditioning and something close to Texas Music. What I didn't want was the typical New York faux-country music bar, such as Hanks or the Rodeo Grill. I personally couldn't stand the thought of seeing New Yorkers playing dress up and listening to Yanks trying to sing like cowboys. The search was on.

It being Manhattan, I had multiple choices. Broadway plays in the afternoon and at night. Home games for the Mets by day and the Yankees by night. Plenty of blues clubs and local bars, yet I was still looking for Americana blues. It turned out to be my lucky night.

At the famous Beacon Theater at 73rd and Broadway, southern guitar legend Dickey Betts was headlining a show. That caught my eye. Better yet, the opening act was gulf guitarist, Kenny Wayne Shepherd. Born in Louisiana and discovered early as a guitar prodigy, Kenny emerged professionally at the age of 13 when he shared the stage with the legendary Stevie Ray Vaughn. I first saw a teenage Kenny in 1997 open for Bob Dylan in Austin. He blew away all the guitarists that night. Since then he has played San Antonio several times and never disappoints. He has fronted Double Trouble several times, and has even opened for ZZ Top a year or two ago.

At full capacity, the Beacon Theater holds about 2,200 people, though when Kenny took the stage there were no more than 300 people in the audience. It wasn't long into the set before everybody in the building abandoned the lobby

and made it into the hall to watch this young master of the guitar.

Kenny's long time singer, Noah Hunt, manned the vocal mike. While I didn't recognize the bass player, it was the drummer who surprised me. It may have taken a song or two but I quickly realized it was none other than Double Trouble's Chris Layton.



Photo Courtesy of www.flickr.com

The show started out with "Born with a Broken Heart" and "Shame, Shame, Shame," two original blues numbers that brought everybody to their feet. Kenny then switched guitars and continued with a cover of Booker White's "Mississippi Milk Blues." It was clear that Kenny was moving away from his last album, which had more of a rock sound. He was back to playing the blues.

Kenny used four different guitars throughout the set and each one was crystal clear and slick as ice. With every guitar change, the sound perfectly matched tone for tone of the rest of the band. Layton did not miss a lick on drums

and the number of people fighting for a place at the front of this small venue increased as the show moved on. It was clear that this opening act was not stopping after the typically allotted one hour.

At the 90 minute mark, Kenny started what would be the last song, Jimmy Hendrix's "Voodoo Chile." Forty years ago, I thought nobody would ever be able to cover it. Stevie Ray proved me wrong a decade later. Kenny Wayne Shepherd has proved me wrong again. I have seen him end the show with "Voodoo Chile" several times and it has yet to disappoint. He plays the guitar upside down, sideways and backwards. He holds it over his head, under his legs and everywhere else. It did not hurt to have Double Trouble's drummer keeping the beat. It was the perfect set closer.

The night was not over yet. After Kenny Wayne Shepherd's extended opening set, Dicky Betz played another two and a half hours without a break. Dicky has expanded his band, Great Southern, to include three lead guitarists and two drummers. Many forget he is the original guitarist for the Allman Brothers Band and that southern guitar rock started with that band. He played half of the Allman Brothers songs that he wrote, several blues covers, and songs from his current albums. Dicky Betts' southern guitar rock sound is timeless, flowing and effortless. He was as lighting quick as the first time I saw the Allman Brothers back in 1972. At night's end, I had accomplished my goal; beer, a/c and gulf blues mixed with Americana and southern guitar rock. There surely was some Texas blues in Manhattan, at least for a few hours.

HONEYBROWNE FLAVOR

By: Heather Francell

Honeybrowne has made a lasting impression on me with beautiful lyrics and tunes that instantly catch in my head. With long known favorite "Texas Angel" making a mark for them, the band has more of a connection to their fans than to the beer their name once derived from.

Well-written songs like "Julie At The Bar" and "Something To Believe In," give the powerful connection between bar-room observer and songwriter. Singer Fred Andrews gave a charming smile as he told me that



Photo By Steve Circeo

their influences are a little bit of everything. "Country music really influences the writing and lyrics to tell the story, but our sound is Americana," he said. That it is. A little salsa feel here, a little two-step feel there, a harmonica thrown in with the smooth hard driven guitar licks, but the re-

sounding feel is as though R.E.M. took Honeybrowne under its wing and then set them free.

Drummer Cody Banks was all energy through the show with solid, deep beats that flew through his drumsticks for the whole set. Bassist Jake Blackwell held my attention with a quiet and reserved authority as he provided the billowing chords that grounded their sound. Fred's voice had a renegade, sexy flavor that drew the audience into the song, wrapping it around them to impart fantastic words like "Why did summer have to go so fast/ It's all over now/ Lets stay up all night long/ Tell me we're doing nothing wrong." Lead guitarist Cale Richardson ripped into each song with easy ability fulfilling the rocking quartet.

As they rolled into "One Headlight" by the Wallflowers, the tune was immediately recognizable, but the song sounded better the Honeybrowne way. This band may call Austin home when they're not playing shows four or five nights a week, but they are supported everywhere they turn. The head counts for the shows continue to grow, the albums sell themselves the minute the band begins to play, and the recognition of their style and songs all play into making Honeybrowne a well-rounded band.

Discovering~Jason Herd



Photo By Ross Wilson

From huge auditoriums holding tens of thousands of fans, to falling down watering holes with one drunk and no mic, Texas Music provides a wide array of venues and gives the genre an intrinsic democracy. To be a Texas musician, all one needs is a guitar and the desire to write a song. This flexibility creates all varieties of artists and sounds; so many that it is very possible a great talent can go undiscovered. This article is an attempt to ensure the opposite.

Perhaps what attracts such loyalty from Red Dirt fans is

the fact that so often, they are active participants in the discovery process. Fans can say, “I saw that guy play for beer before anybody heard of him.” A fan may feel more satisfaction knowing he or she identified a musician’s greatness independently of what some shrink-wrapped executive has deliberately chosen to promote. Because of this choice, the connection between fan and musician grows. The intimacy created allows both to realize even greater truths in the songs. The fan will listen more intently and the artist will speak more truthfully with the knowledge and appreciation that someone is listening.

For those looking for their next opportunity to find such an unknown artist, look no further than Jason Herd. While Herd has played live only at various open mics and a few gigs at the Trading Post in Ft. McKavett, TX, his self-produced debut album, “One Day’s Work,” reveals a promising young artist, whose music will one day have people bragging about having heard him first.

Herd’s songs address such familiar topics as drunk summer fun, driving down the highways in solitude, bar fights, and beer goggles, however the intense personal nature of his songwriting makes his stories entirely unique and gives the listeners the sense that Herd speaks directly to them. In fact, Herd’s music developed in just that way as he first played his songs for family and later friends. This tone clearly carries over into his songs, almost as if he is telling you to pull up a chair because he has a story to tell. His rugged voice sounds as if it was born in a sawdust-covered beer joint and emanates a candidness that lends a perfect complement to his honest songwriting.

When the family, friends, and fans do pull up a chair, they invariably request his most resonating song “Courage,” which Herd terms “a personal tale of love, teenage awkwardness, and the shameful disaster that arose when the two were combined with an excessive amount of whiskey.” In the song, Herd looks to a liquor bottle to find the courage to tell a girl his feelings for her and inevitably fails in a tremendous way. Wry and self-deprecating, the song hides the doubt and intense longing that led to the incident underneath the humorous storytelling that makes it a crowd favorite, leaving the subtle deeper truths to reward the more discerning listener.

“Between the Shadows” is a solo acoustic act that proves his most thoughtful and emotional song. Herd directly addresses a similarly intense and pained longing. While the song is straightforward, Herd creates an image so lonely that one wants to take action for him. Anyone who has lain awake in the dark night, mired in doubt, will directly identify with the song. The empathy Herd evokes makes even more satisfying, the realization he comes to at the end.

But as “Courage” proves, Herd can also display his sense of humor. “Beer Goggles,” another of his biggest crowd pleasers, offers an account

of getting drunk to make his potential companion more attractive. While the subject is nothing new, the witty lyrics keep the song fresh and fun, and a great complement to a cooler full of beer.

So if Herd’s tales of unrequited love, loneliness, and want have such insight, why have so few had the opportunity to hear what his songs have to say? For one, Herd admittedly has not sought out a larger audience. He says, “[Music] has always been a passion of mine, and I am always involved in it, but my 8-5 job pays the bills, and therefore gets the majority of my attention.”

“One Day’s Work” was just that—a single day at the Arlyn Recording Studio given to him by one of the lucky few to be touched by his music. Making the album simply for himself and those who already appreciated his music, Herd used the day to lay down the tracks to his nine of his favorite songs and had friend Blair Mitchell lay down the drums, bass, mandolin, and harmony. The versatile accompaniment stands as quite a feat, as Mitchell tackles a large challenge and skillfully fleshes out Herd’s vocals and guitar. Specifically, the mandolin alternates from playful companion on faster songs to comforting friend on slower ones such as “Courage,” adding even more depth to the music. While the rapid method of recording left the songs a bit rough, Herd feels “the folksy nature of the songs fits well with the imperfections that resulted from a rushed recording.”

A stark parallel exists between Herd’s music career and the girl who haunts his dreams in “Between the Shadows.” She will only come to him if he acts. While not necessarily ready to give up the day job, Herd’s newest album represents a positive step forward in this regard, both musically and personally. The luxury of time and more reasonable recording pace, along with the guidance of Tom Johnson of Alta Vista Recording, has refined the music. The new album also represents an evolving musical style. “One Day’s Work” clearly shows shades of his earliest musical influences from story based songwriters such as Robert Earl Keen, Steve Earle, and James McMurtry. His new work has shifted towards an edgier sound influenced by such rock and roll icons as Tom Petty and the Rolling Stones.

The danger always remains that when a musician evolves, he runs the risk of losing the voice that his fans came to know and the insights with which they identify. Herd says he will always be influenced by those that first interested him, but that he has “discovered that you have to search several genres if you want to hear great songwriters.” So he aims to incorporate the gutsy, raw, and honest feel of more traditional rock. While his five-song demo displays a more refined sound and a greater variety of instruments, it maintains its focus on the lyrical stories and keeps a southern flavor. One new song, “Flow,” uses an extended metaphor of love as water to eloquently capture his longing. His favorite song from the new album, “Big House,” shows Herd has retained his own honest and personal writing style with his new music. The song explores priorities against the backdrop of an old ranch house where his only company is mice.

It seems Herd’s music has risen on that priority list as he hopes to find a larger audience with the new album and additional gigs in the Austin area. As long as Herd keeps inviting the audience to pull up a chair so they can experience the truth as he sees it, he will surely find larger audiences, even if it’s one fan at a time. The only experience more satisfying for music fans than finding a song that resonates authentically deep inside them, is passing it on to a friend and sharing that connection. Texas Music fans do this more voraciously than any others, so take this as an opportunity to discover an artist on your own and tell someone about him.

To purchase cds, sample music, or contact Jason, please visit his website at www.jasonherdmusic.com. You can also request his music at www.radiofreetexas.org.

By: Jason May

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PHOTOS BY: STEVE CIRCEO



THE PEAR RATZ

Speaking of Beginnings: A Conversation with Micky Braun

By: Rachel Taylor

Only a few days before my sit down with Micky Braun, I had been out at the County Line in San Antonio taking in the live music when an older guy standing nearby asked me who was playing that weekend out at Floores. I replied with lightening speed, “Micky and the Motorcars open for Reckless Kelly.” “Oh,” he responded. “I won’t be there.” There was something snide in the way he said it, but seeing as I didn’t know him and therefore really didn’t mind his absence at the upcoming show, I turned my attention back to the music. But as I didn’t take the bait, he continued.

“All I’m saying is that I wouldn’t pay for that sound.” Now I was engaged. “Why is that,” I finally asked. He reasoned in circles for several minutes without ever really saying anything other than his assertion that both bands’ music was no comparison to that of a local, heavily red-neck themed artist.

Up until that point I had tried to be diplomatic offering statements such as, “Well, the great thing about this genre of music is that there are so many different sounds. There’s something for everyone.” But go out of your way to rag on the sound of two bands I respect, and the gloves are off.

When he finally took a breath, some sense of satisfaction crossing his face, I offered a rebuttal. “See, for me,” I began, “it’s all about the lyrics.” As I went on, I widened that scope to include professionalism, respect for the fans, and lasting quality of the music produced. As I took a breath, he stared back and said, “Well, I guess that’s fine if that’s what you’re into.”

Um, yeah. That’s what I’m into.

I took that chance encounter as a sign of how to direct this article. Since that first Motorcars show I caught years ago at Gruene Hall, I have come to respect the sound and professional efforts of the band. What I then found myself wondering about was the road to getting there.

I arrived at Floore’s Country Store in Helotes on the overcast Friday afternoon, to find Reckless in the middle of sound check on the outdoor stage, and the Motorcars unloading equipment. Micky and I sat down at a picnic table and began the loosely organized interview.

I opened with asking about details on the recent Braun reunion based in Stanley, ID. “It started years ago when my dad would rent out a local dancehall for the summer and just play every night.” This past reunion show drew over 3,000 people. “It’s become the biggest music fest in the area. Something everyone looks forward to every year.”

Drawing on the connection of the long-time stage experience, I moved onto a topic that many fans have noted regarding this group of

guys. I mentioned having seen them at a show recently where the sound system had been throwing feedback throughout the set before finally leaving the stage without power. With the soundboard dark and the guys without amplification, the fans stepped up and finished out the song. After a few moments of unsuccessfully trying to locate the source of the problem, Micky grabbed a chair, dragged it right over to the edge of the crowd, and climbed on up. From atop his perch he issued the classic sing-a-long, “You are My Sunshine.”

This led to my next question. I noted that during times of technical difficulties, the guys never let it stop them. Proving their showmanship, the Motorcars always manage to play it off with grace. “That’s all my dad,” Micky said smiling. “He’s all about ‘the show must go on.’ His thought has always been that these people came to see us and we need to give them a show.”

It was at this time that the ominous clouds finally opened up. I took Micky up on his offer to move over to Floore’s back porch to continue the interview. I asked Micky about the move to Austin. “It’s a long way from Idaho.” “It is,” he agreed. He went on to explain that there had been a few times that he had just picked up and relocated to another city. “I did that with Phoenix and after about a week of living out of a truck, I realized that I needed a better plan.”

Knowing very little about the Phoenix music scene, I inquired. “Punk,” he replied. “I was way country in a sea of Punk.” And where did Micky fit in? “[At that time,] I really wanted to name a band Accretion. I always thought that was just the coolest name.”

Here was where I stopped him, admitting I had never heard the word before. (You can thank me later for being the one to ask the question that I know you’re all thinking right now.) Anyway, he smiled. “It means to start slowly. I just really liked the idea of that for a band. The guys would never accept it because they always said it sounded too much like ‘secretion.’ I can understand that. Probably wouldn’t have liked the sound of an audience chanting ‘secretion’ at a show.”

After living the Phoenix life for a while, he headed back to Stanley. As for Austin? “Reckless was already there. After living all over, it was good to finally have a home base.”

Regarding the music and family connections, I had to ask. “So four brothers. You all started out in a band together. Why did you break off into two bands? Was it a difference of interest in the sound or were you just tired of each other by then?” Micky leaned back a little in his seat and laughed. “Well, we spent nine years together, riding around in a suburban so I guess by that time, a little of both. Also, Willy



Photo By Steve Circeo

and Cody were getting into playing rock music when they moved on. I was only 13, so I was still at home.”

I asked then what his personal musical influences had been that are evident in the present sound of the Motorcars. “Steve Earle; lots of Steve Earle. My dad Muzzy of course. Pinto Bennett. Gram Parsons has been huge. I spent years playing Bob Wills stuff, too. Then of course, all of the big ones like Bob Dylan and The Beatles. By high school, all my friends were getting into Metallica and AC/DC.”

I joked, “So the sound; it’s kinda AC/DC meets Steve Earle?” “Yeah,” he laughed. “Something like that.”

One final curiosity regarding the music. “You and Willy have co-written several songs together. How do you decide who gets which song?” Micky leaned forward. “Whoever brings the idea to the table. “Nobody’s Girl” was the only song where we sat down without having any ideas. When Reckless signed with Sugarhill, they sent about 25 songs to be considered for the album. Sugarhill picked up ten and said they wanted one more. Willy called me up and we sat down and came up with “Nobody’s Girl.” And then we drank beer.” He laughed recalling the event as reward for a job well done.

I noted that considering the last minute creation of the song, it has become a favorite to fans of both bands. When the first few chords are played, there is an immediate dose of an infectious energy which visibly shoots through the audience.

With that, we wrapped up the interview and it was all even more clear to me, though I had never really doubted. The guys have talent beyond their years. They exhibit a professionalism and respect for the fans that is not always evident in the scene. The interview only solidified my resolve to continue paying those cover charges and making the mini-road trips to catch this group of musicians, and even endure a bar-based debate now and then with the less musically sophisticated.

So yeah. That’s what I’m into.

FROM THE STAGE LOOKING BACK.....

BEHIND THE SCENES

By: Bill Allen

What really happens behind the scenes in the world of the music business? Allow me to introduce myself. I am a drummer who has been behind the scene for many years, and while I am well acquainted with this other aspect of live music; I am by no means a guy that thinks he knows it all. Rather, I am someone who has acted as a drummer, road manager, bandleader, booking agent, radio promoter, and in whatever capacity is needed to keep the band working. I have done a little bit of everything and understand firsthand how difficult it is to make it in this business. I am not here to exploit anyone or any part of the music business. People ask me, "What does it take to start a band and get things going?" I hope to be able to answer that here.

In one way or another, everyone starts from the beginning. Yes, even Garth Brooks, George Strait, Kevin Fowler, Cross Canadian Ragweed, (the list goes on and on) started out by saying, "Hey, I can sing and play guitar. I bet I could do this." Welcome to the beginning. Find a drummer and a lead guitarist, a bassist, a keyboard player, a fiddler, and whatever else the intended sound requires. So what's the next step?

After all that work, what has been formed are the bones of a band. The sound is decent, having learned 50 or so cover tunes, and maybe even written a few. Now, how exactly does a band get heard and maybe even make a little money? Well, the next step is to play in front of a real audience. Make some calls to a few clubs around town. What is this? No one has ever heard of the band. It appears that some venues want to hear a demo of a band before they are willing to share their stage. Creating a demo entails recording three to four songs that can then give a venue a taste of the quality of the music that an artist intends to provide. Let's assume there isn't a lot of cash to be invested in the project. Since most studios charge by the hour, it's likely not a lot of time was spent on it either. However, it will be good enough to get a band booked at that tiny little club down the road. Cody Canada once said on his "Live and Loud at the Wormy Dog Saloon" album, that a guy told CCR that he could make them a \$2,000 record for 400 bucks. What they got was a 400 dollar record for 400 bucks.

At this early point on the road to selling out shows, there should have been countless hours devoted learning an instrument, practicing with the band, writing songs, learning cover songs, recording demos, fixing broken strings & drum heads, and on and on. Let's say that the band has played one or two shows, probably free but the audience that has seen you loves them. The small but loyal group tells their friends, then those friends tell more friends, and the word spreads. The band is building quite a little following. By the way, this part normally takes years to do. More clubs are hearing about the sound. Maybe the band hires a booking agent. Most agents are meticulous about who they hire so good luck on that one. Now the band is playing shows for a percentage of the door cover charge. It is up to the musicians to prove a crowd can be drawn if any chance at all of making money. So, the band spends their own money on flyers, posters, advertisements, and other tricks to get folks in the door. The hope is that people will be intrigued by the advertisements and pay to see the show.

Now it's time to record a debut album. Again, money is tight. No major labels will even think about looking at a small time band yet, so they are basically on their own. Hours are spent recording the first CD. If the band is lucky, they play enough shows to sell the album and at least get the money back that was spent on the recording process and duplication.

Gracing the merch table at shows is that very CD. Is there a radio quality song on that new CD? Now, the band picks a song then sends it to all the radio stations across Texas. Again the band is struck by the realization that not everyone has heard of them. A few stations like the song so they play it. Until that music hits the Texas charts, the other stations won't play it. But wait! Doesn't one get on the charts by the radio stations playing their songs? Sounds like a catch 22 to me, and it is. Therefore, someone is hired to promote the songs at the stations that will play it. There is another several thousand dollars gone. Some would call that payola, but the companies that take your money call it marketing. Whatever the band decides to call it, the music is now being heard across the state, or at least in a few participating stations. What could have bought

new equipment was used to get songs on the radio.

Now you are gigging in towns where those very songs play on the radio at least once or twice. Recognition means more CD & merchandise sales for

the band. By now they should be able to bring the "fans" into the clubs to make a little money. It's very possible to spend every ounce of free time advertising and promoting the shows, which in turn goes right back into fuel, hotels, a radio tour, buying more CD's & merchandise, remedying equipment failure, and making press kits to get more shows. In reality, reflecting on all of the time and money have put into this, lucky is breaking even.

Most musicians have day jobs to support themselves and their families while they play music on the weekends. I have been fortunate enough to earn a living with music alone. However, my paycheck relies not only from the stage performances. I do bookings, promotions, write songs, and anything I can think of to keep my head above water. Ask any artist out there why they play music and I can guarantee their answer will not be because of the money. Though it is a love for the music that gets an artist started, to do it full time, one has to make a living doing it. All of it in hopes that money will not get in the way of creativity.

So remember that when going to see live music at a local bar or dancehall, or even the largest stadium in the area, there is more to it than just the lights, beautiful music, and the screams from the fans. What isn't always seen is the blood, sweat, and tears that it took for that artist to get there. While on that stage, he or she is not thinking about the mortgage being due or truck repossession. All they are thinking about is making the fans happy and putting on one hell of a show. Some of the Nashville artists, and even a few Texas artists, may be living comfortably with no monetary worries at all, but I can guarantee that wasn't the case in the beginning when he/she thought about giving such a dream a chance. The same is true for most of the artists seen at the local bar or dancehall. In 2004, a performance that billed Randy Rogers Band and Kevin Fowler together, drew only 45 paying patrons. That was 24 months ago. Those guys or girls you see today might be selling out to 5000 or more in two years and you can say "I saw them with 44 other people."

Support local live music. Keep in mind what they have, or had to go through to keep the dream alive.

Bill Allen is a Touring Drummer and is currently playing with Brian Burke.

Visit WWW.TEXASMUSICTIMES.COM

Listen to this month's live concert of
The Randy Rogers Band in our
members only listening lounge by Joining Club TMT.

By: Linda Higbie

NO JUSTICE-THE NEXT BIG THING

NO JUSTICE NOJUSTICE NO JUSTICE NO JUSTICE NO JUSTICE NO JUSTICE NO JUSTICE NO JUSTICE NO JUSTICE

Bob Childers, also referred to as one of the grandfather's of Red Dirt, has been heard saying, "Do not forget a band named No Justice." That is a pretty good indication that this band is a significant part of the Red Dirt movement. Originating from Stillwater, Oklahoma, the members of No Justice met through the local music scene and formed the band in 2001. With two CDs under their belts, No Justice has climbed the charts with hits such as "The Toast," "Red Dress," and "Bend but Don't Break." Their newest album, a self title release, is produced by J.J. Lester of Stillwater's The Great Divide and Grammy award winning engineer Eric Delegard.

With a little bit of rock, a touch of funk, a bit of a pop essence, and a lot of heart and soul, the ten tracks on the CD have a sound all their own. Singer/songwriter Steve Rice, brothers Tony Payne on bass and Jerry Payne on lead guitar, drummer Armando Lopez, and rhythm guitarist/vocalist Brandon Jackson deliver another album of unforgettable hits. It is no wonder their touring schedule keeps them on the road for over 200 dates a year.

Recently I had the opportunity to ask Steve Rice and Brandon Jackson a few questions about who they are and where they are going.

On your first CD, Far From Everything, there is a song called "Twenty Four Days." Is this a musical diary about how you got started?

Steve: Yeah, it kind of is. No Justice had gigs booked. They were a cover band before. We held onto the dates and I had 24 days to learn the songs and go out and play with them.

Which songs on your albums are your favorites to sing or play?

Steve: We like the response when we play "The Toast." My personal favorites are "Red Dress," "Breathe," and "3 Verses."

"Bend but Don't Break" was really written by George Devore, but you recorded it on your new album. What made you decide to cover it and launch it as your single?

Steve: We started playing it as a cover song and always liked it. I used to run sound at the Wormy Dog in Stillwater and was influenced by him. The song stood out. We played it and recorded it. We didn't decide to release it as a single. The Ranch radio station started spinning it and it took off on its own.

Who are some of your influences?

Steve: What sets us apart from everyone else is our sound. We have a wide range of influences. Some of mine are U2, Martin Sexton, and Counting Crows. I grew up in a small town listening to the Opry and didn't know about Texas Red Dirt Music until I came to Stillwater.

You signed with Buddy Lee Attractions in 2005. How did that come about?

Steve: We were introduced to Jon Folk when he came to a Great Divide show and we were opening for them. He liked us and we hit it off.



Photo Courtesy of No Justice

Within a year we were signed. Jon believed in what we were doing and worked hard for us. Brandon, you were in a rock band called 12 Pearls. Does your rock element contribute more in the No Justice sound today, or is it a direction you all consciously decided to go in?

Brandon: I think that the guys were looking to go a little more rock before I joined the band, but that being said, I think that I do also bring that rock vibe to the group. I love being on stage and I think I show that in the performances. When I'm feeling the music and the energy that's being stirred up with the crowd, I just let myself go and get lost in the whole thing.

You are both front men so to speak. Like two leads in a band. How does that all work for you? Any competition at all between you two?

Steve: It helps to be really comfortable with someone. It helps the show's charisma and our personalities match. We compete with each other, but not like one might think. We know our boundaries. We are both so active and it opens up on the stage show. About the only thing we compete for is the microphone. (Laughs.)

Brandon: We can read each other very well, and that has come from performing together

for more than five years. Steve and I have been playing acoustic together ever since I was in 12 Pearls, and even before he was with No Justice.

Brandon: My title is more like guitar/vocals, because Jerry and I both play lead and rhythm guitar. That is another area where we have to work together and bring the best to the table. Sometimes my guitar sound and style works for a solo, and sometimes Jerry's does. We get together and work out the details and we're set. I'm also a singer/songwriter, and I think that it helps to have another guy that contributes to the creativity of the band.

Do you see anybody coming out of Stillwater behind you ready to make a big splash into this music scene?

Steve: Stillwater has several starting out. I think the next big contributor is out of Wichita Falls, though. Johnny Cooper. He has a really good response and is a great musician. Good things will happen for him.

Steve, I hear you are headed to Nashville in the next couple of weeks to do some writing there. Who are you collaborating with?

Steve: That is not set in stone. I will be writing with someone who writes with the Randy Rogers Band. I need to break out of my shell. If after three or four days it works out, great. If not, no big deal. I am hoping for a true collaboration. I want to expand on what I am already doing. Fine tune the material I already have for the new record.

How do you feel about Smith Entertainment setting you up with a "Live From Billy Bob's" show? When do you plan to do this?

Steve: We haven't got a date set. It is basically word of mouth right now. It is coming at the right time in our career though and we are all very excited about it.

Many think that No Justice is going to be "the next big thing" in this music scene. Where do you see yourselves heading?

Steve: All of us believe the same thing. We would not be pressing as hard as we do if we didn't. Our sound is different and that's a good thing. The first album we did, we knew what direction we wanted to go in. Our new one is more of the No Justice style.

*Special thanks again to Steve and Brandon for taking the time to sit down with me. To check out the music of No Justice and for upcoming show dates, visit www.nojustice.com

TMT PROFILE FIVE



BEN DANAHER

Ben Danaher is one of the most heart-filled writers and expressionist you can hear to date. His voice is the key capture and selling point to his audience. This blended with a confident and creative style of writing, Danaher can seize the attention of all who listen. About to Graduate from Texas State University, Ben wants to peruse his music career on a professional level and never stop writing. "My goal is to write songs I believe in that other people can relate to whether it is in a relationship setting or anything they would go through

in life." This determined songwriter comes from a family of musicians and has played with and opened for many well know Texas artist such as Randy Rogers, Ryan Turner, The Derailers, Micky and the Motorcars, and Django Walker. Ben is also recognized highly by Kent Finley, the renound owner of Cheatham Street Warehouse in San Marcos who gave starts to people such as George Straight, Stevie Ray Vaughn, and Randy Rogers. Ben Danaher is bound by hard work, talent, and determination. Keep your eyes on this guy, he will be a star.

Check Ben out at www.myspace.com/bendanaher

MIKE AMABILE

Mike Amabile lives in Houston Texas. He was a guest columnist in the September 2006 issue of Texas Music Times writing the "From the Stage Looking Back" feature. Mike graduated from Sam Houston State University and has spent time working as a ranch hand in Colorado.

It was in Colorado that he decided to look at pursuing song writing and music as a lifestyle and career. In 2004, he formed a band named "Run Over Twice" and they perform a full schedule of gigs in the Houston area and around Texas on a regular basis. The band has a solid country rock sound and is a crowd pleaser wherever they play. For more information on Mike Amabile and "Run Over Twice" check out www.mikeamabile.com or www.myspace.com/runovertwice.

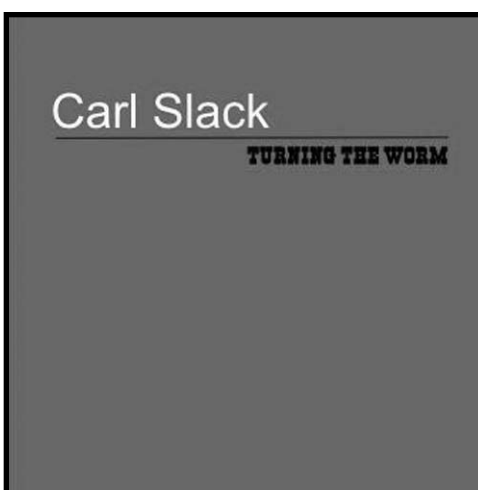


TONY TAYLOR

Tony Taylor is no new-comer to the Texas music scene. He as been playing live and loud for crowds since 1998. Tony's writing and music transport the listener to a place in

time where, why, and how the song was written. This is probably because his passion for writing comes from within himself and his experiences. Tony Taylor is a person who takes to heart his everyday life and the people in it, which is what influences his music in a very versatile way. Tony now resides in San Marcos, Texas, where he is constantly sharpening his talent at places like Cheatham Street Warehouse and other venues in the surrounding area. Tony has been working diligently with Rodney Pyeatt, one of the most well-known guitarist in Texas, on producing and recording some new material at Pyeatt's "BenZin Studio" in Bastrop. If you get the chance to listen and meet Tony, I guarantee it will be a satisfying experience. Check him out at www.myspace.com/tonytaylorband

If you are an artist or know a great artist for our profile 5 feature, please let us know!



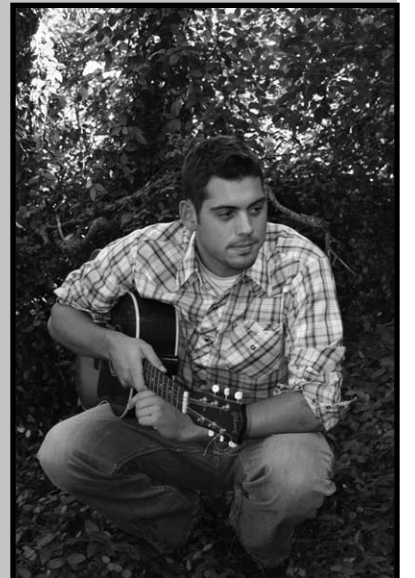
CARL SLACK

Carl Slack lives in Barling Arkansas just outside of Fort Smith. However, he lived for several years in Austin where he developed his musical skills. His latest self-produced record titled "Turning the Worm" is a cool collection of tunes that range from country, to hardcore blues, to up-tempo blues. Carl is a solid songwriter and poet with his lyrics and his melodies are a pleasurable. "Turning the Worm" is fun record that has a non-traditional sound provided by Carl's unique voice and bluesy melodies. Several songs can get a listener tapping the foot and grooving the soul. For more information on Carl Slack or to purchase, "Turning the Worm" check out www.carlslack.com or www.myspace.com/carlslackmusic.

BRIAN BURKE

Hailing as one of the tallest acoustic acts in Texas at 6'5, Brian Burke, not even twenty-two years of age yet, has accomplished more than most by the age of thirty.

Along with a "big" love of music, he as heart, soul, and plenty of personality to go around. This is probably why he is immediately loved by fans of all types of music and is welcomed back to each venue he plays. Upon entering college at eighteen, Brian has played with plenty of big Texas- Red dirt stars such as Stoney Larue, Brandon Rhyder, Mike Eli, and Django Walker. He enjoys the feel of an acoustic show, the close connection with the crowd, and being able to emphasize his lead vocals. With that in mind, a combination of his unique writing and collection of covers one will recognize, but has not heard as a cover from any other band make for an fun and pleasure filled show. Go catch a night with Brian Burke, it will be worth the while. Check Brian out at www.myspace.com/brainburke, yes it is brain.



TMT Profile 5 Songs in the Download Lounge are:

Mike Amabile

Tony Taylor

Ben Danaher

Brian Burke

Carl Slack

"Driving Away from You"

"Hello World"

"See Her Tonight"

"Trying to Figure Out"

"Dance accross Texas"

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Mike Galloway
nightowl photography

The Pearl of Bastrop Venue Profile

By: Keith Howerton

The Genuine Oyster Bar, tucked away in beautiful downtown Bastrop Texas, is about 45 minutes east of Austin on Highway 71. Also known as, the “Pearl of Bastrop” the venue is housed in a 100-year-old building and has been a local favorite since 1985. “Bastropians” is the common name for the locals who inhabit this historic Texas town and they are great lovers of fine food and great Texas music. The owner of the club, Laura Gullick, began billing Texas music as a staple of the entertainment line up in early 2005 and continues to make improvements. Those improvements include a larger bar, new bathrooms; artists merchandise booths, iced beer troughs, and shot bars. Future improvements are going to focus on the stage area to expand the size of the main stage to fit a 6-piece band comfortably with some elbowroom for the players. Bastropian hometown singer-songwriter Tres Womack hosts an open mic night every Thursday and performs full band at the bar on a regular basis. Other artists who often perform on the Pearl’s main stage include Jeffrey Duke Patterson, Keith Davis, Jason Eady, Ryan James, Darren Kozelsky, Texas Renegade, and Pete Benz. The bar has also hosted many new “up and coming” Texas artists like Kimberly Kelly, Brian Burke, Larry Hooper, Bo Cox, and Scott Matthews. The charm of the Genuine Oyster Bar is the laid-back vibe and atmosphere. The beer can throwing or drunken craziness that can often ruin shows in many Texas music venues is not a problem at the Genuine Oyster Bar. Sure, the folks have a good time but it is a great place to catch a show and have some fine food. Of course, a place called The Genuine Oyster

Bar has to have a few of the fine gulf shellfish on the menu in various forms of preparation. This establishment does not disappoint in that respect. Oysters are available in all the varieties to include fresh and on the half shell. The raw delicacy has the connoisseur of the slippery creatures believing they are on the waterfront somewhere on the Gulf of Mexico. One can almost smell the salt air when partaking in a dozen or so of the recently shucked pearl makers. In all the Genuine Oyster Bar has what it takes to both entertain and delight the appetite. Good people, good food, and fine Texas music are regularly on the menu, and folks from out of town can even make a night of it with several hotels and motels in town to accommodate. For more information on the Pearl of Bastrop log on to www.myspace.com/genuineoysterbar.

By: Mark Tucker

When I think of the name, “Wicked Brew”, my first thoughts go to a drink one might order, in a place they have never been before, where you aren’t too sure of what is about to be served up. It could be hard and edgy in places, and smooth and soulful in others. That is exactly what you can expect from the Wicked Brew Band’s second album, “Two-Faced”.

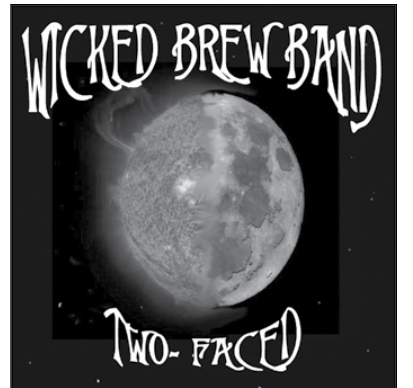
Wicked Brew is made up of Jared Lightfoot, lead singer; Trey Edwards, acoustic guitar and vocals; Jimmy Durham, lead guitar; Cory Cooper, rhythm and bass; and Jeff Blackmon on drums. Trey Edwards has since left the band to form his own group, called Treaty Oak, which I’m sure we will be hearing from in the near future. Front man Jared Lightfoot wrote the majority of the songs on the album, the others, in collaboration with Trey Edwards.

Recorded at Wyatt Earp Studios, and mastered at Cedar Creek Studios in Austin, Texas, “Two-Faced”, offers 13 great tracks, from a band that is quickly developing a strong fan base in the Central Texas area. I first came across this band, early into the summer at Smokey Wilson’s “Party at the Pasture”, at his ranch in Cuero, Texas. Wicked was somewhere in the middle of around 20 bands that played that weekend, but they stood out the most to me out of all the bands, and I was an instant fan.

If one’s musical library includes groups such as Cross Canadian Ragweed, Jackson Taylor Band, and Shooter Jennings; then Wicked Brew will fit right in. Wicked Brew has also shared the stage with musical giants Lynyrd Skynyrd, as well as Texas artists Kevin Fowler, Pear Ratz, and Honeybrowne.

The third track on the album, “Good-bye Girl”, is receiving airplay on many radio stations across Texas. Jared’s soulful vocals along with great song writing are clear and apparent with lyrics like, “Broke down on the side of the road; how many miles will I have to go; till I can’t look back and see my past.” The album has its share of great songs about love, despair, and hope

for brighter times ahead, with songs like “The Turnaround” and “Brand New Future Heartache.”



WICKED BREW BAND~TWO FACED

Like the album title, “Two-faced”, there is another side to Wicked Brew that borders more on hell raising and bar fights, which Trey Edwards admitted to me months ago. “Some venues don’t book us, because they say we draw a rowdy crowd that comes to fight.” Should we expect less though, if we are to compare them to other great outlaws of the Texas Music Scene? Songs like “Redneck Space Cadet”, “Chain Smoking Reaction”, and “Wicked Brew”, are quickly becoming anthems at the Wicked Brew shows for getting the crowd into a stir.

As great as this album is, seeing Wicked Brew live, is necessary for any Texas music fan. If you are looking for that group that isn’t a household name yet, then Wicked Brew is a band worth checking out. The album can be found on the Wicked Brew website, www.wickedbrew.net, as well as www.ourtracks.com. Wicked can also be found on www.myspace.com/wickedbrew.

Wicked Brew – Drink some down!

Kevin Fowler Rolls Into Lawton

By: Andrew West Griffin

It was another Thursday night in Lawton and an excited crowd had certainly gathered at Duvallz Southern Club. With his posse of bouncers, club owner Mike O'Malley greeted people by permitting them entrance at the gate. That particular evening, O'Malley and concert promoter Woody Hodges had booked popular Texas Music artist Kevin Fowler and his band to play a gig on the outdoor stage on what had turned out to be a beautiful and pleasant mid-September night.

Following a set by opener Bobby Dale, Fowler, decked out in his Ratt T-shirt and trademark cowboy hat, took to the stage and along with his band and broke into a rousing rendition of "Loose, Loud, and Crazy". "C-mon now, ya'll get crazy," Fowler said with a mischievous grin.

Of course, it got a little crazy over the nearly two-hour set of originals and a smattering of covers. He and his backing band of regular-looking guys were tight and coherent as a unit. Fowler must have spent quite a while looking for just the right guys to back him up.

Hot on the heels of that song, followed the title track from his most recent album. The Amarillo, Texas native took the band straight into the amusing "Speak of the Devil," which provides Fowler with an opportunity to ham it up, using his index fingers as little devil horns. If there's one thing Fowler loves when he's up on stage, it's the silly hand gestures and goofy mugging.

At the end of that song, Fowler looked over at fiddle player Chris Whitten, a local boy and Lawton High graduate and says, "Hey Chris, look at all these girls from your hometown." This elicited some screams of pleasure from some of the women near the stage.

Throughout the show, Whitten received heaping amounts of applause as he sawed away on his instrument. The tall man, in a western shirt and flared, Elvis-like jeans, appeared quietly confident as he made those strings sing.

Fowler's latest single, a new track titled "What I Wouldn't do for Your Love," is deceptive in that it starts out slow, like a ballad before picking up the pace with Fowler telling his woman what he won't give up to be with her. Kevin obviously has the wit to play with the English language.

While Fowler and the band slowed things down for dance-hall ballads like "If These Old Walls Could Talk," featuring nice steel work by Arty Passes, the show was generally upbeat, comical at times, and always entertaining. If Fowler gets anything right, it's the fact that he loves to keep the crowd entertained.

In the set list, a significant number of the songs were from his "Beer, Bait and Ammo" album, and included "Butterbean," and "100% Texan," to the album's

redneck anthem title track. However, what was amazing was the energy that let loose during the cover of Charlie Daniels' Faustian rave-up "The Devil Went Down to Georgia." This was where Whitten really got to shine, not to mention the other players as well.

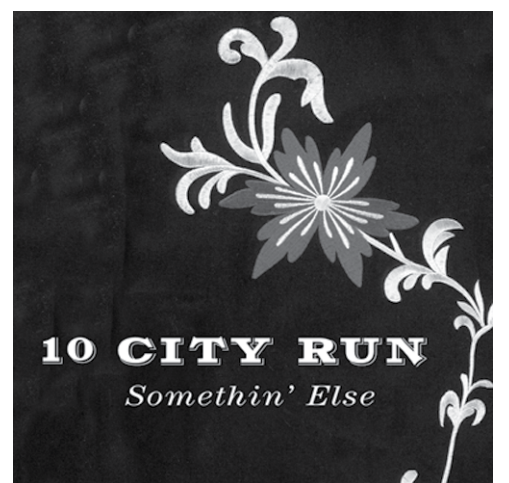
Fowler, meanwhile, was clearly having a great time, just as he's had during the previous gigs in southwest Oklahoma. He wants the audience to be engaged and to join in with singing along with the lyrics, and boy did they ever when the KFB pulled "Fat Bottomed Girls" from out of their collective sleeves. He sang the Queen hit that has had the "rockin'" world going round" for years now. Freddie Mercury would have been proud.



Photo By Mike Galloway

By: Keith Howerton

10 City Run's newest CD "Something Else" was the result of a contest of Texas Bands promoted by the "Texas Country Reporter" television show. The winner of the competition in 2005 was Hans Frank and the band known as 10 City Run. "Something Else", recorded at the superb facilities of Keith Harter studios in San Antonio Texas, and produced by John Beland is a great alt-country record. The 12 songs include a mix of songs from Hans Frank and others including the Warren Zevon classic "Carmilita" and Tommy Duncan's "Stay all Night". "Stay all Night" grooves in a Pulp Fiction sort of way that flashes visions of Uma Thurman and John Travolta in a Nuevo Rich Los Angeles bar. The track "City of Angles" with the hook "Just a dumb ol' country boy" earned wide air play in Texas and other markets to include XM's alt-country channel. Another notable track is Doug Sham's "Juan Mendoza". The tune is a contrast of global issues confronted with the problems of everyday life presented in a fun way. In all "Something Else" is a crafty record with excellent production. It is not a homogenized record of average song writing to sell lots of copies. Any country or alt-country fan will be very pleased with "Something Else". Give it a listen.



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The Ginn Sisters-Americana with Snap

By Keith Howerton

A lot of buzz is generating about the talented sister duo from Schulenburg Texas known as the Ginn Sisters (pronounced with a hard “G” like “Girl or Gutsy”). That buzz, in the opinion of this entertainment reporter, is well justified and should be louder. This Americana team of superb melodies and harmonies deliver an up beat and snappy brand of Americana that has a listener tapping their toes instead of falling asleep. Their latest release titled “Blood Oranges” has 12 original tracks on it written by the songwriter of the pair Tiffany Ginn, and one track crafted by Abi Tapia. The record recently spent 12 weeks on the national Americana R&R chart and reached #25 in the rankings. The duo has also spent a number of weeks touring outside of Texas with shows in the Northeast including New York and Boston. They also played for the Country Music magazine’s showcase called Americana tonight in Nashville. The amazing talent of these young women is diverse and wide. Their harmonies are fresh and tight without a missed note as they hold a tone together in a way that would bring a smile to harshest of musical critics. It is in a word “beautiful” with a visual quality to the ears. However, the talent of the sisters does not end with the harmonies. The song writing, melodies, and master of instrument are as perfect as or better than the harmonies. Tiffini



Photo Courtesy of The Ginn Sisters

delivers acoustic guitar solos that would make any of the great masters stop, look, and listen. Her speed on the strings in several Spanish style and other style solos on the record are delivered with speed and perfection. She has fingers of lightning. Brit Ginn adds diversity to the sound with her harmonies, flute, and melodica. The girls have a special brand of sound that has some of the greats listening and noticing. Willie Nelson upon hearing one of their songs was quoted as saying, “That was good, and can I hear another”. The Ginn’s are Americana that even non-Americana fans can enjoy. The upbeat tempos make for listening songs that move into rock, country, bluegrass, and blues effortlessly. The sound in some songs transitions without the listener realizing the genre has changed. It is that quality that keeps the Ginn Sisters’ CD spinning in this writer’s CD player despite not being a tremendous Americana fan. Tiffani and Brit are a duo worth giving a listen repeatedly to enjoy them in the fullest. They are for music aficionados and listeners, and not for the bar crowd. They are for true fans of musical talent with great songs that are fun or serious depending on the tune. If a music fan were mature and sophisticated in their taste of the finer side of the musical craft then the Ginn Sisters would be for them. For more about this great young team check out www.theginnsisters.com.

ZiegFest At Lake Bryan

By: Gabe Shutt

It was the biggest party of the year in Bryan Texas, as thirteen bands stormed the two stages at the fourth annual ZiegenBock Music Festival. An estimated 7,000 Texas music fans, college students, and locals descended on Lake Bryan to watch their favorite bands, mingle along the sun-dappled shores of the lake, and relax with family and friends.

Rich O’Toole, a local favorite, kicked the show off at 2:30pm and the music didn’t stop until almost midnight as the highly anticipated Randy Rogers Band closed the show. The shows played alternately on the Ziegenbock Main Stage and the Bud Light Stage,

which allowed the music to continue through the day non-stop.

Texas A&M Former Student Roger Creager, took the stage amidst thunderous applause which only grew as his set wore on. Even fans over at the Bud Light stage, which were waiting on the Eli Young Band to open their set, couldn’t help but sing along to perennial favorite Everclear, and Rancho Grande.

Sponsored by Ziegenbock, Budweiser, Mustang Music Group, and Gibson Guitars, the show benefited the Brazos Valley Go Texan Association.



Wade Bowen at ZiegenFest

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Sat.	Oct. 21	Walt Wilkins w/ Josh Grider
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10 CITY MEETS MUSIC CITY

By: Keith Howerton

The San Antonio based band led by bass and keyboard player Hans Frank known as 10 City Run have a story that is an odyssey as intriguing as Homer's original. Signed with major record label Universal South in Nashville, 10 City was the winner of a "Bat-



Photo By Steve Circeo

tle of the Bands" competition in 2005 sponsored by the "Texas Country Reporter" television show. Part of the deal for winning was a major record deal for 1 year that included the recording of 1 CD and all the benefits that a record label does to promote the record. In many ways, it is a fairy tale comes true for a band. A major deal with promotion, marketing, distribution, and support was in the mix. It was a dream concept. However, it did not really work out that way for Hans and 10 City run. The first part of the plan went as it was supposed to. The band went into the studio supported by the record label and made a CD at Keith Harter studios in San Antonio. The label set up distribution, radio promotion, and they got a video produced. The first single earned some significant airplay in Texas and around the country including on XM's alternative country station. The song charted in several locations in the top 30. The music video debuted in the top 20 on CMT. Everything was exactly how it is supposed to be when a band is with a major record label except for one small detail. They were not playing a full schedule of shows. The tour was completely lacking. Out of the recording process, the trio found themselves at a personal crossroads. Two members left the band because the idea of a big record deal was not what they expected and Hans was left holding the cards and the bag. He had no band to tour with, and the record label would not delay release to get a tour schedule together. Therefore, 10 City Run was being played all over the country but no one could go

and see them perform. The lag in timing lasted only a few months, but it was long enough for the single to slip back into obscurity and the video to go to the morgue. Now 10 City Run has reformed with a new guitarist and drummer and Hans is again fronting a band, but all the label support is spent. He has a solid record with a label identified on the front and a band that is ready to tour, but that is about it. The record is now, in all reality, an independent record and 10 City Run will have to promote it and support it with a tour like all the other "indies" do. It will be just as tough and hard. Some marketing value from the label release and the video will help, but the momentum is gone. They do have some great gigs lined up like opening for Ray Price at the Ryman Theater in Nashville along with one or two other dates per month. However, putting the pieces back together will be a formidable challenge. The current 10 City run story is a fable of the music industry. It is proof of the old saying that all that glitters is not gold and even Hans admits openly that winning a contest was a "short cut" that in the end might not pay off. If no dues are paid then, no lessons are learned or experience gained on how to do it the right or even hard way. The final chapter on 10 City run is far from written. The band is good and the CD is superb. A tour will coagulate and more dates will come. That is inevitable as the sound is fresh and the songs solid. However, this time there will be no short cuts and it will be the hard way.

INTRODUCING MISSY QUERRY

with Views from the Industry

By: Missy Querry

The birth of this column comes from one of the most unexpected times. I am sitting in a cramped seat of a Boeing Douglas MD80 at D/FW International Airport on the runway (where I have been trapped for almost two hours) awaiting departure on a business trip to Detroit. I began my day at the crack of dawn only to be delayed by technical difficulties. While I was looking forward to the meetings that I had scheduled, I am never a fan of boarding what I like to call "the silver tube of death" and this little set back was not helping my mood in any way. This got me to thinking - after almost 25 years in this industry why do I continue - especially in the independent sector? Not wishing to dwell on the reality of the hassle and fears of air travel today (fresh memories of the recent anniversary of 9-11 weren't helping the situation), I happily remembered that I had a copy of the inaugural issue of Texas Music Times in my bag. Before I had finished reading my first page, I was once again relaxed. Over the course of the flight I was able to read the issue literally cover to cover. As I took in each word about the musicians and venues from all levels of the business, the answer to my aforementioned question became crystal clear. I continue to work in this industry (especially the independent sector) because it allows me to assist folks in achieving their dreams. Everyone has to start somewhere and the indy community is that place. Over the decades I have helped numerous artists and bands - some only going as far as getting a few CD's on the retail shelves of their hometowns and others to become superstars. I have

worked in all genres (and still do) but, no matter what the music type the success on any level has one common thread - PASSION - among both the artists and the fans. Nowhere have I seen this ring more true than within my personal genre of choice - Texas Music. Many refer to the recent "boom" in new artists, venues and sounds as "new." Being a native Texan I have to disagree. This passion and sound has been a force in music since the early 70's when Way-lon, Willie and the boys decided to do things their way. It is more than just music. It is a culture. Call it what you may - I choose to call it Texas Music. The bottom line is that it is a passion that can be shared and supported by everyone, from the fan to the industry executive to the talented artists that keep it alive. This is why I continue to do what I do (even if it means being trapped in a plane for over four hours). After reading the first issue of this publication, I knew that I had to become a part of it. My hopes are that as you read this column in the months to come that some of the shared insights from my experiences will help artists to come one step closer to their dreams or help fans to see what it is really like for an artist to survive in this industry. We may differ in opinions about some things but I think that there is one thing that we can all agree upon - it is all about the music!

Editor's Note: Missy Querry is a pen name for a well known person in the CD distribution business. She is a director of operations.

THE TALE BEHIND THE TUNE

BY: GEORGE BANCROFT

The Tune: Whiskey River The Tale Teller: Johnny Bush

It would be very easy for a casual fan of Texas Music to assume that “Whiskey River” was written by Willie Nelson. After all, long after I’d gone beyond being a casual fan of the genre, I was under the assumption that Willie Nelson had written it. It’s understandable that I would. I’d been to four of his concerts, and four times I’d seen him open his shows banging that G chord to kick-off his rendition of the song. When I thought of Willie Nelson— in my head, I’d hear him singing “Whiskey River.” Then one day, I was driving east on I-10 right about that stretch of highway between the Harper cut-off and Comfort that I refer to as KFAN receptionville, and I heard a huge voice, other than Willie’s, singing that very song. Now, this was about 1990, and I still had a lot to learn about the heritage of Texas Music, so please forgive my ignorance. Shortly thereafter, I learned that the man who wrote it owned the powerful voice I heard singing the song: Johnny Bush.

One thing led to another and about fifteen years later, I found myself producing and hosting a radio show of my own invention that focuses its attention on Texas affiliated singer-songwriters and the music they make. See, I’m of the opinion that you can find a really good singer in any decent sized church. Singing well just isn’t that tough a trick. Many folks can sing very well, but writing a good song... that’s a whole other affair. Writing a good song that has endured for almost forty years, that’s phenomenal. I had to find Johnny Bush.

I found him by telephone at his home in San Antonio back in January of ‘05, shortly after the release of his CD Honky Tonic. As luck would have it, “Whiskey River” was on the album, and even better, the song was a duet with Willie. I learned that although Willie didn’t write the song, he did have a hand in its development. I asked one question and let Johnny tell the tale.

Can you remember where you were and what you were doing when you wrote that tune?

I sure can. It was back in the days when we had the disc jockey convention in Nashville every year, and I think it was in October or November. This was in the late sixties or early seventies, and I had just signed with RCA, and I went to the convention that year to meet with the man who was going to be my record producer. His name was Jerry Bradley who was the son of Owen Bradley who was over the Decca thing. Jerry Bradley was going to be a producer for RCA, and his boss would be Chet Atkins.

We met at the hotel and finalized everything, and I told him how glad I was to be on the largest label in the world. I really was. I was really proud of that. He (Jerry Bradley) said, “Well, all we gotta do now is to get you to write a song.” And I said, “You mean to tell me with all the songwriters that are available to us here in Nashville like Harlan Howard and Willie Nelson and Hank Cochran and Bill Anderson (I need to write a song)? He said, “Yea, I know. We got all those songs too, but I think it would be terrific if you would write one for this first album.” And I thought, “Oh Boy!”

So after the convention, goin’ back to Texas, we had a date in Texarkana, and I woke up with just a line in my head: Feeling the amber current flowing from my mind.

I jotted it down and I said, “That sounds like a Willie Nelson song.” That kinda far-out lyric, you know. By the time I got to San Antonio, I had it written.

At that time, Willie had left Nashville, and he was living in Bandera, Texas on a dude ranch that had closed for the winter. His house had burned down in Ridgetop. At that time, I was a bigger artist, as far as airplay and draw, than Willie was. Willie was in the big slump. This was before Red Headed Stranger. I called him on the phone, and I asked him what he thought of the song.

He said, “Well, I love it.”

And I said, “Well, I’m gonna put it with your publishing company,” because Willie produced my first record. If it hadn’t been for Willie Nelson, there wouldn’t have been a Johnny Bush. I felt like I owed him something. I’d just signed with RCA and at that time, he had just left RCA and was between labels. It was just before he went with Atlantic Records.

I said, “One thing that bothers me about this—it only has one verse and one chorus. Do you think I need to write a second verse?”

He said, “I don’t think so. You’ve said it all.”

And his opinion means a lot to me because to me, he is the greatest songwriter. I compare him to Fred Rose and Hank Williams and Floyd Tillman and Leon Payne. I think Willie . . . he had a different twist, you know? Willie actually changed the way people were writing songs, and I had a lot of respect for him. He had some great hits. To me, he’s my all-time favorite writer, so his opinion means a lot to me.

He said, “What I would do . . . I would sing it, have the band turn it around, and I’d sing it again. That’s exactly what I did.

It was a number one song for me, and then he later recorded it for Atlantic Records, and since that day he’s recorded it, last count, about twenty-two times. On Honky Tonic, it was the first time that we’d ever recorded it together. We’ve sung it together many times on these shows, but it’s the first time we’d recorded it together. I thought it was only fitting that we do his version instead of mine. We mixed in a little fiddle and steel for my flavor, but we did his arrangement. You know, the different beat. There’s quite a difference in the way I did it and the way he did it. Evidently, he’s been more successful with it than me because he’s sold a heck-of-a-lot more records on it than I have, but your true, traditional country fans, they still prefer mine. But like I say, you can’t argue with the numbers, so we thought it would be fun to do his version and that’s how it was done.

I think the thing I’ll remember about the tale behind “Whiskey River” is that little piece Johnny Bush shared about putting the song with Willie Nelson’s publishing company. He didn’t have to do that. In retrospect, he would have made a lot more money had he formed his own publishing company, which the last time I checked takes about forty minutes and forty dollars. I still have a lot to learn about the heritage of Texas music, not because I need to but because I want to. Much of it is trivial in some respects, but there’s nothing trivial about doing the right thing for a friend.

George Bancroft Lives in Big Springs, Texas and has a local radio show called The Tales Behind the Tunes. He can be heard at KBST 95.7.



AUTUMN BOUKADAKIS ~ *Sugar Cane*

CD Review
By: Elise E. Tschoepe

Autumn Boukadakis is a master of her art. With her new CD “Sugar cane,” she proves her talent at combining many different genres all on one CD, yet maintains a unified sound. “Sugar-cane” is bluesy, soulful, and goes straight to the heart of her sound. In a genre of music where female artists usually don’t

get their fair share of the credit, Autumn’s talent doesn’t ask for your attention—it demands it. I had the opportunity to hear Autumn perform once at Gruene Hall and I’ve been waiting ever since for a CD to come out, and finally here it is!

“Get A Little High” explores the feelings that should be familiar to almost all. It puts to words to the memories of those times in life where you go out and do the crazy reckless things your parents spent your whole life telling you not to do. While doing them you hesitate and think “well maybe I shouldn’t.” Autumn’s insight delivered through the song is this:

*“So you get a little restless and you get a little wasted
It’s just a little light entertainment
Embrace it, It might just save your life”*

The song speaks to us because we all know that time in our life; most of us have it then move on and life is ok.

“Up and On My Way” was written by Walt Wilkins and Liz Rose. A beautiful tune about knowing there “is something going on here bigger than me, that I can’t wait to see, so I’m up and on my way.” Brilliant lyrics carry all the way through. The title track “Sugar Cane,” written by Heather Morgan, was the first song I’d heard by Autumn and caused me to immediately reason that I had to have the CD. The song describes the event of sneaking out with her sister in their Sunday clothes to acquire some of the forbidden sugar cane. “Mother may punish, but father still doesn’t know.” It has catchy lyrics, but it is the reggae rhythm and the soul of her voice in this song that will really grab you.

“Bright Eyes” is a beautiful song written by Autumn that really pulls at any girl’s heart strings. Speaking to the emotional crossroads of learning to be more than just a daddy’s girl, she aptly expresses that very difficult transition in the song. “Tonight,” written by master songwriter Bruce Robison, addresses those nights when you don’t want to go home because of the possibility that “anything might happen tonight.” The concept is appealing because we all enjoy those nights and long for them to come again when they are gone.

“On The Rise” is a track that is the cumulative product by Walt Wilkins, Autumn, and Alex Weeden. This song is an indication of things to come. Autumn Boukodakis is an artist on the rise and on her way!

“Go On,” written by Autumn, has all the ingredients for a soulful tear-jerker as it centers on the theme of reflecting on the loss of a loved one who has passed on. Beautiful in delivery, it really incites the urge to grab for a box of Kleenex. The song offers a fitting end to the album.

Autumn Boukadakis exhibits a talent for songwriting and delivery which makes for an entertaining live show experience and a foundation for a very promising career. Be sure to support this rising artist by picking up her new CD “Sugar cane,” and checking out upcoming tour dates at your local venues.



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