

# TEXAS MUSIC

## EXTRA

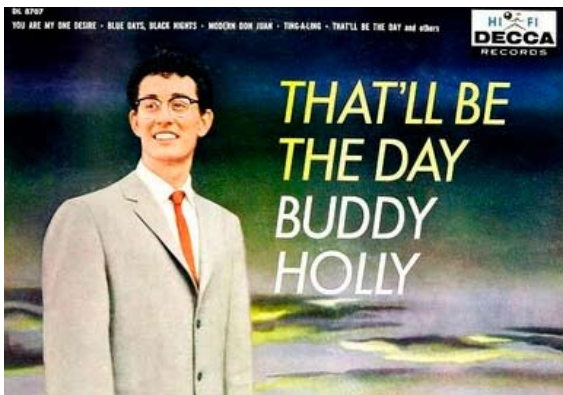
Nov. '11

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Holly's 1957 hit is one of the top songs ever recorded, according to *TIME*. (Courtesy www.amazon.com)

### TIME for Debate

Songs by Buddy Holly, Roy Orbison, George Jones, Lucinda Williams and Beyoncé are among those chosen for a list of the All-Time 100 Songs by *TIME* magazine. Although the publication didn't rank the songs in any order, it nominated songs from each decade from 1920 on. As you might expect, the list is generating its share of controversy – and buzz. The magazine claims to list the 100 “most extraordinary English-language pop recordings” released since the magazine was founded back in 1923. According to the editors, the songs were selected based on their “enduring beauty, power and inventiveness.” Holly’s “That’ll Be the Day,” Orbison’s “Crying,” Jones’ “He Stopped Loving Her Today,” Williams’ “Pine-

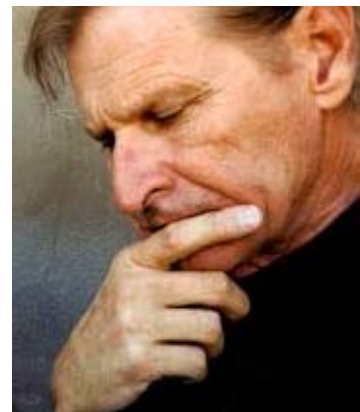
ola” and Beyoncé’s “Single Ladies (Put a Ring on It)” make the cut. An earlier list of the All-Time 100 Albums included Williams’ *Car Wheels on a Gravel Road* and Willie Nelson’s *Red Headed Stranger*.

### Dustbowls and Diamonds



Hancock's “Black Arch Tower”

Before becoming one of his generation’s finest singer-songwriters – and a founding member of the Flatlanders – Lubbock native Butch Hancock tried his hand at architecture, attending Texas Tech’s Architecture School on and off between 1963 and 1971. Even after leaving Tech, however, he continued to satisfy his interest in architecture with just a ballpoint pen and a creative mind. (He continues to fill sketchbooks today when he’s on the road.) Now, Farm 2 Market Arts in Lubbock is presenting *Dustbowls and Diamonds*, a one-night-only exhibit (6-9 p.m.) of Hancock’s architecturally surreal drawings, as well as a sampling of photographs he’s tak-



Hancock is a multifaceted artist. (Courtesy Val Denn Agency)

en – another of his artistic pursuits. (*Texas Music* featured a collection of Hancock’s photos in our Fall 2010 issue.) Hancock will be in attendance at the exhibit Nov. 4. The night prior to the exhibit, Hancock will appear at Texas Tech as part of the College of Architecture lecture series. The presentation will take place in the Chemistry Building (Room O49) and begin at 7 p.m.

### West Texas Heaven

Viva Big Bend, the inaugural “celebration of music and Texas,” will be held July 26-29, 2012, in Alpine and Marfa. Part music festival, part music-industry conference, the event – produced by *Texas Music* – will showcase the best of the state: extraordinary natural beauty, talented people and a diverse culture. Approximately 50 music acts (representing a variety of styles) will be showcased in at least six venues during the first year. For more information, go to [www.vivabigbend.com](http://www.vivabigbend.com).

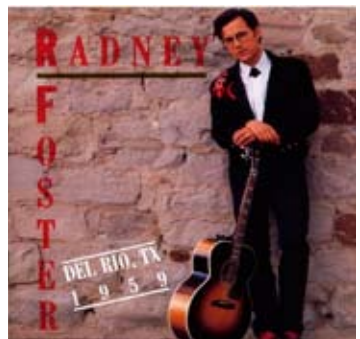
### Roots of His Raising

With his 1992 album *Del Rio, TX, 1959*, Radney Foster established himself as a country traditionalist in the vein of George Jones and



(Courtesy www.cmt.com)

George Strait. In the two decades since, Foster has become a respected and versatile artist. Now he figures it’s time to revisit his roots. To celebrate the 20th anniversary of the album, Foster and his band will appear at the Paul



Poag Theatre in Del Rio Jan. 27 and 28, performing and recording the classic album from top to bottom along with other hits, a new song and a country classic. The live album, *Del Rio Revisited: Live at the Paul Poag Theatre*, will be released in Spring 2012.

## TEXAS MUSIC

### EXTRA

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## Art in Action

Stephanie Urbina Jones wasn't trying to pen a song to spark a social movement – that just sort of happened. "I was trying to write the country version of 'La Bamba,'" the San Antonio native laughs. "I wanted to express my love for my Hispanic roots in a country way, so I was writing any kind of hook I could." The result: "I'm Not a Piñata," a feisty single showcasing the Texican songstress' spunk while delivering a powerful message against abuse. "I love to make people cry," Jones explains. "It's awesome to take them on that emotional adventure. But if you can make them laugh, even better."

The tongue-in-cheek track has been a

fixture on the Texas music charts, and it's also been raising money for the nonprofit CASA, or Court Appointed Special Advocates, where volunteers serve as go-betweens for abused and neglected children in the legal and social service system. Jones has set up a separate website – [imnotapinata.org](http://imnotapinata.org) – to bring the subject to light and give it the attention she believes it



([www.stephanieurbinajones.com](http://www.stephanieurbinajones.com))

deserves. "This is art in action," the songstress acknowledges.

The University of Texas alumna is watching her PSA-style single make a difference while continuing to promote her 2010 album, *The Texicana Sessions*.

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The new Texas Music Hall of Fame launched Oct. 19. (Photo www.texasmusichof.com)

## Hall of Honor

While the Rock and Roll Hall of Fame seems determined to ignore Lone Star icons like Stevie Ray Vaughan, Roky Erickson and Doug Sahm, the Texas Music Hall of Fame might soon offer some consolation. The newly minted institution will induct five members through an electoral panel of approximately 150 voters beginning in 2012. The site – www.texasmusichof.com – launched Oct. 19, the same day the new nonprofit hosted a private kickoff party at GSD&M in Austin. Entertainment was provided by the ZOTS of San Antonio: 13-year-old Jonathan Stone Morales and his 10-year-old brother Jude performed a set of Texas music classics along with some original material. (Their father is Grammy winner Michael Morales.)

Marcia Ball, Joe Ely, Kathy Valentine of the Go-Go's, Ray Benson of Asleep at the Wheel, Jimmy LaFave, Joe King Carrasco, Jimmie Dale Gilmore, Lee Roy Parnell, Monte Warden and Paul Wall, who is also president of the Texas Chapter of the National Academy of Recording Arts and Sciences, took a break from touring schedules to be on hand for the big announcement.

"People don't say Texas oil, Texas football. Well, maybe they do, but then they say Texas music," Marcia Ball offered. "We need to bring that into sharp focus and honor the people who brought us here."

## Terminal Milestone

Making airport delays bearable since 1999, Austin-Bergstrom International Airport hosted its 5,000th live music performance on Oct. 7, courtesy of local jazz musicians Silvie Rider and Red Young. This month, music coordinator Nancy Coplin plans to add two more daytime performances, bringing the weekly total to 15 shows.

## Peace, Love and Amoxicillin

On Oct. 4, the Health Alliance for Austin Musicians held its sixth-annual HAAM Benefit Day, which featured more than 150 performances by Austin musicians at venues throughout the city. The day began before sunrise, lasted well past sunset and included performances by, among others, Terri Hendrix, Dana Falconberry, Reckless Kelly, Ruby Jane and Quiet Company, who performed at Waterloo Records. The city got an extra-large dose of live music, all to support the cause of keeping music in Austin alive and well with affordable healthcare service programs for HAAM member-musicians.



Dana Falconberry performed at Oxford Commercial for HAAM. (Photo www.danafalconberry.com)

The event raised a record \$235,000.

"Once again, HAAM Benefit Day has been an amazing only-in-Austin experience," said Carolyn Schwarz, HAAM executive director. "The day would not have been possible – nor the record-setting numbers – without the community behind us."

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Black Joe Lewis and the Honeybears perform Nov. 4. (Photo [www.blackjoelewis.com](http://www.blackjoelewis.com))

**FUN FUN FUN FEST**  
Auditorium Shores  
November 4-6 • Austin  
[www.funfunfunfest.com](http://www.funfunfunfest.com)

Fun Fun Fun Fest's sixth annual lineup includes an eclectic mix of Texas favorites – and provides the only opportunity to see Spoon live this year. The festival, formerly at Waterloo Park, has been moved to Auditorium Shores, and it is embracing its playful side, releasing a YouTube video commemorating its move from the old location and inviting fans to win tickets via Twitter. A number of Texas acts have released music this year: Okkervil River (*I Am Very Far*), Thieves (*Just Give It Up*), Maneja Beto (*Escante Calling*), Neon Indian (*Era Extraña*), Shapes Have Fangs (*Dinner in the Dark*) and T-Bird and the Breaks (*Never Get Out of This Funk Alive*). The festival's quirky side events include the Air Sex Competition (exactly what it sounds like), comedy from Austin's New Movement Theater, an amateur rap battle and Master Pancake's Video Jukebox, which will mock music videos. Fun Fun Fun Fest, started in 2006, brings together many progressive and underground musicians with a focus on indie rock, punk rock/hardcore, and hip hop/DJ. What began as a show for a few touring acts and local favorites became something of a movement – and a festival that fans and bands alike decided needed to be experienced annually. See the website for additional information.

– JOANNA EBIZIE

## NOVEMBER

**2**  
**Guy Clark 70th Birthday Tribute**  
The Long Center  
Austin  
[www.thelongcenter.com](http://www.thelongcenter.com)

**4-13**  
**Wurstfest**  
Landa Park  
New Braunfels  
[www.wurstfest.com](http://www.wurstfest.com)

**5**  
**Rio Grande Ranchera & Dia de los Muertos Festival**  
USO Hall  
Marfa  
[www.visitmarfa.com](http://www.visitmarfa.com)

**Texas Independent Music Expo**  
Sons of Hermann Hall  
Dallas  
[www.texasindependentmusicexpo.com](http://www.texasindependentmusicexpo.com)

**5-6**  
**Austin Celtic Festival**  
Fiesta Gardens  
Austin  
[www.austincelticfestival.com](http://www.austincelticfestival.com)



The Casey Donahew Band performs at the Thank God for Texas Music Festival. (Photo [www.caseydonahewband.com](http://www.caseydonahewband.com))



Del Alma Guitar Duo performs at Rio Grande Ranchera & Dia de los Muertos Festival in Marfa Nov. 5. (Photo [delalmaguitar duo.com](http://delalmaguitar duo.com))

**10-12**  
**Texas Stampede**  
Allen Event Center  
Allen  
[www.texasstampede.org](http://www.texasstampede.org)

**11-12**  
**Rock the Republic**  
Downtown Bryan  
[www.rocktherepublic.com](http://www.rocktherepublic.com)

**13**  
**Rock 'n' Roll Marathon**  
Downtown San Antonio  
[www.runrocknroll.com](http://www.runrocknroll.com)

**18-19**  
**Artwalk**  
Downtown Alpine  
[www.artwalkalpine.com](http://www.artwalkalpine.com)

**25-26**  
**Thank God for Texas Music Festival**  
Nutty Jerry's  
Winnie  
[www.nuttyjerrys.com](http://www.nuttyjerrys.com)

**27-12/4**  
**Mariachi Vargas Extravaganza**  
Henry B. Gonzalez Convention Center  
Lila Cockrell Theater  
San Antonio  
[www.mariachimusic.com](http://www.mariachimusic.com)

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## Stoney LaRue

**Velvet**

B Side

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What happens if you take a Red Dirt original, send him to Nashville to record an album with slick producers and hired-gun session jocks, and pair him with a Nashville-based songwriter to pen nine of the 10 tracks? In the case of *Velvet*, despite the potential for “commercial sellout,” Stoney LaRue has delivered a surprisingly authentic follow-up to (if not a quantum improvement on) his acclaimed studio debut, *The Red Dirt Album* (2005). LaRue’s vocals are undiminished, his supporting musicians (including Randy Scruggs and Kevin Webb on guitar, and Glen Duncan on fiddle) are excellent, the co-writer (Mando Saenz) is versatile enough to earn associate producer credit, and the producers (Frank Liddell and Mike McCarthy) demonstrate, as they did with Chris Knight, Lee Ann Womack, Jack Ingram and others, that not everything coming out of Nashville is contrived and formulaic. Just because the title song is a hit doesn’t make it unworthy. Still, one has to wonder why the long-awaited *Velvet* (all 42:44 of it) took six years to produce (LaRue released *Live at Billy Bob’s*

Texas in the meantime), and how long fans will have to wait for the next studio album.  
– MARK PULLIAM

## Charlie Faye

**Travels with Charlie**

Wine & Nut

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For her third LP, Austin songwriter Faye packed her car and hit the road, adopting a new city for each of 10 months to reassemble her band and record a new song. The result is *Travels with Charlie*, which remains surprisingly consistent behind Faye’s sultry yet powerful vocals, even as the cast changes. Will Sexton fills out the sound throughout the album, but the sparse “Bitterness” and the smooth Americana-pop kick of “Broken-Heart Maker” (backed by members of Calexico), showcase Faye’s own versatility. While she can deploy a distinct edge to her sound when needed, Faye finds her best on the tenderest moments, like the piano- and cello-supported “Under-tow” or the broken-hearted, steel-braced honky tonk of “Two-Timer.” The album features contributions from a number of performers, including members of the Eagles.  
– DOUG FREEMAN

# new releases

Oct. 4	Los Texas Wranglers	<i>Adios Goodbye</i>	Deep South Austin
Oct. 4	Quiet Company	<i>We Are All Where We Belong</i>	CDBY
Oct. 4	Jason Boland & the Stragglers	<i>Rancho Alto</i>	Apex
Oct. 11	Michael O’Neal	<i>Learning as I Go</i>	Self-Released
Oct. 17	Nathan Hamilton	<i>Beauty, Wit &amp; Speed</i>	Irondustry
Oct. 25	Kelly Clarkson	<i>Stronger</i>	RCA
Oct. 25	Casey J. Donahew	<i>Double-Wide Dream</i>	Almost Country
Oct. 25	The Fledglings	<i>The Fledglings</i>	Ride a Mule
Oct. 25	Shawn Nelson	<i>San Juan Street</i>	Fonky Tonk
Nov. 1	Miranda Lambert	<i>Four the Record</i>	Sony
Nov. 1	Jeff Allen	<i>Jeff Allen</i>	Savvy
Nov. 1	Fred Andrews & Honeybrowne	<i>Let the Music Play</i>	Smith
Nov. 1	Seth Sherman	<i>When the Moment is True</i>	Nine Mile
Nov. 1	Rick Broussard’s Two Hoots and a Holler	<i>Come and Take It</i>	Self-Released
Nov. 1	Drew Kennedy	<i>Fresh Water in the Salton Sea</i>	Self-Released
Nov. 1	Austin Allsup	<i>Sink or Swim</i>	Self-Released
Nov. 8	A Tribute to Guy Clark (various)	<i>This One’s for Him</i>	Icehouse
Nov. 15	Will Sexton	<i>Move the Balance (Reissue)</i>	Self-Released
Nov. 15	Radiola	<i>Standard Broadcast</i>	Bouncing Ball
Nov. 29	Beyoncé	<i>Live at Roseland: Elements of 4</i>	Columbia
Nov. 29	Kris Gordon	<i>Don’t Let Go Tonight</i>	Frio
Dec. 13	Ben Schane	<i>Old Song</i>	Self-Released

## Golden Bear

**Alive**

C-Side

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Austin’s Golden Bear surges with the kind of anthemic, uplifting bursts of cosmic pop reminiscent of the Flaming Lips, yet the quintet’s first album since 2007’s *To the Furthest Star* seems to have benefited from the extended hiatus. *Alive* is tight and purposeful, pummeling with big guitars and percussion on “Prospect Park,” and Chris Gregory’s warm vocals find a more comfortable and confident tone, stretching less and taking advantage of slightly reverbed effects. “The Ruin” runs with an epic keyboard backing, and while the LP feels more aggressively driven and darker, songs like “All Your Lucky Days” provide the familiar swell of optimistic orchestral determination that has defined Golden Bear.  
– DOUG FREEMAN

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(Photo by Todd V. Wolfson; www.carolynwonderland.at)

"I ain't much for speeches," Carolyn Wonderland announces to a crowd that's gathered for the release of her fourth and latest album, *Peace Meal*, at Waterloo Records. During between-song banter, the petite redhead eschews a shy flower child demeanor – almost too humble for her own good. But as the band cuts into the first song, it's clear Wonderland is less sugar, more spice. Armed with only fiery vocals and an electric guitar she plays without a pick, the songstress hardly needs words. Her raw delivery is so red-hot that a critic once dubbed her "half whiskey, half wolf-mother." When the song ends, Wonderland – grinning through waves of tousled hair – offers a string of "thank you"s that would put Elvis to shame.

Wonderland's powerful vocals, coupled with an ardent delivery and guitar licks to match, announce her standing as one of the best voices in blues today. Her 2003 debut, *Alcohol & Salvation*, along with 2008's *Bloodless Revolution* and *Miss Understood*, garnered her frequent comparisons to Janis Joplin and Stevie Ray Vaughan and captured the praise of such living legends as Bob Dylan, who once invited her over for a jam session.

Just as impressively, *Peace Meal* was produced by a power trio of Grammy Award winners: Ray Benson (of Asleep at the Wheel fame), Larry Campbell and founding Monkee Michael Nesmith. The album was recorded at Benson's Bismieux Studios in Austin and Levon Helm's studio in Woodstock, N.Y. *Texas Music* talked to Wonderland, now on tour, about the new album, how she feels about comparisons to Janis Joplin and what it's like to call Dylan a friend.

### Why *Peace Meal* for your album's title?

Most of the things I write about are peace, whether it's interpersonal peace or peace between nations. Then there's the fact that it was put together a bit "piecemeal" in the literal sense of the word – on the road, in between the tour. Each song is a little testament to that passage of time.

### It doesn't sound pieced together.

A lot of that is Sam Seifert. That guy has magic ears. For example, we once came back from Levon's and went in to track a few songs. We were in a different room altogether, but the mic was placed in the exact same spot where I'd last recorded.

### How did you wind up recording at Levon Helm's studio?

We'd played at Levon's Midnight Ramble a few times. We had a few extra days in New York, so we went in and recorded every day we could. It just worked out perfectly, and we got to record with Larry Campbell.

### Speaking of Helm, there's a well-rumored account of you jamming with Bob Dylan. What was that like?

It's wonderful when you meet a hero who turns out to be a groovy person as well. He's a super musicologist and great fun to jam with. He was always like, "Miss Wonderland this, Miss Won-



Wonderland appeared on *Austin City Limits* in July. (Photo by R.R. Rodriguez; www.carolynwonderland.at)

derland that." I got to play some of his guitars, too – they play just like butter.

### So are you and Dylan pals?

Oh, we've run into each other in different places. The first time we met was in Austin. Once in Atlanta. Once in Amsterdam. Odd places ... you never know. Last time I heard from him, I hadn't expected a call, and he was just all "How you doin'?" I always think, "Well that was the last time. That was nice." If it happens again, I'll be equally as thrilled.

### Back in Austin, you recorded a classic blues song by Elmore James, "Dust My Broom," with Mike Nesmith. What's the story behind that?

Nesmith came down to do it with us at Ray [Benson]'s place. He has this book called *The American Gene*, and in it there's this guitar band who plays that song. We were recording it as a companion piece for his book, and it turned out so cool. I'm glad he let us keep it. Otherwise, I don't know that I'd be so sure of myself to attempt that song.

### In 1994, you said you couldn't write a blues song to save your life. Today, many people know you for the blues. Do you see yourself as part of that tradition?

It's hard to say for yourself. It's what the person listening thinks. Sometimes people look

at us like we're from a different planet. Other nights I think they're into it.

### How do you feel about the Janis Joplin comparisons?

Every girl from Texas is going to hear it at some point in her life if she's going to sing anything with that element of soul to it. If you're going to get that comparison, you may as well put your stamp on it.

### So you decided to cover "What Good Can Drinkin' Do?"

In 2009, I was invited to play at the Rock and Roll Hall of Fame. They had a show in the American Music Masters series celebrating Janis. All these folks were there: Ray, Roky Erickson, Lucinda Williams, Susan Tedeschi, Nona Hendryx, Bettye Lavette. It was crazy. Halfway through the show, I realized there weren't any songs Joplin wrote that were represented ... and she wrote some pretty cool stuff.

I'd heard "What Good Can Drinkin' Do?" and it stuck with me. It was honest – the first song she ever recorded, with just her voice and an autoharp. It left such an open interpretation, so you could put your own little signature on it. I figured even though I couldn't do it any better than she did, I could at least say "thank you" and try to give it a slightly different arrangement.

### Like Joplin, you've managed to avoid being pigeonholed as a female artist.

There ain't much use in it. You might be able to pull it off for a few months when you're 17, but I'd rather just play guitar. You don't have to worry about what your hair looks like when you do that. Once people see me in a show, they realize I make pretty ugly faces and hop around like a fool. [Laughs] Ain't very girly.

### You're pretty passionate on stage.

You could say I come from a long line of hard-headed people. I figure if you're going to do it, you may as well go all the way. If not, you might as well stay home.

– LAURA C. MALLONEE