

# Jumpin' ..... from 6 to 6 .....



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**H**OWDY FELLOWS. Sorry, this issue took us longer than expected, but look, it was worth the wait. More than forty pages of rock'n'roll, psychobilly, hillbilly, honky tonk, rockabilly and blues (and more...). First we've talked with Paul Roman, singer and guitar player for The Quakes. This interview was scheduled for a previous issue and had to be delayed. On December 2nd, The Quakes issued their newest output so we thought it was the right time for the interview. Earlier this year I discovered a very talented singer and songwriter on a compilation album : Marcel Riesco founder of Truly Lover Trio. Once I heard the full album I knew I wanted him for Jumpin'. So here's the interview with this young and gifted guy. Cari Lee recently proved she was at ease with both hillbilly and rhythm'n'blues. She tells us everything about this two kinds of music and her bands The Contenders and The Saddle-Ites. Peter Sandmark aka Slim Sandy played many styles with many bands. The release of his solo album "This Is Slim Sandy" gave us the occasion to make him talk about Ray Condo, The Crazy Rhythm Daddies and how to play drums, guitar and harmonica in the same time. What would be Jumpin' from 6 to 6 without a touch of wild rockabilly? Read the interview Rip Carson gave to Long Tall Dave and learn more about this bigger than life personnality. Last but not least, Johnny Dilks. This real honky tonk man answered our questions about his youth and his forthcoming album soon to be released. And if you don't know what to buy for Christmas, read our reviews, it'll help you to choose the right record for the right person.

Mery Christmas

Fred «Virgil» Turgis

#### JUMPIN' FROM 6 TO 6 IS

Editor : Fred «Virgil» Turgis  
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#### ABOUT THE PICTURES

Well, I must admit I borrowed some pics here and there on the web. Anyway all pictures are © their authors. If you're the owner of the rights of one of these pictures and you have a problem with it contact me.

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we'd be more than happy to hear from you.

# THE QUAKES

## STICK TO YOUR GUNS

BY FRED TURGIS

**T**HE QUAKES ARE ONE OF THE FIRST (IF NOT THE FIRST) AMERICAN PSYCHOBILLY BAND. LIKE THEIR COMPATRIOT THE STRAY CATS THEY CROSSED THE SEA TO FIND FAME IN EUROPE WHERE BY THE TIME THE PSYCHOBILLY SCENE WAS GROWING BIGGER AND BIGGER. ROY WILLIAMS AND NERVOUS RECORD QUICKLY SIGNED THEM AND RELEASED THEIR FIRST ALBUM, WHICH SOON BECAME A RAW PSYCHOBILLY CLASSIC. THEIR SECOND RECORD "VOICE OF AMERICA" WAS MORE NEO-ROCKABILLY, AND STANDS FOR ME AS THEIR BEST. THEY THEN FIND A BIG AUDIENCE IN JAPAN WITH SOLO OUT SHOWS AND ALBUMS LIKE QUIFF ROCK AND NEW GENERATION WHERE THEY MIMED THE USUAL ROCKABILLY AND PSYCHOBILLY STUFF TO BILLY IDOL AND ADAM & THE ANTS INFLUENCES. BY THE TIME YOU'LL READ THOSE LINES THEIR NEWEST RELEASE "PSYOPS" WILL BE OUT AND AVAILABLE ON THEIR WEBSITE [WWW.THEQUAKES.COM](http://WWW.THEQUAKES.COM)



#### How did you become interested in music ?

I was always interested in music as a kid. When I was 9 or 10 I started buying records. I was a big fan of The Beatles- The Rolling Stones- The Kinks- Monkees. I had older brothers and sisters who left those records behind when they moved out.

## AN INTERVIEW WITH PAUL ROMAN

*In what kind of musical background did you grow ?*

My parents always had music on in the house. My dad was from Poland and he liked polka music and my mom would listen to big band stuff. My oldest brother had a band and I used to watch them practice in the garage.

*When did you start playing guitar ?*

When I was 15 or 16, Dave “the ace” Hoy got an acoustic guitar for Christmas and we went out in the garage to jam. I was playing drums on garbage pails because I used to have a snare drum and cymbal when I was 12 but I sold it cause I never played it. Anyway, we switched instruments and found that Dave was a better drummer and I was a better guitar player- that’s how the whole band thing started.

*Did someone influence you to choose that instrument ?*

YES! Absolutely- It was Brian Setzer- When I saw the Stray Cats on MTV I knew what I want to do! I had the snare drum like I said and that went no where and then I bought a keyboard because I was into New wave bands like the B-52’s and Devo etc. but I lost interest in that to -but when I saw the Stray Cats it was like I found my thing.

*I assume you play bass too...*

Yes- I bought an upright bass when I was 17 cause we couldn’t find anyone to play it so I decided to get one and learn how to play then I could teach someone. I play bass on the last cd (last of the human beings).

*In your bio, you’re talking about the Quiffs. Were you in other bands before ?*

Yes but they were all with Dave and me- there was The Runaway Boys- The Teenage Rebels- Rockin Wildkats

*What was the style of the Quiffs,? Was it a pre-Quakes kind of band?*

We played obscure rockabilly and modern covers and originals- it was kinda pre Quakes again with Dave Hoy playing bass and Chris Van Cleve on drums-

*Did they release anything ?*

Ha ha- no- we recorded some stuff in a studio but its terrible. We were not very good in those days but we had fun.

# WELL THE SAD REALITY IS...IF I COULD HAVE SOUNDED LIKE BRIAN SETZER, I PROBABLY WOULD HAVE.

*When you start playing with the Quakes, were you aware of the European psychobilly scene ?*

Well... yes and no- I went to London to try to start a band in the summer of 1985 and at that time I had heard some psychobilly and I hated it- to me it sounded like punk rockers trying to cash in on the rockabilly scene- I didn’t understand it. I was a real ROCKABILLY GUY :-)

Then in 1986 I went to London again to try to start a band and I was staying right down the street from the Klubfoot- but I wasn’t gonna go there...My friend had just bought the first Guana Batz album and I remember I liked the song “Down on the line” but I didn’t like the rest of it- I didn’t get it. I was hanging out at all the rockin clubs in London listening to Curtis Gordon etc. When I went back home-

I put the Quakes together but we were trying to be a modern band like the Stray cats- Rockats-Polecats etc. The things that lead us to psychobilly were 1) we couldn’t play our instruments like the bands we wanted to be like (frustration) and 2)no one was paying any attention to us around town (more frustration) So I started writing these songs like “You’re Dead” and others because I was pissed off at everything- we changed our look also at that time. After that the hardcore kids would all come to see us and we started getting more gigs. Hardcore music was real popular in Buffalo at that time so we tried to incorporate some of those ideas into our stuff. “Psychobilly Jekyll & Mr Hyde” is an example of the slow part- fast part thing from the Hardcore scene- a perfect example would be “institutionalized” by Suicidal Tendencies which was a big song at that time. I think all those “HEY”s in our music came from the Ramones which I always liked.

*Is this what led you to move to London ?*

We moved to London because after realizing

that there was this big scene over there, we wanted to be a part of it. We had sent a couple of demo tapes to Nervous and Roy said we were too slow, so naturally we thought the secret to success is just play fast so that’s what we did. We knew that the Stray cats had sold all their stuff and moved to London so we were kinda going the same thing. I was 20 Rob was 18 and Dave was 16.

*How was the American scene at that time ?*

Ha ha there was no scene at all, people laughed at us! That’s another reason we wanted to move to London.

*Your first album was a graphic reference to the first Stray cats album. Why ?*

Because we did what they did by coming to London and getting a record deal. I thought it was a good idea- I had seen pictures of the Bluecats album that references the Gene Vincent album and some Polecats pictures that were like the Beatles album cover standing over the railing. It was a cool idea and it worked for us.

*Didn’t that deserve you, due to the fact of stupid people who classified you as Stray cats followers ?*

Well the sad reality is...if I COULD have sounded like Brian Setzer ,I probably would have. We had no choice in the fact that we had our own sound- it was that way because we sucked ha ha.

*Did you have reaction from the Stray Cats about this homage ?*

Yes- they saw it when they came over for the BLAST OFF tour in 1990 and I got to go to two shows and meet them backstage. Slim Jim says he still has it on the wall at his house!

*During the first “split” of the Quakes you played with Demented Are Go. How did it happen ?*

I was in London working on a solo album (never happened) and I was living in a squat. I saw Ant Thomas in the laundry mat by my house- it turns out that he lived in the same neighborhood. He said that Lex had quit and they had a bunch of shows lined up that they were going to have to cancel so I said I would do it. It was a lot of fun but I wanted to do my own thing.

*Even if each album has its own sound, the change between the first one and Voice of America was radical. How do you explain this evolution?*

Well first and foremost we didn’t have Dave Hoy anymore, he was killed in an auto accident in Buffalo. Any time you get a new guy in the band, the sound is going to change. We also could play our instruments a lot better at that point. After that first record there was no place else to go- I mean..what would we do ? Try to make a faster record ? We did the monster- graveyard- thing and I could see that- that was no where and I didn’t want to be one of “those” bands. I think the stuff on Voice Of America is more of what we sounded like BEFORE we did the first record.

*You started to be quite known in Japan, even had a deal with a major. Did they try to change your sound ?*

No they didn’t! In fact they didn’t care about the music at all... For them it was about the packaging! We argued with them for months about what the cd booklet was going to look like. They wanted to use all this cliché’ stuff like switchblades and dice etc. etc. They also wanted us on the cover with our instruments- we were very against this. We were trying to cross over into a new audience and we didn’t want any obvious references on the cover. The rockabilly/ psycho crowd already knew who we were so it was pointless to put all that stuff on the cover for them. That record was only meant for Japan- then Nervous licensed it but I knew our fans would not like it- some did- When we put out the Nervous one we did the cover ourselves and we are still getting crap from people who don’t understand what we were..or ARE about.



I think its funny that people said we look GAY on the cover because we are wearing leather pants and make -up :-)

You know to us, we thought all those cds covers with silly cartoons were very stupid- We always wanted to be taken serious- I believe that psychobilly is a valid style of music. Too many people who write for rock magazi-

nes see psychobilly as something silly and stupid. We were trying to break that stereo type. Its not a cartoon- its great MUSIC and it doesn’t have to be about graveyards and stupid shit.

*Continue on page 33*

DISCOGRAPHY		
Long Players	Vinyl Frontier (Lp) VFL 008	American Rockabilly
	Quiff Rock	Nervous records (Lp) Nerd 048
	Tombstone records (Cd) TOMB-CD 2038	(Cd) NERCD048
	Last of the human beings	Songs: 1000 kats, *Devil can have my
	Orrexx records (Cd) REXX001	soul, *Bounce right back
	Crazy Love Records- (Vinyl) CLLP64152	*-Paul Roman solo
	Compilation albums	
	The Quakes appear on numerous compilations, mainly with previously released songs. You'll find the complete discography on www.thequakes.com, the following record contains two Paul Roman solo songs that are not (to my knowledge) available elsewhere.	
Videos	Live in the UK	
	Jettisoundz video JE182	

# TRULY LOVER TRIO KING OF HEARTS

*an interview with Marcel Riesco*

One of the very good musical surprise for me this last months was the discovery of Truly Lover Trio. I was hooked since the first time I heard "Lonely Blue Dreams" on the Perfect For Parties compilation album. I then heard "Blueberry Eyes" and it was even better. I finally got a copy of his debut release "Hey Little Girl". A fantastic mix of rockabilly, sixties rock'n'roll, Beatles influenced stuff and of course Roy Orbison. Marcel Riesco proved he was not only a great singer but he's also a talented songwriter with solid original songs. It seems a new album is planned for 2006, believe you haven't stop hearing about this young guy.

*by Fred Turgis*



*Let's start from the beginning. You were born in Uruguay, right?*

Yes sir. I was born in Montevideo, which is the capital city and holds half of the entire country's population. I grew up there, went to school, played soccer, football that is, I was an ok goalkeeper, and I also used to be a good swimmer. It's a beautiful city. Most people compare it with Paris. It's where they held the first World Cup of Football back in 1930 and the German ship Admiral Graf Spee was sunk there in 1939. My grandfather used to tell me about that, cause he saw it happening. I was born during the terrible dictatorship that covered some countries during the 70s, where ideas were forbidden and people were wanted just because they had "dangerous" brains. My dad has had several occupations: he was a banker for a while, electrician, he wrote songs and lyrics for theatre plays. My Mom is a philosophy teacher and a painter.

*How did you "discover" Rock'n'roll?*

Well, let's see...through my mom and my dad. But it was there for the taking. We would listen to a lot music, they would show me songs. I was very little, and I was very much influenced. There was a lot of Beatles and Rolling Stones going on, some Eric Clapton, Bob Dylan, Springsteen...all that stuff was a heavy influence on me, and contemporary traditional music, and I wanted to be a singer/performer since I was very little. A couple of things turned me on to older Rock and Roll. One of them was Roy Orbison. The movie Back To The Future was very big for me -- the ballroom scene, you know, when Marty plays Johnny B Good. Oh man, I watched that TV screen in astonishment. I started researching that music era and I found a lot of stuff and I got really into it for a long time, and formed my first band cause I wanted to perform and be on stage. I couldn't really afford the CDs or records so I would pick up bits and pieces from here and there, radio and such.

*How was the rockin' scene in Uruguay?*

What rockin' scene? There is no rockin' scene really. I was the only rockin' band there. I mean, there is a big music scene with bands coming at you from everywhere, but I know what you mean by rockin' scene. You mean Rockabilly, or early Rock and Roll sounds. There is a huge Rock and

**I REMEMBER WE GOT A STAND-UP BASS FROM AN ANTIQUE STORE, AND IT WAS FALLING APART, THE NECK WAS BENT AND SEPARATED FROM THE BODY AND WE HAD TO PUT A HUGE SCREW ON THERE. IT NEVER WORKED PROPERLY, BUT WE LOOKED COOL. YOU KNOW, WE WERE YOUNG AND ROWDY, TRYING TO FALL INTO A CERTAIN CATEGORY...UNTIL WE GAVE UP AND SMASHED THAT THING UP!**

Roll scene, lots of 60s stuff, garage, lots of punk, lot of traditional music, but mostly contemporary stuff, and something that developed into what is called Rock Uruguayo--great bands, very good quality stuff. Not really any roots music bands though, but that's perfectly fine, cause they are not needed when the music scene is so rich and active with so many different options. What I mean is, you know, American roots music doesn't come from there, and there are a lot of different kinds of music styles you can choose from and it works just fine. But when a bunch of guys like us showed up, it was like: "wow, who are these guys? And where did they come from?". We actually became quite popular, appearing on TV and radio and stuff like that. Things were looking good, but I left the country when I was 18 years old.

*Reading various interviews and your biography, it seems that playin' music is something you've always wanted to do...*

Yes, always, since I was very young.

*I guess your parents were very important to your musical development as it was your father who taught you your first guitar chords...*

Yes, he plays guitar, and he taught me the first basic chords and techniques. But I wasn't into the technique part very much. The rest I learned on my own. By that I mean, I learned with records and watching performers. I would see a chord that I didn't know and would start using it, or hear it on

a record and I would say "wow, that's good!" or "wow, I'd like to use that chord!". And not only the music itself, but also the attitude and approach towards the music and what music means to you. I know how important it is. I know how music moves the world and how powerful it is and that was part of my education.

*What can you tell us about your formative years and the bands you've played with?*

I always played in my band. As time passes, musicians pass as well, and life gets to them. I had a 4 piece band with electric bass in the beginning, and then it became a 3 piece band when I realized I could play the rhythm guitar, the solo parts and sing at the same time. We played a lot, and I learned a lot during those years. Those were adventurous times....they still are, but everything was so new to me back then. Renting equipment, getting lucky to be able to move it around, we didn't have cars or anything. We used stand-up bass for a while, but that was an instrument that was very hard to find where we were, unless you wanted a brand new one. But we couldn't afford that. I remember we got one from an antique store, and it was falling apart, the neck was bent and separated from the body and we had to put a huge screw on there. It never worked properly, but we looked cool. You know, we were young and rowdy, trying to fall into a certain category...until we gave up and smashed that thing up! It was such a pain!...we moved to electric bass after that. This was back in the 1990s. Then, the band



went through a period of stand-up bass, and now we have electric bass again. The electric bass fits a lot better with my style and my songs and it gives us a wider range of possibilities.

*Would you say that coming from Uruguay gave you influences (even unconsciously) that for instance US bands don't have and helped you finding you own style?*

It helped me think out of the box a bit more. Because I know the world is big, and there is a lot more out there, and I don't like being limited to anything or classified as anything. So, yes, I think so. And I was heavily influenced by a lot of traditional music from where I grew up, a lot of ideas, and visions of reality. Those things influence you just as much. There is a lot of good music out there. And I had to really crave the music, and it was so hard to get, that that made it a lot more special for me.

*You've recorded an album in Uruguay that was never released. Why?*

Yes, I had been playing for some time and I had some recognition and these people offered me to record an album. This was back in 1998 or 99. So I did. It was for a new label, and they also owned a radio station called XFM from Montevideo, but the station changed owners right then so the stuff was never released for one reason or another.

*What kind of stuff was it? Was it already The Truly Lover Trio sound?*

It is great stuff. Once in a while I listen to it, and I like it. A lot of originals, in Spanish and English. I would say 50/50. Very well recorded, we used a lot of studio time, and didn't really look at the clock on the wall. This was unusual for me so I took advantage of it. Yes, it is the Truly Lover Trio sound, different sounds, and different moods. You might get to hear it one day.

*You finally moved to LA, was it just for music purpose?*

Yes, I kinda felt that the city appealed to me. I came out here to visit once, and I liked it. The music scene is big here, but not very user friendly, you know.

*Your first record shows a real strong talent, real mature, for songwriting.*

AND THERE HE (ROY ORBISON) WAS WITH THE VOICE OF AN ANGEL AND LOOKING SO MYSTERIOUS. HE TOTALLY STRUCK ME, EVEN TODAY, HE IS STILL MY MENTOR. I BASICALLY LEARNED FROM HIM, THE WAY TO SING AND THE ATTITUDE TOWARDS IT.

*Is this something you've worked on for long?*  
Oh thank you, that's a nice compliment. Yes, I started writing when I was very young, but I used to keep everything to myself. I still do, but I'm more open about showing my songs. It's a work in progress. Like Bob Dylan says: "and artist is always in the process of becoming". Its true. I feel like I have evolved quite a bit, and I still feel that I am. It's like being afraid of showing what you are wearing unless you think its somewhat presentable you know? Or if it means a lot to you, you kinda want to save it up, you know?

*The first time I heard you, the thing that really impressed me was your voice. Man you can definitely hear some Roy Orbison in it. How did you discover his music?*  
Thank you. Well, I got to know him when he was with the Traveling Wilburys. At about the same time he passed away. And I watched their video Handle With Care, and there he was with the voice of an angel and looking so mysterious. He totally struck me, even today, he is still my mentor. I basically learned from him, the way to sing and the attitude towards it. I was never trained on how to sing. Nobody sings like Roy Orbison, even today, nobody does. But I play his music all the time, and I research his career.

*In terms of songwriting your songs don't always have the basic pattern. Where does that come from and who are your favorite songwriters?*  
Yes, I noticed that as well... You know, I don't really try to do it like that, it just comes out like that. I just write the way I feel like writing at the time. I don't really go by any formats, or the usual verse-chorus-verse, I just sit down and go wherever the song takes me. Maybe that's part of the Roy Or-

bison influence. Of course I love his songwriting. Dylan is a master and I admire him too. He also defies the rules of songwriting.

*You used to have a lead guitar player, then you took the lead guitar duties. Even if you had to play lead and rhythm, wouldn't you say it helped you to refine your own sound?*  
Oh yes. See, that was kind of a limitation for me because if I want to put a certain accent on a certain part that needs it, or do a certain riff here or there, I do it. Or if I wanna play a longer solo here or there, I play a longer solo. So, that move certainly helped a lot. See, I play in a particular style that fits with my songs in a certain special way.

*Talking about guitars, who are your favorite guitar players?*  
There are a few stylists that I really admire. By "stylists" I mean people that are unique and have their own sound that you'll recognize next time you hear it. Same thing happens with the singers....Guitarists like Chuck Berry with his double string solos, Eric Clapton with his sweet and stabbing licks, Carl Perkins with his simple but-difficult-at-the-same-time open strings, George Harrison with his Beatles riffs and later on with the slide. You can tell those guys apart from all the others. Bo Diddley too. But also, I like flamenco guitar a lot, Paco De Lucia for instance, he is one of the best of all times.

*What kind of stuff was in your record player this last few days?*  
Oh, I've been listening to Bob Dylan's new collection of unreleased tracks, and there is also a brand new dvd that came out with it. There are some things I listen to in a regular basis besides Roy. I have a Jerry Lee's Sun

Records box that I like a lot. Elvis, his entire career is fabulous. A lot of stuff I used to listen to when I was a teenager I still listen to. I love a British band called Dire Straits. I listened to some Eddie Cochran last week. Also a local band Dawn Shipley and the Sharpshooters are recording a new album and I got to hear their new material.

*Could you introduce us the musicians that play with you, please?*  
Yes, of course. John Carlucci plays electric bass. He's been playing for a long time. He played with a band called The Speedies and also The Fuzztones in the early 80s. He is awesome. Jeff Gerow plays drums. He is a very popular guy and I'm glad he is with us. He wears the best shirts in town.

*It seems there's a story behind the name "Truly Lover" ?*  
Yes. I was in my early teens....maybe 13, and I wrote a little story that went on and on about a character by the name of Truly Lover. He was a mystery man, but a contemporary knight at the same time. He was kind and he walked the streets at night. All my friends loved the story. They were all a bit older than me, and they started calling me Truly Lover, and the nickname got around and a bit after that I formed my first band, or about the same time. It became The Truly Lover Band by default, and I kept the name.

*You just have a DVD out "for fans only". A word about that?*  
There are bunch of new things out there, new formats and new capabilities. I thought it could be a great idea if I put some rare, behind the scenes footage and live footage together for the fans. This is amateur video but it gives a bit of an inside view of the band.

*What are your plans for 2006 ? I believe there's a new album in the can...*  
Great plans. We will be recording new material soon. A nice little bunch of new songs. I'm sure they are going to please you. Also we have some shows lined up. Setting up a tour in Arizona, and possibly Texas.

*A last word?*  
Its been great. You are a great interviewer and its been a pleasure to be a part of this great project you have going on! Best of luck to you!



DISCOGRAPHY	
<i>Single</i> Lonely Blue Dreams (1998) Sunset Records 101	Perfect For Parties (2004) El Toro/Rhythm Bomb
<i>Long Player</i> Hey Little Girl (2004) El Toro Records ETCD4030	Hot and Wild Vol 2 (2004) Cherokee CHER-CD 504113
<i>Compilation albums</i> Rock De Butaca (1996) Sondor 49682 Uruguay compilation of artists	On <a href="http://www.trulylovertrio.com">www.trulylovertrio.com</a> , you can also find "Truly Lover Trio Live at The Scene" on CD and DVD format.

Hillbilly Sweetheart & Rhythm'n'Blues Diva

# Cari Lee

With the Saddle-Ites, Cari Lee established herself as one of the big names on the new hillbilly and rockabilly scene. If that wasn't enough, she found time to play the part of the late Rose Maddox in a musical and saw her talent exposed to a new audience. The band is now well recognized. Just have a look at the variety of venues they play: from rockabilly festivals to the Grand Ole Opry, from opening for Brooks & Dunn to Social Distortion. Recently she proved she was more than an hillbilly singer (which is already great) and issued a fantastic Rhythm'n'blues album that received rave reviews, for good reasons.

by Fred Turgis



# Hillbilly Sweetheart

# Cari Lee

## Rhythm'n'Blues Diva

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*Let's start with the beginning, what kind of stuff did you listen to as a kid ?*

As a young child, my mom used to play a lot of different kinds of music. Everything from Credence Clearwater to B.B. King. But I also used to listen to a syndicated radio show called “The Doctor Demento Show”. Dr. Demento was a guy who was a huge record collector who had a special affection for unusual and obscure songs with a novelty or comedic twist. That’s when I first heard Julia Lee sing “Last Call For Alcohol” and Nervous Norvus sing “Ape Call”. This guy played everything from pre-war blues to Wierd Al Yankovic. As a 10 year old, it was very entertaining and I think if the show were still in syndication - I’d be listening to it today. When I started Jr. High, I got into punk rock and really dug bands like The Sex Pistols, Siouxsie and The Banshees, Blondie, Agent Orange. From there, I developed an interest in Rocksteady, Blue Beat, and early Ska.

*Did you grow up in a musical family?*

No, not at all. My sisters and I used to sing traditional folk tunes with my mom for fun - but that was it. We really didn’t have enough money to put into music lessons or instruments and as a kid, what I really wanted to do was dance and act. So, while there were always records playing in the house, singing and playing instruments was never something that anyone focused on seriously. It was just fun.

*How did you discover hillbilly, rockabilly, blues and all that stuff?*

I think I’m still discovering those styles of music. There’s so much of it out there and I’m always learning a ton of things from other collectors and music enthusiasts. The more I learn, the more I realize that I can never learn enough. So, I don’t know that

there was one specific occasion for me, but there were several events that led to my interest in American roots music. When I was a kid, I discovered a box of 45’s that my mom listened to when she was a teenager. It was all 50’s pop tunes, but it was cool to be able to hear what my mom was listening to back then. When I was in high school, I was listening to a lot of Rocksteady and 60’s Ska from independent labels like Studio 1. But it wasn’t until my late teens when I started to find the link between some of the early Jamaican Rocksteady and the American Doo Wop styles.

*Do you have a precise memory of a record that made you think “That’s the kind of stuff I want to listen to!!?”*

Oh yeah! It was when I was 19 and I was listening to a radio station that played only stuff from the 1950’s. It was another syndicated show (what is it with me and syndicated radio shows?) - anyway because it wasn’t a commercial radio show, they could play whatever they wanted as opposed to the average oldies radio station that played “Downtown” and “Georgie Girl” one too many times. This radio show played “This Little Girl’s Gone Rockin” by Ruth Brown and I went nuts. They didn’t announce who the artist was and I was so desperate to find out that I didn’t turn off the radio for days because I was hoping to get the DJ to play the song again and announce who the artist was. They finally played “Mama He Treats Your Daughter Mean” and announced that it was Ruth Brown and I wrote her name down on a scrap of paper and began my hunt for her music. I went from record store

to record store asking if they had anything by Ruth Brown and they all looked at me like I had just come from Mars. None of the major music retailers seemed to know who Ruth Brown was - but they all seemed eager to push Madonna. Sad really. I finally found a mom and pop record store who knew who she was. They didn’t have anything in stock, but they ordered 3 different reissued 45’s for me and I was in heaven!

*You said you started singing at the relatively late age of 26. What was the thing that decided you to become a singer ?*

I still don’t know if I’ve decided to become a singer. I think I might just stay with being a professional goof off. HA! Really though, this all kind of just started with me learning to play rhythm guitar and making up a couple of songs. The next thing you know we’re at a jam session and I’m asked to sing a song or two - it was all just in fun but when I was approached by a promoter who asked if I could work up 3 sets of material for the club that he was booking, a few of us realized that we could make the fun last a little longer. So, I guess when it stops being fun, I’ll stop playing music.

*Was writing your own songs a natural move for you?*

I love to write. I like writing everything from short stories, research papers, all kinds of stuff. But song writing is a little different. It’s a process that I plan to continue to learn a lot about. It almost feels as if it’s another language and it’s the musician’s job to act as a translator for the listener. I enjoy working out vocal melodies with chord

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THEY FINALLY PLAYED “MAMA HE TREATS YOUR DAUGHTER MEAN” AND ANNOUNCED THAT IT WAS RUTH BROWN AND I WROTE HER NAME DOWN ON A SCRAP OF PAPER AND BEGAN MY HUNT FOR HER MUSIC. I WENT FROM RECORD STORE TO RECORD STORE ASKING IF THEY HAD ANYTHING BY RUTH BROWN AND THEY ALL LOOKED AT ME LIKE I HAD JUST COME FROM MARS.





structures and arranging songs so that each instrument involved has an opportunity to ‘speak’. And we do a lot of collaboration within the band and get input from the producer. Right now I’m having a great time writing songs with Steve Merritt and Danny Santos for the next album. Both Danny and Steve are so creative and talented. When you started, and maybe still now, did you have songwriters or singers that influenced you ?

Well, I love a wide range of music and there are characteristics of different vocal styles and writing styles that I like a lot. I dig everything from Fats Waller, Cats And The Fiddle, and Django Reinhardt to Wynona Carr, Hank Penny and Rose Maddox.

*You’ve played the part of Rose Maddox in a musical, how did you get involved in that project?*

I heard about that role through Steve, who was playing guitar for a theater production of “The Best Little Whorehouse In Texas”. Steve and Mitch Polzack and Brendan Gluck (From the band The Royal Deuces) were asked to audition for different roles that the a director had been trying to cast for a few years. The director and creator

## WE FIGURED, IF ELVIS COULD TAKE AN ARTHUR CRUDUP SONG AND RELEASE IT IN HIS OWN STYLE AND MOON MULLICAN CAN DO A TINY BRADSHAW TUNE IN HIS OWN STYLE - WELL, WHY NOT HAVE THE SADDLE-ITES DO WYNONA CARR AND ETTA JAMES IN THEIR OWN STYLE ?

of Maddox Brothers & Rose production was having a very difficult time finding the right musicians who fit the right characters of The Maddox family. Steve decided that he didn’t want to audition, but he encouraged me to audition for the role of Rose Maddox. I auditioned and was cast as Rose Maddox. It was such a great experience.

*Did you make a special preparation for that, did you meet people who knew her?*

The director, Michael Grice, had done a lot of preparation before casting the parts. He had consulted Don Maddox about a lot of the different aspects of the script and casting. Once word got out that the pro-

duction was in rehearsals, I started getting emails and phone calls from people who had seen them perform or knew some of the different family members personally or had played with them. I’ve heard some fantastic stories about the family and their interactions with each other both on and off stage. One of the biggest helps to me in terms of character research was a man named Glenn Mueller who is related to the Maddox family through marriage. He gave me a lot of inside information about the family and about Rose in particular. He also sent me a bunch of photographs that he had taken of some of their live performances back in the 1940’s.

I was able to meet Don Maddox and sing “George’s Playhouse Boogie” with him and I was able to meet Kitty Maddox, Fred Maddox’s widow and some of Fred’s children and grandchildren. They told me all kinds of crazy stories about their dad and “Aunt Rose”. Don was an amazing guy. He was just blown away at the thought of people being interested in them as a family and in their music. He’s in his 80’s and owns a ranch out in Oregon. He plays a lot of fiddle competitions these days.

*About the singing in that play, did you try to “imitate” her (I mean the voice but also gimmicks like her characteristic laughs) or did you stick to your own style?*

I tried to ‘be Rose’ as much as I could, but there isn’t a whole lot of film footage out there to study and some of the stories that I’d hear about her performances and stage presence were conflicting. For instance, I was told by one person that she was constantly dancing and I heard from another guy who told me that she never moved from the vocal mic and stood perfectly still. So, I listened to the Arhoolie CD of their live radio performances and Glenn Mueller burned me a CD of some of the live recordings that he was able to capture back in the 40’s and 50’s. I studied a lot of her vocal characteristics and tried to replicate them and we put in a lot of their trademark shouts, and hollers. A lot of the stuff that you’d hear on their recordings were also in the production. You know, things like, “Stop it, you’re driving me sane!” and “That’s My Brother”.

*You’ve played at the Grand Ole Opry, right? It must have been really impressive to play in such a mythical place ?*

It was a blast ! Jean Sheppard was due to be on that night and I wanted to camp out in front of her dressing room. She was ill that day and couldn’t do the show. I think we were all a bit tense at first, but it seemed that the minute we got there we were warmly welcomed. Everyone had such a humble attitude. The promoter’s assistant took us on a complete tour of the place and we discovered that despite any celebrity status, everyone had the exact same dressing rooms and accomodations. There was none of this “I won a country music award so I want only green M&Ms and imported water.” Nobody had rock star attitudes and everyo-

## WHEN WE WENT OUT TO RECORD “SCORCHED” - BILLY HORTON WAS TEACHING HIMSELF HOW TO PLAY THE SAXAPHONE JUST SO THAT HE COULD COMMUNICATE WITH HORN PLAYERS ABOUT SESSION WORK.

ne was just as respectful to little guys like us as they were to Vince Gill or other big-wig Nashville Stars.

The biggest thing for me was to be able to stand on the Ryman Circle. I know it might be a bit silly and sentimental, but to stand on this small piece of what used to be part of the original Ryman stage, knowing that was where Patsy Cline, Bob Wills, Ernest Tubb, and so many others stood to perform was an amazing feeling.

*Let’s talk about “Scorched”. Is this a long-time project you had ? Some tunes like “Nobody loves you like me” or “I’m a pilgrim traveler” on “The Road Less Traveled” were a first move toward rhythm’n’blues.*

I’d wanted to do a rhythm and blues influenced album for about 3 years and we had decided to go ahead and put a couple of songs on The Road Less Traveled album after discussing whether or not it would be appropriate for a Hillbilly Bop album. We figured, if Elvis could take an Arthur Crudup song and release it in his own style and Moon Mullican can do a Tiny Bradshaw tune in his own style - well, why not have The Saddle-ites do Wynona Carr and Etta James in their own style?!

We started putting material together for the Scorched album shortly after releasing The Road Less Traveled. We had decided that we ought to keep the Saddle-ites separate from the Scorched project so that there wouldn’t be any confusion as to the style of music that The Saddle-ites play as opposed to the style of music that this solo album would be. We put together some R&B musicians here in the San Francisco area and did a couple of recordings for an El Toro Records compliation. Then, maybe a year later we talked with Billy Horton about producing the solo album out in Austin. He brought together some fantastic musicians and we called them The Contenders.

*It’s a non singer question, so it may sound stupid, but did you have to approach your way of singing differently for this album?*

Well I don’t think that’s a stupid question at all. Yes, I did make an effort to approach the vocal style differently than I would approach the tunes that The Saddle-ites do. I think that there are different elements that make different songs work in a particular genre. Even from song to song within the Scorched album the approach had to be different. The song “How Come” was originally done by Anita O’Day with Gene Krupa’s band and that had to have a much smoother vocal swing to it than the Tiny Topsy tune, “You Shock Me”, which needed to be a lot more gutsy in vocal approach. It was a lot of fun to be able to do something completely different from what I normally do.

*Both “The Road Less Traveled” and “Scorched” were produced by Billy Horton. What can you say about him? What does he bring to your sound?*

Billy has a way of bringing out the very best in everyone he works with. I have so much respect for him and his knowlege of music. “The Road Less Traveled” was a very different album than “Scorched” and he approached the two albums with a completely different mindset. He gets very involved in each project that he does. He doesn’t just push the buttons and say, “Ok play!” He takes the time to listen to the arrangements, makes suggestions, recommendations, additions and changes according to what he thinks is most suitable for each and every song. When we went out to record “Scorched” - he was teaching himself how to play the saxaphone just so that he could communicate with horn players about session work. That’s pretty dedicated. Billy’s got a vast knowlege of music in general and has a great handle on all of the different musical styles along with the instrumentation and

recording equipment and techniques that will bring out the best of whatever genre he records.

*Have you heard about the wonderful guitar player called Steve Merritt, he's really good* Oooohhhh *that* guy!!! He's pretty easy on the eyes too! HA! Steve is my best friend, my mentor, and the thorn in my side! :-). Seriously, though - if it weren't for him and his encouragement and motivation, I wouldn't be performing at all and I'd really be missing out on a lot.

*The liner notes of Marti Brom's latest album state "Marti's dress custome made by Cari Lee Merritt". Can you tell us more about that?*

Marti and I always seem to get ourselves into trouble when we're together - it's fun trouble though. We talked once about the fact that it was a good thing that we live on different coasts because all hell would probably break loose if we lived closer to each other and all the while we'd be laughing our tails off at the whole fiasco that we've unintentionally created. Marti is a fantastic woman and I adore her to pieces. I made the dress for her a few years ago as a gift. I rarely make designs for other people, I'm certainly not a professional by any means.

*Do you make your own stage suits too?*  
I make a lot of my own stage wear mainly out of necessity. I can't pay \$1200 for a vintage Nudie suit, as much as I'd like to. If I could afford something like that, I'd be afraid to wear it on stage. Vintage clothing is...well..vintage. It's old - zippers break, seams rip, and stains happen. I want to wear something that I can have fun in and not worry about damaging. So I make a lot of my own stagewear and if it gets damaged then I have a good excuse to make something new.  
Right now I've got a new challenge on my hands though. Our booking agent is asking us to retire our western wear and create a look that's a little more "uptown". I guess we'll see what I can come up with. Uptown Hillbillies?! That'll be interesting. HA!

*We could have seen pictures of your young daughter on stage with you. Does she sing like her mother?*  
Yeah, that little girl has definitely got the



MARTI AND I ALWAYS SEEM TO GET OURSELVES INTO TROUBLE WHEN WE'RE TOGETHER IT'S FUN TROUBLE THOUGH.

bug! She likes to sing and started on the piano at age 4. She's moved on to guitar now, but I think what she really likes to do is perform in general. She's been in a few plays and she loves acting. But she also loves basketball, video games, and science. We're trying to expose her to a lot of different things to see what sticks and let her take the lead in what interests her. Right now it's singing, next week it may be chess. In any event I hope that she knows that nothing is impossible for her to achieve and that whatever she wants to do, we'll be right beside her.

*What is the future for Cari Lee? Another Saddle-Ites album or a Contenders one?*  
We've got another Saddle-ites album that we're preparing to record and that will include songs sung by Danny Santos as well as duets. I'm looking forward to that. We're planning another European tour and in the mean time we're continuing to have fun playing music with each other.

*A last word?*  
Oh, I'm sure you've heard quite enough out of me. Thanks so much for talking with me. I've read your previous issues and I think Jumpin' From 6 To 6 is so well put together.

Everything from the layout to the photos and the informative articles, reviews and interviews are so well done. Thank you for letting me be a part of it.

DISCOGRAPHY

*Cari-Lee & The Contenders*  
Scorched (2005)  
CD Star Tone Records 113

*Cari-Lee & The Saddle-Ites*  
The Road Less Traveled (2003)  
CD El Toro Records 4020

Red Barn Baby (2001)  
CD El Toro Records 2050  
Church Bell Boogie (2000)  
7" Single Star Tone ST105

*Compilations*  
A Town North  
Of Bakersfield (2005)  
Cracked Piston Recordings  
Perfect For Parties (2005)  
CD El Toro Records  
Ritual Rockabilies (2001)  
CD El Toro Records

As Long As I'm Movin'  
7" Single Part  
Don't know much about this one,  
probably a split single

THE ONE-MAN HILLBILLY BLUES BAND

SLIM SANDY

Even if the name Slim Sandy isn't familiar to you, if you dig rockin' music you've inevitably heard about him before. This guy is no one but Peter Sandmark, drummer for Ray Condo during The Hardrock Goners days, singer and guitar player in the western swing and jazzy "Crazy Rhythm Daddies", drummer for The Howlin' Hound Dogs, and now he plays all of these instruments as well as harmonica under the guise of Slim Sandy "the one man hillbilly blues band". With so many years of activity on the scene, playing different styles with different bands, here at the Jumpin' from 6 to 6 office (just kidding it's my room) we thought this man would have a lot to say, and we were damn right.  
So take my advice, put a good record on (what about "This is Slim Sandy", a good choice isn't it?) and read this.

BY FRED TURGIS



*Your brother is well known, but aside of him were you raised in a musical family ?*

Yes. My brother Eric (who was lead guitarist for Ray Condo & his Hardrock Goners, as well as the Crazy Rhythm Daddies) is three years older than me, and taught me guitar when I was about 15. But our father, Sture, was very musical. He had a big collection of jazz 78s that he brought from Stockholm when my parents moved to Canada in 1952. We grew up listening to Louis Jordan, the Delta Rhythm Boys, Nat King Cole trio, Fats Waller, Les Paul, Nellie Lutcher, Duke Ellington, Django Rheinhardt, and so on. Also my father played in a jazz group, the “Jay Sands Trio”, in the late 40’s, touring around Sweden. He played rhythm guitar.

*How did you become interested in music?*

I was always interested in music singing as a small kid. When I was about 4, my parents worked in a summer camp, and I went around all day singing Popeye the Sailor man, so they put me on stage in a camp variety show. I remember it still, it was very scary, with the lights and the back stage and the audience, but I think the experience hooked me on performing.

*You play guitar, drums and even harmonica, what was your first instrument? And how did you start playing the others?*

Guitar was my first instrument, I got one when I was 12, but sibling rivalry set in, and my brother kept taking it away from me to show me how to play; he got very good as a consequence. I liked harmonica, and got one, but I learned how to do blues sounds from a book in a music store that explained how to bend notes. I couldn’t afford to buy it, so I would just stand and read it in the store. I formed a high school rock and roll band when I was 16, and I would try to fool around on drums. Later when I was about 20, my brother and I were forming a band, and we didn’t like the style of our drummer, so one day we arranged to jam without him, and we took turns on the drums.

*We (at least me) discovered you with The Hardrock Goners, but were you in bands before? I’ve heard about a band called the Paradots.*

That was the band my brother and I formed in 1980. As Gerard from the band “Deja

WHEN I WAS ABOUT 4, MY PARENTS WORKED IN A SUMMER CAMP, AND I WENT AROUND ALL DAY SINGING POPEYE THE SAILOR MAN, SO THEY PUT ME ON STAGE IN A CAMP VARIETY SHOW. I REMEMBER IT STILL, IT WAS VERY SCARY, WITH THE LIGHTS AND THE BACK STAGE AND THE AUDIENCE, BUT I THINK THE EXPERIENCE HOOKED ME ON PERFORMING.

Voodoo” remarked we were a strange mix of 50’s rock and roll (we did songs by Eddie Cochran, Jerry Lee Lewis, for example) and original new wave type songs (influenced by bands like the Stranglers, the Specials, James Black and the Contortions, for example). I actually played saxophone for a couple of years, but ended up just singing, and my brother played drums! We played from 1980-84, only in Montreal, mostly art school parties and some early punk clubs.

*How did you meet Ray Condo?*

I saw him play at one of his first shows as Ray Condo, in 1984. He didn’t have a drummer, and I thought maybe he needed one. A short while later I invited the band onto a radio show I did, and recorded them live in the studio. Then Ray invited me to play drums with them on New Year’s Eve, 1984, and I stayed with the Hardrock Goners until 1994.

*He was a painter; Clive Jackson made the painting on the cover of “Come on” and you draw, The Hardrock Goners were really an “art band” didn’t they?*

Yes, everyone in the band was an artist as well, the violin player, Edgar, was an animator, and did the animation video, “Barroom Crazy” (based on the Pee Wee King song “Ballroom Baby”); Eric drew and made films, I did comic strips and films (we made all the Ray Condo music-videos), Ray did paintings, Clive painted, and Chris Dean, the original member and banjo player also did artworks. In term of recording and/or touring what was the highlight of your period in the Hardrock Goners Recording was

always fun, and for sure playing Hemsby was a highlight, in fact I would say that playing Hemsby the first time, in 1992, helped revive Ray, and inspired him to continue playing music. He was very disillusioned with the music business, and the scene at Hemsby was so alive, and the people actually knew the songs we were playing. Still, I have to say that all the tours were crazy, and we had a constant party with Ray!

*“Come On” by Ray Condo contained seeds of the Crazy Rhythm Daddies as you and Eric, your brother, sang more and more...*

For sure. We had already started the Daddies in 1988, as Ray would leave Montreal to go to Vancouver for a couple of months. When he came back, we would go on tour and open with a set as the Crazy Rhythm Rhythm Daddies, then bring Ray on and do a set as Ray Condo and his Hardrock Goners. The Daddies were essentially the Hardrock Goners without Ray, until 1994, when Clive Jackson moved to Vancouver to start the Ricochets with Ray, then the Daddies got a new bass player (John Davis from the Gruesomes) and a drummer, Robert Kraft.

*You and your brother formed The Crazy Rhythm Daddies, I think Chris Dean, ex-Goner, was involved in that project in the beginning...*

At first the Daddies had no drums and I played rhythm guitar. Chris Dean was on banjo, and he sang many songs. My brother Eric and I loved the 40’s “jive” vocal acts, like Slim and Slam, Cats and the Fiddle, and we brought that element, so it was a mix of stuff.



*You started the “Daddies” during your Goners days. Do you think their early jazz/western swing sound had an influence on the Ricochets?*

Oh yeah. Chris and Clive loved western swing and Bob Wills’ music was a big influence on the Daddies. Ray would be in the audience for many of our shows, as I said, we often did the opening act. Also Ray loved Billie Holiday and wanted to swing more, so western swing was the natural fit for him. I think at the beginning you also had, in addition of the banjo, a fiddle. Did you record with that line-up? Yes in 1989, I think, before Edgar, who was the violin player in both the Hardrock Goners and the Daddies, moved to Vancouver.

*You recorded some cassettes with the Crazy Rhythm Daddies, any chance to see them released on a rarities cd?*

We recorded two cassettes. The first cassette is called “Flat Foot Floogie”, and the second “Swingcats’ Ball”, after the Louis Jordan song. Maybe we should put them out on CD ? Good idea !

*“Satan takes a holiday” is, in my humble opinion, one of the best song of the first Crazy Rhythm Daddies cd. I guess there’s a story behind the lyrics?*

I heard an instrumental version by Eddie Lang, but never heard a vocal version. Then a piano player friend of mine, Greg Shea, gave me a fake book with a 1000 standards, and there were the lyrics! But I didn’t really know how it should be sung, so I sort of made it up.

*The first record was more western swing-country flavoured and the second was more jazzy...*

The second CD was done over two years in sporadic sessions, 1999-2001, at a time when we had alot of jive dancers coming to our shows, people from Sophia Wolff’s Jiving school, and so we played more jive tempo songs.

*What about the band to this day, do you still play together? I think you recently moved...*

I just moved to British Columbia on the west coast in June, 2005, so the Daddies

last show was in March. But we will play together again. I will be back in Montreal for the Red, Hot & Blue Weekender in October, where we will do a tribute show of Ray Condo & His Hardrock Goners songs.

*Is this the reason you stopped drumming for the Howlin Hound Dogs?*

Yes. The last show I did with the Hound Dogs was in April. I played drums with them from 2000-2005. What can you tell us about them? The Howling Hound Dogs started out in 1994 as Jim Dandy and his Howlin’ Hound Dogs. Then Jim Dandy left. Noel Thibault was the lead guitarist and he took over as the lead singer, and still is the front man for the band. They have a very authentic approach to rockabilly, inspired by artists like Charlie Feathers, Bob Luman, and Johnny Cash. They have a new CD out (yeah and it’s great, see reviews - Virgil), recorded last December while I was still with the band, and Jim Dandy had returned and played lead guitar for that album!

*Your main musical act today is Slim Sandy. A project you defined as “Hazil Adkins*



*meets Joe Hill Louis". How did you come up with the idea of a one-man band?*

I always wanted to play harmonica and guitar together, especially inspired by Slim Harpo, I got a record of his in 1979..., but when I saw Hazil Adkins in about 1986, I was blown away! He had an acoustic guitar, played bass drum and a high ha cymbal, that's all, and it was a wild rockin show ! So after years of practicing guitar and harmonica together... and seeing the Bo Weevil band from France at the Rhythm Riot inspired me about how to mic the harp, anyway. I finally tried doing the drums too. At first it was hard to synchronize, but eventually I got it.

*Do you have other "one-man band" influences?*

Dr. Ross, Joe Hill Louis, Harmonica Frank...

I actually recorded "Rockin Chair Daddy" for the Ray Condo "Come On" CD, with Clive on bass, and my brother on drums. Ray told me he really liked that version. Also Bloodshot Bill is a friend of mine.

that's the way studios worked, especially in the 80s'. But I have tried for several years to record live in the studio. Some of the Daddies' cuts on both CDs were done live in the studio, but as Slim Sandy it is all live! That's the only way I want to record now.

*Any plans to do a Slim Sandy album soon?*

Yep, I have over 100 songs in my repertoire, it's time I get more of them recorded.

*Recently you've also been working on a DVD about Ray Condo. Can you tell us more about that?*

We made 9 music videos with Ray from 1989 to 1994, and shot a lot of super-8 mm and 16 mm film, in black and white and colour. So recently I had all that footage transferred to video, and I edited it down to one hour so far. Then I did three interviews, and the next time I go to Vancouver I will interview the other original members of the Hardrock Goners, and some old close friends of Ray. I have no money to make it, but that never stopped us from making videos before, or albums or touring!! Then I'll edit it and burn the film to DVD. I work for a video production company so I have access to the tools.

## SO AFTER YEARS OF PRACTICING GUITAR AND HARMONICA TOGETHER (...) I FINALLY TRIED DOING THE DRUMS TOO. AT FIRST IT WAS HARD TO SYNCHRONIZE, BUT EVENTUALLY I GOT IT.

*Can you describe your set?*

I do some original songs, like "Don't Need Nothin" and "Roadster Rumble" which you can hear on mywebsite, [www.slimsandy.com](http://www.slimsandy.com), and covers like "No More Nothin", by Zeb Turner, or "Texas Boogie" by Gene O'Quin, "Mean Ol' Train" by Papa Lightfoot, "Rockin Bones", by Elroy Dietzel, "Cadillac Model A" by Bob Wills, "Ain't Got a Thing" by Sonny Burgess, a whole mess of stuff!

*I was wondering : do you record live or do you use multitracking?*

It is all live to tape!! And I will have the engineer swear in court! Haha! Actually for years we recorded, doing over dubs, because

*When will it be released?*

I hope by the end of 2005.

*Can you tell us a word about your comic strips thing?*

I did a comis strip for 4 years called "SLUM DOG" about a hobo dog, living in the slums of the city. Recently I have started up drawing again with a new strip called "ROACH TOWN" set in the bug world. It will be published on [www.roachtown.com](http://www.roachtown.com)

*What are your projects?*

*You issued a 45rpm by Ray Condo, will there be more in that serie?*

I am doing a CD: "Best of Ray Condo & His Hardrock Goners", and I plan to do a

"Slim Sandy" CD and a 45. There are recordings of Ray's last band, but I am not sure what they will do with them. I have more Ray Condo master tapes, so I could put out another 45, but I need a distributor!

*A last word?*

Keep boppin!

GO TO [WWW.SLIMSANDY.COM](http://WWW.SLIMSANDY.COM) TO GET MORE NEWS AND ORDER THE CD "THIS IS SLIM SANDY"

### DISCOGRAPHY

*Ray Condo & The Hardrock Goners*

Crazy Date (1986)

*LP Pipeline 002*

Hot'n'Cold (1989)

*LP Crazy Rekkids 001*

Condo Country (1990)

*LP Crazy Rekkids 002*

Condo Country (1991)

*DAGCD 008*

*This CD contains the Condo Country*

*LP and songs from Crazy Date &*

*Hot'n'Cold*

Hillbilly Holiday (1993)

*Fury Records FCD 3025*

*This CD contains songs from Crazy*

*Date & Hot'n'Cold and new ones only*

*available here.*

Come On (1994)

*Fury Records FCD 3031*

*The Crazy Rhythm Daddies*

Flat Foot Floogie (1991)

*Cassette Crazy Rekkids 004*

Swingcats Ball (1992)

*Cassette Crazy Rekkids 005*

One Is Never Too Old To Swing (1995)

*Cassette*

Crazy Rhythm Daddies (1996)

*CD Igloo Records IR001*

How 'Bout It (2001)

*CD Crazy Production CPCD 001*

*The Howlin' Hound Dogs*

Jitterbop Baby (2001)

*CD Howlin' Records*

Cat By The Tail (2005)

*CD Self Released*

*Slim Sandy*

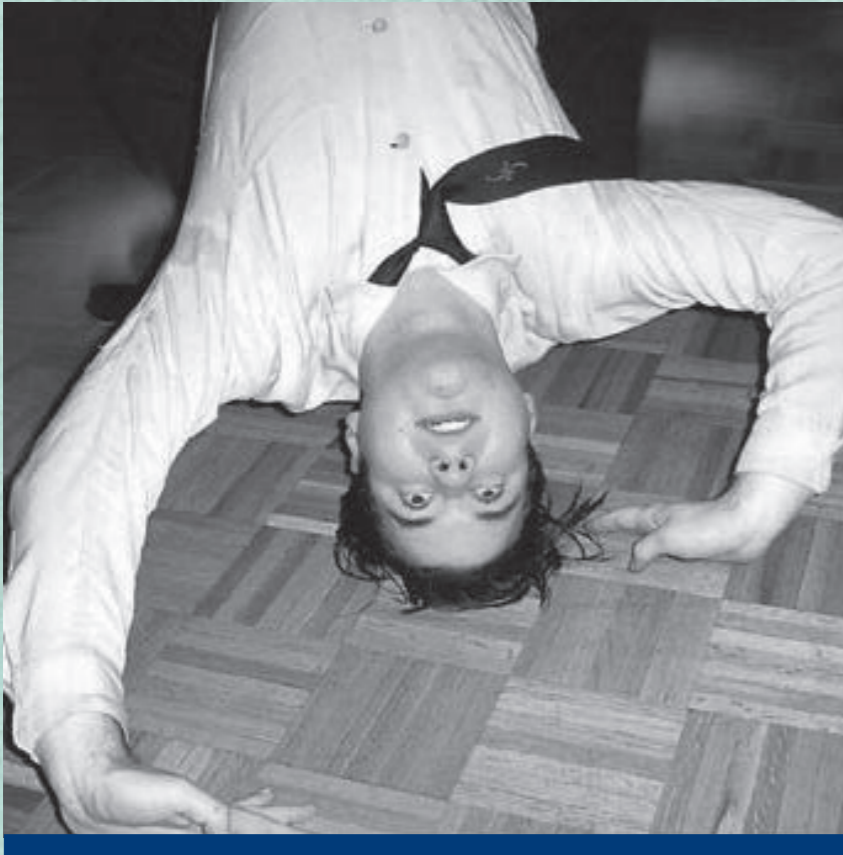
Boogie Woogie Country Girl (2003)

*CD Self Released*

This Is Slim Sandy (2005)

*CD Crow-Matic Records*

# NOT A SIMPLE LIFE



# RIP CARSON

BY DAVE “LONG TALL” PHISEL

**W**ho is the bloke to which these expressions apply: “short stick of dynamite”, “The Real Deal”, “The best voice in the rockabilly genre”? Who’s got a voice “as smooth as Big Sandy, but more frantic on the level of Gene Vincent”. And who, when Charlie Feathers’ daughter Wanda was talking about him, did she exclaim “Wow, I am speechless! It is awesome!” And, who can be that bloke that said in an interview “What you hear is what we put into it. I want people to hear the fibers in the wood of the guitars and bass. And I want them to feel every word I sing. That’s my main goal, is to never sell out to the computer and digital age of manufactured music”? Who is the artist that can at the same time sing and play upright bass, guitar, saxophone, piano, and drums in numerous country and rockabilly groups since the age of 11? Who accompanied by such artists as Big Sandy, Deke Dickerson, The Paladins, Carl Sonny Leyland, James Hunter, Omar & The Stringpoppers, and Rockin’ Ryan & The Real Goners? Who takes part in various groups like “Jaxxon 4” or “Hexxers” while assuming his own solo career? Who is that “country boy” that, in addition to the music, likes to fish and climb trees? Who the hell is that humble cool cat who said “I hate people with big egos. I mean if you’re Jerry Lee Lewis and you can back it up, fine. But if you’re some mildly talented nobody, and you have an arrogant personality, ooh boy, don’t get me started!” No, we are not talking about Steve Austin, the «six million dollar man», but a plain and simple guy of West Virginia whose name evokes a character of «Fight Comics». This Rip Carson (finally you got is name!) is a charismatic character whose uncle also played in a rockabilly band called “Bill Sykes and the Rhythmeers”. The title of his new album “My Simple Life” is a pure lie : The Life of that guy is not that simple! But let Rip talk about himself, his friends and his just starting career

*So, how long have you been doing music ?*  
Since 1991. So.. 14 years now. My first band was a 60’s garage style band called “The Washouts”. After that, I started doing rockabilly in 1996.

*How did you get started ?*  
The first band I just fell into. These girls in my school had a 60’s band and needed a singer. So i tried out, and got the job. When i decided to do rockabilly, I put an ad in the local paper to find musicians. And from then on it was easy to meet people.

*Did you grow up in a musical family ?*  
Yes, my uncle was Bill Matthews. He had a group from the 40’s through the 60’s called Bill Matthews & the Rhythmeers. They played country and rockabilly. He never had a hit, but he did have a string of rockabilly 45’s that came out on Dot Records in the mid 50’s. But I reckon it’s hard to make a living playing music in rural West Virginia.... which is why I moved out here!

*Do you remember the first record you bought and/or the one that made you think “Woahhh, that’s what I want to do ! “*  
Probably the early Buddy Holly stuff done at Bradley’s. I got a cassette tape for christmas one year that had all the stuff like “Midnight Shift”, “Don’t Come Back Knockin” etc. And that stuff just floored me. It was so aggressive and soulful, and I would get halfway through a song before I even noticed there weren’t any drums on it ! haha

*Do you remember the first show you played ?*  
Sure do ! I was so nervous, I overcompensated by getting real crazy on stage. I was so winded after the show, I passed out!

*What is the most memorable gigs you played and/or went to ?*  
That’s a tough one. I’ve played and have been to so many great and memorable gigs. But I would probably have to say that seeing Jerry Lee Lewis on a good night, was one of the highlights of my life. When he’s good.... he’s GOOD!

*What are your influences as a singer and a songwriter ?*  
My biggest influences are Charlie Fea-



I WAS SO NERVOUS, I OVERCOMPENSATED BY GETTING REAL CRAZY ON STAGE. I WAS SO WINDOED AFTER THE SHOW, I PASSED OUT !

thers, Johnny Horton, and Sam Cooke. Strange combination, I know. But they were all great singers and songwriters in their own way.

*What about your band, where do they come from, were they in other bands before ?*  
My live band these days is made up of some really great players from around the world... who all ended up in southern California for some odd reason, as did I. Paul Diffin from England plays bass, you may know him from The Blue Cats, Sugar Ray Ford & the Hot Shots, and The Big 6. Joel Morin is on lead guitar. In recent years he has played with numerous rock’nroll acts here in California. And on drums is Michael Faughnan. He’s new to this city as well, and we’re glad to have him. He was one of the top rockabilly drummers in Boston for the past 10 years.

*How did you met Paul Diffin and how is it to work with him ?*  
I met Paul here in San Diego. He was playing with a 50’s «top 40» cover band just to pay his bills..... rent here is EXPENSIVE !! And I had known of him for years because of his other great bands. I LOVE working with paul, he’s one of the funniest most easy going guys i’ve ever met... and immedietly we just clicked musically. He’s a super talent on bass, need i say more ?!

*About your albums,how many are they?*  
There’s 4 in total. The first one was self-released and called “laundromat boogie”. I was only 16 when we cut that one ! Then I got signed to Rollin’ Rock records with Ronny Weiser. I did 2 albums for rollin’ rock, and then moved on to dixie records for my last album “Box set : the singles collection”. I’m working on a new album right



now, which is due out in a few months on Golly Gee records.

*Were they all done live in studio?*  
For the most part, yes. I prefer it to be done that way because more feeling can be put into things when everyone is in the same room at the same time. Overdubbing can be necessary at times, but I avoid it at all costs!

*Tell us more about “The Singles collection”...*  
This was my first “solo” album. I did this one differently than all the others. With my previous albums I had a set band (the Twilight Trio). And I decided to move on and try something new. So we did the “singles collection” ablum real 50’s style. With studio musiscians and all 50’s equpiment. If you think about it, all the great rockabilly records in the 50’s were done with studio musiscians and with top notch equipment and record producers. Namely... musicians like Grady Martin, Bob Moore, and Bud Harmon. So we really tried to recreate that feeling on this last album. The musicians are really top notch at what they do. And this was also my frist time working with record producer and guitarist Mark Neill. You may know his name... he produced Big Sandy’s “On The Go”, and many other great records. So i think this new formula really works, and it’s completely different than anything anyone else is doing at the moment. So i’m going to stick with this format for my next record as well, people seem to really like it! And if it aint broke... don’t fix it!

*You did sessions too (Deke Dickerson, Josie Kreuzer, James Hunter, etc.) How did you manage that job with your own career and the fact that you’re a multi-instrumentist playin’ guitar, bass, piano, saxophone, drums (and maybe more!!).*  
I’ve been close friends with a fantastic record producer named Mark Neill for about 5 years now. And he often needs studio musicians for his recording gigs. I’m the usually the first guy he calls if he needs upright bass or guitar on a record. it’s alot of fun, I’ve gotten to play with some real greats in there. And nothing will sharpen your playing like performing in a studio setting where every note is under the microscope. This job doesn’t interfere with my night

# NOTHING WILL SHARPEN YOUR PLAYING LIKE PERFORMING IN A STUDIO SETTING WHERE EVERY NOTE IS UNDER THE MICROSCOPE.

work as a singer, because all the studio gigs are over by 8pm. Can’t complain!

*You have this side-project called “The Jaxon 4”, the band with Big Sandy and Paul Diffin...*  
The Jaxon 4 is essentially my backing band, minus the guitar player. So it’s Paul Diffin on bass, Michael Faughnan on drums, Big Sandy on vocals and acoustic, and myself on lead guitar. Basically.... I’ve known Sandy for years, and about a year ago he came to one of my shows and was very impressed with the rhythm section. And he has liked my guitar playing for a while (I play lead guitar for various other acts from time to time) So he contacted me about putting together a side project with him, and the Jaxon 4 was born. it’s nice to hear Big Sandy doing hardcore rockabilly again.... not that the Fly-rite boys are any less than brilliant !

*The Hexxers, your 60’s garage rock and punk band you made with Rockin’ Ryan Sagat. It’s a different style; still rock’n’ roll but far from your rockabilly and country trademark style. Is it the same audience? Was it applauded the same way?*  
Suprisingly enough, the rockabilly scene has really taken to it. And it’s nice to know that we can play for a rockabilly crowd and a 60’s garage crowd, and they’ll both enjoy it.

*What are your future plans ?*  
To keep touring, and making records i’m proud of. I have the new album coming out in a few months, and several US and European tours this year.

*What do you think about the new US rockabilly scene?*  
The US rockabilly scene is different in every state and city. Where I currently live, Southern California, it’s over-saturated. There’s too many bands and not enough clubs to play at. But in other places it’s the opposite... plenty of fans and clubs, but dang near no bands! But i think overall the

enthusiasm for rockabilly and rock’nRoll is much better now in the states then it was a few years back. And as far as the quality of the bands in concerened, there are alot of great acts here right now. Ya just gotta weed through all the bad ones! haha

*Do you know some european bands?*  
Yeah, i know many! The Tin Stars from Holland back me up usually when I tour Europe. They’re great musiscians and good friends of mine as well. I also know other bands like Wildfire Willie, Ike &the Capers, Jack Baymoore, The Sure Shots, etc, etc. I think the european bands are really top notch these days. They put alot of effort into getting things right!

*A last word ?*  
If ya want to make collard greens right.... ya gotta boil ‘em down at least 12 hours!!

## DISCOGRAPHY

*The Washouts*  
I Was A Teenage Washout (2005)  
Golly Gee Records

*Rip Carson And The Twilight Trio*  
Laundromat Boogie  
Golly Gee Records  
Rip Carson And The Twilight Trio  
Rollin’ Rock CD102  
Stand Back  
Rollin Rock

*Rip Carson*  
Box Set (2002)  
Dixie 101  
My Simple Life (2005)  
Golly Gee Records GGR 1027

*The Hexxers*  
Freaks With The Savage Beat (2005)  
Golly Gee Records  
Buried Alive (2005)  
Golly Gee Records

*And countless collaboration with Deke Dickerson, Rockin’ Ryan, Josie Kreuzer etc.*

KEEPIN' IT COUNTRY

JOHNNY

DEW

★ ★ ★ BY FRED TURGIS ★ ★ ★



# JOHNNY DILKS

LIKE MANY, I first heard about Johnny Dilks when I bought “Acres Of Heartaches” (Hightone Records, HMG 3008) in 1999. I’d never heard about him before, but the pic on the cover looked really good so I thought “let’s try this one.” Once again, I made a lucky choice, and even if Johnny himself is not quite happy with this album (see the interview), it was loaded with pure country music as it should be done, with attitude, western swing influences, good lyrics and cherrypie great yodel. A few years later I found out that Johnny had a website (www.johnnydilks.com) and heard the new version of the Visitacion Valley Boys, including Lee Jeffries, known for his work with Big Sandy. The sound was different, an electric bass replaced the string bass and there was no fiddle, but from the soundclips I heard on the site (go and check’em out) I felt like Johnny really found the style that really suited him, a 60’s country sound with some Buck Owens and Dave Dudley in it. An album has been recorded but hasn’t been released yet, hope we won’t have to wait too long but in the meantime what about spending a few minutes with a real honky tonk man and read the interview?



*What age did you start singing?*

I played in a punk band when I was thirteen years old but that doesn’t count for singing...it was more like hollerin!! I really started singing when I was around 19 years old. I played guitar in a rockabilly band with Lloyd Tripp and Johnny Baker called the Zipguns and those guys had me singing a couple of songs... I really didn’t like singing at first and wasn’t very good at it...my confidence level was pretty low back then. I really just wanted to play guitar in a western swing band and just assumed that there were guys playing western swing around.. but I was wrong.... So I decided to start a western swing band and hired my guitar teacher Jim Campilongo to play guitar, and a bunch of other local hotshots. I played rhythm and sang. I was shaky at best but went for it!! Jim has since become somewhat famous in his own right... he went on to form the Ten Gallon Cats and has

since been living in New York making Jazz records.

I struggled with singing at first and I mentioned Rudy Challard to you... well that guy told me I had a great hillbilly voice and kinda worked with me and inspired me to become a singer. I can remember being drunk off my ass at two or three in the morning freezing my ass off stuck at a bus stop with Rudy in Daily city, he was trying to show me how to sing the Long Gone Lonesome blues. I didn’t understand how he could hit the high notes like Hank Williams...he told me to practice my ass off... and I did... as a matter of fact I’m still practicing and still don’t think I’m a very good singer..

*What originally made you want to play music?*

I really don’t know... I have always had music really deep in my soul and guess that I just wound up knowing that I would be a

musician at an early age. I have always tried to write songs since about as long as I can remember hearing music... I really couldn’t tell ya honestly.

*You told me Rudy Chalard is the reason why I became a singer, can you tell more about that ?*

Rudy is just a great all around guy. The first time I met him we just seemed to hit it off. We were just kids really. I saw him play at a bar in San Francisco called the Conneticut Yankee. I was under age to drink legally and I remember sneaking a pint of bourbon in my boot into the club so I could drink... I really don’t remember much after that but we just became good friends... we were on the same level. Neither of us had any money or were hipsters we were both just kinda really into music and didn’t have all that much... We both drank too much whiskey and were into being out in the country so we hung out alot. He always told me to keep on singing and if it hadn’t been for him pushing me I probably wouldn’t of kept singing. I probably just be a woodworker.

*When and how did you first get interested in country music ?*

When I was a kid I worked in a sign shop for a guy who was from Mississippi and Kansas his name was Mike Kane. God rest his soul he passed away about a year ago. He got me into the two things in life that made me who I am... working wood and country music. He had a shitty old turntable from the sixties or seventies the type where you can stack up like ten or twelve lp’s on the top and it drops em down one at a time. Well all day long I had country music and some old blues and stuff like that pumped into my ears... whether I liked it or not. Mostly stuff from the fifties. Somehow I could relate to it better than the garbage they were playing on the radio. Remember that alot of the bands that were on the radio and MTV at the time were comprised of men with long hair who wore make up... I just didn’t get it... I was a dirty kid who wore overalls and got my ass kicked if I didn’t do all of my chores. If I ever even thought of grown my hair long and wearing makeup my dad would of put a bullet in my head. Somehow old country music made sense to me. I guess I liked punk at the time because it was what I call «do it yourself music» you

I WOULD RATHER PLAY TO A BUNCH OF CRAZY BIKERS AND FARMERS IN A SHITTY HONKY TONK OUT IN THE STICKS, THAN TO A BUNCH OF HIPSTERS THAT ARE TRYING TO LOOK GOOD AND GET LAID ANYDAY...BUT HONESTLY I JUST AM HAPPY THAT I GET TO PLAY AND HAVE PEOPLE LISTEN AT ALL TO TELL YA THE TRUTH.... BEGGARS CANT BE CHOOSERS!!

had a bunch of young guys who couldn’t play for shit but they did it anyways and the energy that went along with it was always alot of fun....country always had heart and soul... and whenever I was sad I could always listen to an old country record and hear about someone else who had things alot worse and I guess I always felt better for it.

*Who are your musical influences?*

Hank Williams, Buck Owens, George Jones, Joe Carson, Red Simpson, Merle Haggard, Wynn Stewart, Josh White, Tommy Collins, Billy Mize, Charlie Rich, Otis Redding... I could go on and on there’s not enough room in this interview !!

*How did you learn how to yodel ?*

I sat in front of a piano for two years practicing my ass off. I took vocal lessons from a gospel and soul singer named Katie Guthorn who really helped me figure out how to breathe and use my lungs to sing.

*I’ve seen somewhere on the internet that you weren’t quite happy with your previous record. Is that true, and if so, why?*

I can’t stand to hear «Acres of Heartache» We made the whole thing in ten days and recorded it live. I’m singing flat on most of it and sound totally nasaly. I could have done it alot better if I had a good producer who would have stopped us and made us really fine tune things. Plus I really don’t like to hear myself sing in the first place....it’s like hearing your voice on an answering machine... know what I mean?

*Your sound evolved from a western swing type of band to a more honky tonk/Bakersfield sound, what can you say about this evolution?*

Just growing up I guess. When I was a kid I really only listened to stuff from the 20’s to the 50’s. I always thought of country from the 60’s and 70’s as being too pop influenced...I didn’t really give it a chance till I was twenty four or twenty five. I remember Rudy telling me to listen to Buck Owens and I just sorta shrugged at the time... I don’t know what I was fucking thinkin now. I think that vocally the stuff from the sixties is much more complex and harder to sing. The songs are much deeper and sophisticated than earlier stuff. I think alot of it just comes from me wanting to improve myself as a singer and songwriter... and if I’m not learning new things then I’m just wasting my time.

*Is this the reason you’re looking for a new name for your band*

No the reason I am looking for a new band name is that the Visitacion Valley Boys have kinda just played out..We went through three line-ups over the last seven years and I just think it’s fair to let people know that this is a completely new band... even though our drummer is still with us he is the last remaining Visitacion Valley Boy.

*The line up of your band recently changed, could you introduce the new boys*

The new band consists of Dave Gleason on B-bender telecaster guitar, Dave Zirbel on pedal steel, Steve Walz on electric bass and



Leor Beary on drums. I think that this is by far the best band I have had yet !! We all get along really well and there is very little ego or attitude issues... we all just love playing country music.

*I saw some pics with your stage suits. Are they original Nudies?*

No Jaime The Western Tailor made my suits he worked for Nudie for many years. Not too many people know about him but he's down in a small shop in North Hollywood... his work is amazing he still does everything by hand..even Manuel uses computers now-a-days !! It's the closest thing to an original Nudie Suit money can buy today.

*Is there any type of venues that you particularly enjoy playing?*

I would rather play to a bunch of crazy bikers and farmers in a shitty honky tonk out in the sticks, than to a bunch of hipsters that are trying to look good and get laid anyday...but honestly I just am happy that I get to play and have people listen at all to tell ya the truth... beggars cant be choosers!! Remember that Fred. I just feel lucky peo-

I WOULD SAY THAT THERE ARE SIMILARITIES BETWEEN THE PUNK AND HONKY TONK MUSIC. COUNTRY MUSICIANS ARE OR WERE NOTORIOUS HELL RAISERS... SO ARE PUNKS. I'D SAY THE DIFFERENCE IS THAT ONE GROUP CAN PLAY THEIR INSTRUMENTS THE OTHER GROUP CAN KINDA PLAY THEIR INSTRUMENTS... BUT BOTH STIRR UP EMOTION.

ple will still pay to hear music that sounds like it did forty years ago.

*You started with punk, would you say there are similarities between punk and honky tonk music, No-show-Jones was kind of a punk attitude for example?*

I would say that there are similarities between the two. Country musicians are or were notorious hell Raisers...so are punks.

I'd say the difference is that one group can play thier instruments the other group can kinda play their instruments....but both stirr up emotion.

*What is, for you, the best cry in your beer song?*

Hell I don't know I never cry in my beer. I usually just get drunk and try to drink myself to death when I'm sad....but the one that

got me last night was «One Slightly Used Engagement Ring» on the Captiol Jeannie C. Riley record from 68.

*Lets talk about this new album, "Full time loser"...*

Full Time Loser just got finished and is off being Mastered in Nashville as we speak. It was the last thing we did as the Visitacion Valley Boys and I am happy with the end result. We recorded it down in San Diego and had Marc Neill produce it. Marc really pushed me to become a better singer and without him it wouldn't sound half as good as it does. We stated recording it three years ago and because of cost and scheduling it took way longer that I would have liked but the end result was definety worth it

*Besides the Rudy Chalard cover, are there all original songs ?*

All of the tracks are originals with the exception of Rudy's song and one other cover. We also had the Calvanes do backing vocals on it and they sound unbelievable!

*When will it be released?*

I don't have a release date yet because I dont have a record label yet. I am currently shopping it around and it basically is going to come down to who will offer the most money. I personally spent just over thirty thousand dollars making this record and am looking for a company who can at least cover the recording costs....but I'll keep you posted!!

*Some singers, like Dale Watson or Wayne Hancock, almost consider themselves on war against Nashville and what happened to real country music. Do you feel the same or you just dont care?*

I'm not at war with anyone... life is too short. There is always going to be things in this world that not everyone likes especially within the music industry. The sad reality is is that most of the people in this world are like sheep they follow what ever is put in front of them. I think that declaring war on Nashville will only hurt things instead of help them. Look at BR-549 or the Derailers

those bands both had major label sucess.. it was short lived but I think Nashville will slowly have to open it's eyes again... at least I hope so.

*What is the future for Johnny Dilks?*

Future ? There is no future man!! I'm just kidding... Who knows ? How about getting me some gigs in France and Europe I love to come over and play on your side of the lake. I would be good to see my ol pal Rudy Chalard again...You should hit him up for an interview he's an interesting dude and a really great songwriter and musician!!

*A last word?*

Well Fred my last words are just thank you so much for hunting me down and asking me to do this interview. I have kinda been off the national circuit since Acres Of Heartache came out and I always am amazed when guys like you ask me questions from all the way on the other side of the world... So thanks again!

## PAUL ROMAN - THE QUAKES INTERVIEW, CONTINUED FROM PAGE 5

*Don't you consider the psychobilly label to limited for a band like the Quakes ? On a record like New Generation there are more than just rockabilly and psychobilly influences.*

Yes for sure but we sort of fit into this scene- we still play psychobilly- we do all those old songs in our set-we are definitely not rockabilly. Im not interested in those labels-To me its all about the sound of the Slap bass and twang guitar.

*You created your own label, is this because you had problems with records labels (you say you didn't touch anything on the Nervous release of Live In Tokyo)*

Ya- we signed a lot of bad contracts- we were kids and we wanted to be on a record. We didn't bother to have lawyers look at those contracts etc.The "Live in Tokyo" story is a whole story in itself but we got screwed by a Japanese label on that one and now we don't receive any royalties on that.I have a FREE ADVICE section on our web site to try and

help people to not make the same mistakes we made.

*Will there be other artist on these label ?*

I don't think so- I don't want to be "the guy" at the record label- in other words I don't want to be "the asshole" Its a lot of work just to put out the Quakes cds.

*You moved to Finland recently, why ?*

We were on tour in Finland and I met my girlfriend there:-) I don't actually live there because every three months I have to leave because of the visa thing but I have been there a lot.

*Can you tell us about your new project, the Paul Roman 3 ?*

*Will they release something ?*

This is a project I put together in Finland so I could get out and play. We play mostly all Quakes songs and I try out some new ones. There are no plans to release anything but some of those guys played on new recordings for the upcoming Quakes albums.

*Rumors are also talking about a new Quakes album. A word on that ?*

Its not a rumor- its happening! Im working on it and I hope it will be out by May or June.There is a lot of songs and Im going to have to leave a lot out.The new record will be different than the rest but its still me writing the songs so if you are a fan you will like the new one. Its gonna be what I call "Quiff Rock" rockabilly+psychobilly+hillbilly=Quiff Rock

*What is the line-up of the Quakes now ?*

On drums its Chris Van Cleve and on bass its either Lauri Valkonen from 9 Lives or Aki Savolainen from PR3 depending on who has time to play etc. Its very hard these days cause everybody has a LIFE :-)) but we try and play as often as we can.We rarely make any money because flights cost so much to get all three of us in one place.

*A last word ?*

Stick to your guns !

# REVIEWS

## THE HEXXERS Freaks With The Savage Beat

Golly Gee Records GGR 1039

*Straight Home - I Can Beat Your Drum - Strangled - Bones By My Bedside - No One Knows Where My Wild Seeds Are Sown - Tell Me Pretty Baby - You Put Me On - Sidewinder Crawl - I Take What I Want - Like What, Me Worry? - Let's Dance - Knockin' On Gravestones - Bones By My Bedside (Mad Maraca Mix)*



Caution! Wild stuff here! If you think the baritone guitar on Johnny Horton records is your limit in term of modernity, this record is not for you. But if you're looking for a good sixties garage punk with a healthy dose of Bo Diddley and rockabilly music, don't go any further, you found what you need!

Who are The Hexxers? No less than (Rockin') Ryan Sagat on vocals and his partner in crime the multi-talented Rip Carson (guitar, bass, drums). The opening song, Beau Dentures's "Straight Home" with its powerfull riffs is the kind of song Wild Billy Childish could have played. "I Can Beat Your Drums" seems directly taken from a "Songs The Cramps Taught Us" compilation, imagine something reminiscent of The Sparkles. "Strangled" proves they're not only good at playing this music, but they can write it

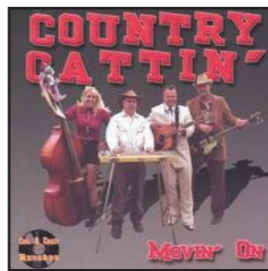
to. Ryan's vocal sounds like a possessed Screamin' Lord Sutch on this one. "No One Knows..." is probably one of my best loved ones with tons of fuzz (I love fuzz). In the middle of the album, there are two more rockabilly influenced songs, then back to wildness with «Sidewinder Crawl» "I Take What I Want" is another favorite of mine, featuring label owner Mel on percussions and both Ryan and Rip on vocals. Throughout this album Ryan proves his vocal has nothing to envy of Gerry Roslie. Just imagine what they could deliver live? But, hey, wait!!! They've just released a live album called "Buried Alive".

Fred Turgis

## COUNTRY CATTIN' Movin' On

Cool & Crazy Records CD005

*Call Me Lonesome - Honky Tonk Girl - Hangmans Boogie - See You in My Dreams - Pinball Millionaire - I Got a Problem - Blue Days Black Nights - Hocus Pocus - I Believe in Love - Convicted - Dear John - If Your Ever Lonely - Blues Come Around - Mobilin' Baby - Just Because - Movin' On*



It's been a long time since I heard such a good British band. With this album they can stand proudly next to The Riverside Trio or The Rimshots, who were, in my

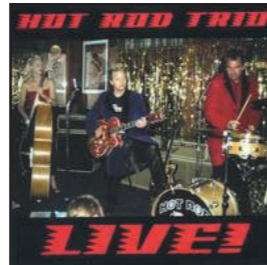
humble opinion, two of the best. Hillbilly boogie, honky tonk with a bit of rockabilly, what more could you ask for? Dave Brown's voice is excellent (it sometimes reminds me Johnny Horton), Johnny Vee's guitar skills are also amazing. From rockabilly licks to Chet Atkins (I'll see you in my dreams), he knows them all! Don't forget the slap bass which is the backbone of the band as they are drumless and the "newest" member Chris Cummings (from the Riverside Trio) on steel guitar. He also recorded this album at his Riverside Studios. A very good album that I'm warmly recommending it to you, despite the cover design I'm not too keen on.

FT

## HOT ROD TRIO Live!

Golly Gee Records GGR 1045

*Hot Rod Model A - Long Blonde Hair - Here Comes That Train - Hop, Skip, Jump - Cat On The Loose - 32 - Hot Rod Heaven - Baby Don't Rock - One Gone Cat - What If - Demon's Got A Motorcycle - Hot Dog - Let's Bop - Don't Boss Me Baby - Tear It Up - Folsom Prison Blues - Boppin The Blues - Crazy Baby*



The Hot Rod Trio is a Californian modern rockabilly band consisting of Buddy Dughi on guitar, Suzy Dughi on slap bass and Pete

Bonny on drums. Both Suzy and Buddy sing. They have released 2 studio albums to date and have been playing their brand of high octane rockabilly since 1991. This live album of 18 tracks (many of which can be found only here) is a good way to hear how they sound on stage. You can definitely find a Setzer/Stray Cats influence in their music, not exactly the sound, Buddy's voice is more rockabilly with hiccups and tremoloes, but in the general feel and the way to approach the genre. The set is a mix of classic covers (Johnny Cash, Johnny Powers, Collins Kid, Carl Perkins...), played with enough personality to be more than reproduction. Buddy plays great solos and make 'em his own. The band's self-penned songs stand well among the classics. I really loved "32" and "Demon's Got A Motorcycle" on which Buddy's guitar roars like an engine. If you like Brian Setzer's 68 Comeback Special or The Reverend Horton Heat, you won't be disappointed with this one.

FT

## VARIOUS ARTISTS Rockabilly Showdown Vol.1

Golly Gee & Humtone Records  
GGR1046/HUMT1000

*Chadd Thomas & The Crazy Kings : Hush Hush - Rip Carson : Cause Of It All - Rusty And The Dragstrip Trio : The Creature - Eddie Clendenning : Be Good Or Be Gone - Rockin Ryan The Real Gonners : Beat That Love Out - The Reno Brothers : Make Love To Me -*

*The Mezcal Brothers : Next Town - Hot Rod Lincoln : Turn The Jukebox Up - Buck Jones : Georgia Shaker - Ralph Rebel : Rockabilly Vampire - Matt Hole And The Hot Rod Gang : Rockabilly Vampire - The Rumblejetts : Big Bouffant - Jerry King & The Rivertown Ramblers : Used To Be - The Spinouts : Bad Ass - The Tremors : Lovin On My Mind - Rusty And The Dragstrip Trio : Cry Over You - Eddie Clendenning : Don't Make Me Wait - Hot Rod Lincoln : Cattin' Around - The Rumblejetts : That Will Be All From You - Billy And The Bullets : Sitting On The Outside - Rockin Ryan And The Real Gonners : Gettin Loudown On You - Jerry King & The Rivertown Ramblers : I Miss The Ring - Peter And The Wolves : Another Heartache - The Reno Brothers : Cruisin The USA - Buck Jones : Chicka Boo Stomp - The Mezcal Brothers : Be My Bad Girl - The Regal Line : 51 Merc*

27 tunes from 18 bands,



this is what Spinout and Rockabilly Monthly magazine offer here. "A little bit for everyone" could have been another name for this compilation album as it covers the whole spectrum of today's rockabilly. The first song "Hush Hush" performed by Chadd Thomas is a great 50's sounding rockabilly with train effects provided by the slap bass and the drums, and Chadd's deep voice is excellent. This tune alone should convince you to buy the album. Rip Carson's song is fine with a good Burlison-style guitar. Rusty And The Dragstrip Trio (from Australia) is one of the great band I didn't know,

and man they rock ! Good band with a singer who reminds me of the late Darren Lee Spears. "The Creature" is a solid rockabilly in a Charlie Feathers style and it will delight all the b-movies fans. "Cry Over You" is even better and leaves me wanting for more. Rockin' Ryan needs no introduction to rockabilly fans, but just in case, you'll find two songs here from two different albums. The Reno Brothers are more in a modern country sound with a voice and a guitar you could compare to Dale Watson. To be honest this is not the kind of stuff I would listen all day long, but they add a good variety to this comp. The Mezcal Brothers are a wild modern rockabilly band, not that original, but very pleasant. Hot Rod Lincoln provides two solid neo-rockabilly tunes, with bright guitar and good snare drums. «Cattin' Around» sounds like the best songs of the British combo "The Nitros". This song comes from the album «Blue Café» which was produced by Lee Rocker.. It's good, and fresh, to find bands that still play in that style. Buck Jones from Finland is a powerful combo with electric bass. Their songs wouldn't be out of place on a Mike Ness solo album (especially Chick a Boo Stomp). "Rockabilly Vampire" by Ralph Rebel adds a welcome psychobilly touch to this album. Too bad he just has one song. If you dig The Reverend Horton

Heat sub-pop period, bet you're gonna like Matt Hole. The song is good, but is much too long (5 1/2 minutes) and could have been cut to be more effective. Hailing from Kansas City, The Rumblejetts delivers a very good neo-rockabilly with some British inspiration, think about bands like Restless. The other great discovery for me on this record was Jerry King & The Rivertown Ramblers. They perform two great songs (recorded at Sun), a classic rockabilly with hiccups and the beautiful slow numberprobably my fave track on this record) "I miss the Ring", the kind of song that would have made Sam Phillips proud. "Sitting on the Outside" is a fine instrumental by Billy & The Bullets, with bluesy licks à la Dave Gonzales and good stop/start effects. A very good album to hear well-confirmed artists and to discover new ones before buying the albums. Very highly recommended.

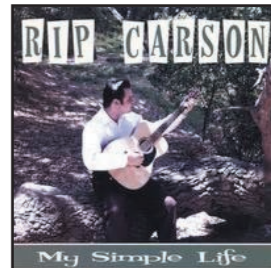
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## RIP CARSON My Simple Life

Golly Gee Records GGR

*The Hate Inside Of Me - All I Ask - Sinking Down - Miss Heartbreak - My Simple Life - Let Me Be - The One I Want - I'll Tell You - That Aint Enough - Stuttering Cindy - Poor Me - Keep Moving - Happy Heart - I'm Not Free*

Sometimes you need time to get used to an artist. This is what happened to me with Rip Carson. I must admit he didn't impress me very much when I bought his Twilight



Trio albums. Then came the "Box Set" album and this time it "clicked" in my head. And now we have "My Simple Life", his best album to date and probably one of the best rockabilly records this genre has given us in recent years. The musicians are no strangers to rockabilly fans: veteran Paul Diffin (The Blue Cats, Sugar Ray Ford, Big Six, Marshall & The Shooting Stars) on bass and recording, Joel Morin (Dawn Shipley, Pep Torres) on guitar and Michael Faughnan (Lustre Kings) on drums. The mid tempo "The Hate Inside Of Me" starts the album and you know you're not just listening to "another good record".

I won't go into a song by song review but you'll find here great rockabilly tunes like Sinkin' Down, That Ain't Enough (two collaborations with Rip's partner in crime: Ryan Sagat), Poor Me and I'm Not Free (with handclaps), a beautiful ballad that sounds like Sam Cooke meets Don Gibson (All I Ask) and two well chosen covers that suit perfectly Rip's voice : Jackie Lee Cochran' Miss Heartbreak and Charlie Feathers' Stutterin' Cindy. So, the results are quite simple: great musicians with

# REVIEWS

great songwriting and great production work. Take a listen just to hear the instruments separately and you'll see what I mean. What you have here is a piece of classic rockabilly. An album as important as Big Sandy's "On The Go", High Noon's "Show & Dance" and maybe even Gene Vincent's second album. You can't say I didn't warn you.

FT

## THE SPRAGUE BROTHERS Best Of The Essbee Cds Volume 1 ElToro ETCD7010

Penetration - Hippy Hippy Shake  
- Rock Rock - Surefire - New Reason to Cry - You Only Live Twice - I'll Be True - Green Arrow - I'll Do It Every Time - Drum Boogie - Rock'n'roll - I Feel A Brand New Heartache  
My Tender Heart - Praying Mantis - Since I Don't Have You - No One Wants My Love - Nesman Studios - Tall Tall Trees - Sunset in Tokyo  
Just over a Girl



The Sprague Brothers recording career didn't stop with the end of their contract with Hightone. They released a bunch of records on their own Essbee label. This compilation gathers the best of this now hard-to-find albums. As usual with the Spragues, you can expect fine songwriting and beautiful arrangements. Rock'n'roll

is a term that everybody seems to use nowadays (no, Bonnie Tyler ain't a rocker!), but this is the best word to describe their music. A mix of surf (Penetration, Green Arrow), early Beatles ("I'll Be True" and its intro taken from Beatles' "Devil In Her Heart" would make Sir Paul jealous), and the usual Everly/Holly/Fuller influenced stuff. You'll find some rockabilly (Johnny Power's "Rock Rock") too, and "My Tender Heart" sees the bros go bluegrass. Frank and Chris play all the instruments, except on one tune where they are backed by Deke Dickerson and Shorty Poole, and the skills of each of them is simply amazing. Of course Chris is a good drummer (if you don't believe me listen to "Drum Boogie" a Gene Krupa meets Bill Haley song) but he can play steel, upright bass, sing fine harmonies and on "Just Over A Girl" he gives us a great piece of eefing. Frank Lee Sprague is even more impressive as it seems that no instrument has secret for him : surf guitar, bluegrass mandolin, Jerry Lee Lewis boogie piano... You name it, he plays it. Add extensive liner notes and you'll have another must-have from El Toro, and as the title states Volume 1, we can expect a Volume 2 very soon.

FT

## THE BLACK CRABS Blast Off Self-Released

Blast Off! - Pickup Line - Can't Find the Doorknob - Shelton Express Cat's Pajamas - Sweet Sweet Girl Dangerous Curves - I Do - Rink Lay - Poor Jenny - Stink Bomb  
Dirty Old Man - Singin' The Blues - Ready Ready Ready



Coming from Seattle, The Black Crabs are The Donettes minus Rebecca the singer. Originally the band was formed for a short time to back the legendary Wanda Jackson but they're still together playing their brand of modern rockabilly and that's a good point for us. Guitar player and lead singer Jonathan Stuart wrote eight songs and the remaining six are covers, ranging from Don Gibson to The Sonics via The Everly Brothers. With such different covers you're not surprised to hear more than just rockabilly (well represented throughout this album with Kirsten's effective slap bass) in their influences. A little bit of Link Wray here (the instrumental named... "Rink Lay"), jazz ("Cat's Pajamas"), 60's stuff ("Stink Bomb" with twangy electric bass) and a pitch of country. The whole album is played with a positive "don't look back" attitude (very nice

production work) which is a good way to take a fifty year old musical tradition into the new century.

Take a look at their website: [www.theblackcrabs.com](http://www.theblackcrabs.com) which is as well designed as this CD is.

FT

## VARIOUS ARTISTS Rock Around The EEC Vol.1 Empire Records. EMP-CD-103

Hometown Gamblers : What you Think About that? - SpoDee-O-Dee : My Baby's Gone - Hick-O-Rhythm : Red Wine & Reefer - Lil'Esther & The Tin stars : Drugstore R'n'R - Ronnie Nightingale & The Haydocks : Long blonde Hair - Hot Rhythm & Booze : Don On the Farm Boogie - Fireball Steven & The Halebops : Rock,Pretty Mama - Eyeballin' Torpedos : Devil On my Trail - Jumpcats : Hoppin'And Boppin' - Daryl Haywood Combo : If you Want To Be My Baby - Atomic Boogie Band : Boogie After Midnight - Firebirds : All by Myself - Sabrejets : Redneck Blues - Alley Kings : Friday Night Rumble - Anabel & The Rock-A-Bells : I Try - Diana & The Atomics : Whistle Bait - Aces Wild : Wild ,Wild Women - Rioters : Feel The Rhythm - Slapbacks : Will I Love Again - Blue Jeans : Hot Rockabilly Stuff - Mad Men : Mean Little Mama - Mystery Gang Trio: Wiggle Baby - Marco Di Maggio : Neck On Fire - Pete Anderson & The Archives : Look Out Heart - Jumpin wheels : Hot Rod Mama - Convertibles : Cripple Rock - Go!Daddy O' : Hotel Blues - Komety : Tak Mi Zie - Lucky Cupids : Strangers In the Night - Antonello Persiano : Blue Suede Shoes



Marc Fenech with his magazine "Southern and Rockin" made much for the cons-

truction of an "international of the rockabilly" before the development of Internet and site such as myspace. By reading it I thus could discover in the Nineties that the future of the rockabilly at that time would come from the Scandinavian countries and that there was an embryonic scene behind the iron curtain. After having ceased its activity in, here is the return of the Fenech guy with a new grinding of his magazine which should be published very soon then with a participation on this 30 european groups compilation named "Rock'n'Roll Around the EEC» on Empire Records , the first European label. You will find there an outline of the active european scene with bands from different styles (from fifties rockabilly to teddy boy sound, jumpin and jivin' and even psychobilly) from many different countries like Germany (Spo-Dee-O-Dee) Holland ( Lil' Esther & the Tin Stars, Ronnie Nightingale & The Haydocks) United Kingdom (the Firebirds, Sabrejets) Italy ( Marco Di Maggio), France ( Hot, Rhythm & Booze), Finland (Daryl Haywood Combo, Atomic Boogie Band), Slovenia (Lucky Cupids), Croatia (Mad Men), the Czech Republic (Go!Daddy O') Estonia (Jumpin wheels) and even Pete Anderson & The Archives from Latvia, the pioneer of rockabilly in the whole former USSR and also the first ever "50's

rock'n' roll style" recording released in the island of Malta! When you'll have finished listening to that first (but not last) sample of the European scene you'll surely come to the conclusion that Europe is not only a economical construction but also (above all?) a "rockabilly connection".

Dave "Long Tall" Phisel

## TAGGY TONES Unplugged, Unreleased, Unexploited Raycos Records RAUCD165

Saint & A Sinner - Rockabilly Girl  
These Boots Are Made For Walking  
Rockabilly Rebel - Rebel Yell  
This Little Girl - His Latest Flame  
Folsom Prison Blues - Insane - Big Fat Stella - If Only You Knew - Memories  
Keep On Haunting Me - Pink & Black - Crazy Kid - C'mon Johnny  
501 - Crazy Love - Blue Suede Shoes  
Tutti Frutti - Nutbush City Limits  
Run Rudolph Run - Don't Ever Trust A Girl



Very good compilation of totally new material from this Danish neo-rockabilly combo. Tracks 1 to 6 are taken from a radio show and are recorded unplugged. These six songs worth the price of this album alone. Do you remember Restless' unplugged songs on their "Rarities" cd, these ones are as good. Acoustic guitar, slap bass and brushed snare. Great version of Matchbox "Rockabilly Rebel" and even

## THE HIGHSPEED HEARTACHES Runnin' On An Empty Heart Self Released

Shot Rod - Highspeed Heartaches  
- Forever's Gone - Agent Peter's Secret Gun - All These Chicks - Who's The Dealer - Broken Glass - Blowing Me Away - Devil's Overture - Runnin' on An Empty Heart - Walking The Other Way - Trailer Park Reunion - Let's Go  
-Charlie & Jack



The Highspeed Heartaches come from Corpus Christi, Texas. They play a mix of rockabilly, country, surf and even some latin influences. This album is not really new (2004), but I think I should talk about it 'cause there's some good stuff on it. The opening song has female backing vocals and is not far from "King Of The Drape" by The Cramps. Good drums and slap bass breaks in this one. "Agent Peter's Secret Gun" is one of the three instrumentals you'll find on this album. This one and "Broken Glass" both have a twangy electric bass and will delight all The reverend Horton Heat fans as would do "Devils Overture". You have good changes of paces with more neo-rockabilly anthems like "Let's Go" (this one also have drums and slap bass solos) or "Who's the Dealer" and the bluesy "All These Chicks".

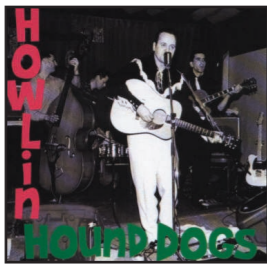
# REVIEWS

The album closes on the nice “Charlie & Jack” or so you think cause you have more : a very good acoustic country ballad where Jon is supprted only by a light guitar and a slap bass.

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## HOWLIN HOUND DOGS Cat By The Tail Self Released

*Cat By The Tail - Behave Be Quiet Or Begone - Take & Give - Stranger Than Fiction - Thinking's Man Woman - Bottle To The Baby - Broken Heart - Gonna Be Better Times - Hungry For Your Lovin - My Baby Walks All Over Me - Gonna Love My Baby - Servant Of Love - Give My Love To Rose - Slip Slip Slippin In*



This is the second album from this Montreal based band. The first one is now out of print, hope it'll be re-released some day. What you'll find here is classic rockabilly, or authentic if you prefer, that wouldn't be out of place in the Sun catalog (despite the cover art and its Elvis / RCA graphism). One original (the excellent Cat By The Tail) and 13 covers, but played with so much personnality they make this songs their own. Even well known songs like “Slip Slip Slippin’ In” or “Give My Love To Rose” sound fresh. The reason is the musicianship of course, but

mainly Noël Thibault's voice. He has those kind of rockabilly voice I enjoy, where you can still hear the country roots in it (listen to “Behave Be Quiet Or Begone” with its falsetto). Slim Rhodes’ “Take & Give” is given a rockin’ treatment with the steel part being replaced by a Burlisonian guitar à la “You're Undecided”. “Broken Heart” is the occasion to salute the work of the rhythm section. The drums and the bass work perfectly together. Sometimes in rockabilly bands, especially when they have a drummer, the bassist tends to over-slap which is not necessary. This is not the case of The Howlin’ Hound Dogs. I could go on, telling you how “My Baby Walks All Over Me” is moving or how “Give My Love To Rose” almost make you forget the Man In Black, but the best thing for you is to grab a copy now. Try to get it at [www.slimsandy.com](http://www.slimsandy.com)

FT

## MARIO BRADLEY “Rhythm Junction”

*Pink' n' Black Records. PBCD 007*



Mario Bradley was born in Galway in the Irish Republic and it played of the double bass in several rockabilly

groups like The Marvels, The Blue Ridge Mountain Boys and The Bootleggers before learning how to play of other instruments and building its own studio of recording. It is there that he recorded in 1998 its first album «Shake it don' t break it» an album of 12 titles including 9 compositions. Mario plays there of all the instruments except the saxophone held by Russell Bradley (an homonymic friend). This first album was a true success mixing hypnotic rockabilly, tough rock' n'roll and swingin' jive. Since then, nothing. We just knew thanks to his website that Mario was working on a second album but this last was done more than to wait. But finally, the brand new «Rhythm Junction»is out and deliver the same scientist mixes, the same receipt which had made the savour of the first.

Faultfinders will be able to reproach this second opus for being a kind of carbon copy of the first and they will not be wrong but Mario overcomes so well this difficult combination between various styles and compositions (12 out of 16 titles of which some are co-signed with Volker Houghton) that I again let myself embark with the first title «Hey Baby», a wild, and violent rockabilly haunted by the cavernous vocal of Mario which always remind Hardrock Gunter one of its most obvious influences and to which he pays a vibrating

homage with the cover of «Whooh! I Mean Wheel!». And with Mario there's no time to rest or have a nap: all the titles are pure energy and it is not with «Bip Bop Baby», “Spellbound”, “Metronome Mama” or “Rhythm Train” (which can make you think of a band like «Johnny Bach and his Moonshine Boozers») that you're gonna stop of boppin'. The Jump-Blues & Jivers as «Hep To The Boogie», “Mabel”, “Beale Street” or “Bye Bye Boogie” are also effective to make you dance. The only “cool” one with a country flavour is “Long Time Gone”.

An excellent album for those which are not afraid to maltreat their ears, stomp their feet and wet their shirt!  
DP

## LIL' BIT & THE CUSTOMATICS Whiskey Nights Tomcattin' Around

*Whiskey Nights - Little Bit More - No More - Red Hen Hop - Old Hot Rod - Been Gone So Long - Train, Train - One Too Many - Free & Fairly Sober - Mr. Crazy Legs - Country Boy Rock n' Roll - Stampede - The Best Thing*



Brand new album (the third) from this Texas quartet. Jen aka Lil' Bit must have one of the best voice on the rockabilly scene today. It's powerful and clear in the same

time. She's also a remarkable songwriter and writes songs that make you rock (“Little Bit More” or the aggressive “Mr Crazy Legs” that could have been recorded by Wanda Jackson) or cry like “Free & Fairly Sober” (as good as any Wayne Hancock song) or “The Best Thing”. The Customatics give her the best support you can dream for this type of band. The way Tomcat Miller gives the beat and the swing with his bass gains him a place near Kevin Smith or Ric Ramirez in the great bass players'pantheon. And he can sing and write songs too ! “No More” has a strong “south of the border” feel with nice steel and flamenco guitar breaks. “Train Train” is a funny “spoken song”, just like “Smoke, Smoke, Smoke” or “Hot Rod Lincoln” to give you an idea, with guest Dennis Fallon from Two Tons of Steel on baritone. Miller also wrote “Old Hot rod”, a rocking song Lil' Bit delivers with aggressivity, surely one of her best moment. We haven't talk about Brian Duarte although his talent shines throughout this album and culminates on his own “Stampede”. This instrumental is a real “tour de force” and would delight every fan of pickin mixed with a good dose of rock'n'roll. A few covers complete this cd. I really enjoyed “One Too Many” (also covered by The Horton Brothers on their latest release) with Jen and Tomcat singing

harmonies together and Reno & Smiley's “Country Boy Rock'n'Roll”. Follow my advice, catch them the next time they'll come to your town (just imagine how they could sound live) and buy the cd after the show. One last word, Lil Bit & The Customatics will be in issue 5 of your favorite webzine

FT

## THE ROY KAY TRIO Rock-A-Way Lonesome Moon

*Lur-Liner LL003*

*Cadillac in Model A - My Rockin' Heart - You're For Me - Cold Tears - She Tracked Me Down - I've Lost... - Rockin' And Rollin' - Everyday I'm Countin' - Two Of A Kind - Untie These Strings - Lonesome Moon - Long John's Flagpole Rock - Shadows Fall - Move On*



“Rock-A-Way Lonesome Moon” is the third album by this Seattle drumless trio (two guitars and a bass). The previous ones has been respectively produced by Deke Dickerson and Ashley Kingman. For this one they went to Germany and choose Axel Praefcke (Ike & The Capers) as co-producer. I believe you already know all the good things I think about them, if you don't read “Jumpin’ from 6 to 6 #2”. And this album won't change my mind ! All but three songs are originals mostly written by

Roy. Robin (bass) and Mike (guitar) contribute one song each. About the music there's no big departure from the previous albums, you'll find the same blend of rockabilly (“My Rockin’ Heart”, “Move On”), hillbilly boogie (“She Tracked Me Down” has backing vocals very similar to Webb Pierce's Teenage Boogie), beautiful ballads (“I've Lost”, “Untie This Strings”) but this time they added a touch of western swing with “Cadillac In Model A” and its jazzy chords. Axel did a very job producing this record and gave it a sound of its own. I won't go more into details, but if you want to hear a well produced album, good songwriting, beautiful harmonies this one is for you. Another (the third !!!!) future classic album from Roy and the boy. Wouldn't be surprised to find them on “That'll Flat Git It Vol. 217” in 2052. And as usual with this band, the cover and the booklet are very well designed.

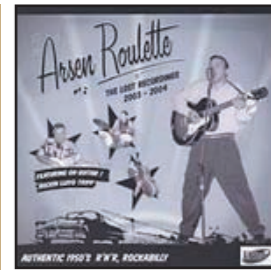
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## ARSEN ROULETTE The Lost Recordings

*El Toro Records ETCD7000*

*I Get Up - All Through The Nite - She Was My Baby - Boppin' Lil Betty - Gone Crazy - Don't Say Goodbye - At The Drugstore - Hop Up Honey - Tonight Tonight - Baby Likes To Rock And Roll - Jinx On Me (Demo) - 7 Lonely Nites, Days (Demo) - Spinin' Around (Demo) - Lonely Blue Teardrops (Demo) - Gone Gone Gone (Demo)*

Arsen Roulette, whom you better know since the first issue of Jumpin', has just released an album on the Spanish label El Toro that



gathers all his pieces recorded during 2003-2004. This «Lost Recordings» album is hot, very very hot: it is likely to burn your CD player and set your boppin' shoes on fire! Arsen is not the calm kind.

This wild double bass player has tailored 15 cuts, alone and with friends. Among these friends, there is thee Rockin' Lloyd Tripp who holds the lead guitar on most cuts. Also, on the titles recorded with the Ricochets, Arsen's preceding band, is Matt Pavlovic. So you can be sure that you're gonna find (for sure this time ;-)) some «rockabilly weapons of massive destruction». As this is the case; it is definitely not rockabilly for queers or sissies! James Chance, the drummer, beats like a nutcase, the guitar groans, shouts whereas the double bass slaps and snaps. Arsen adores Jerry Lee, and in his work one finds the fever and the urgency of Killer. The first title «I Get Up» starts with the sound of the needle of a record player on an old vinyl with a piano sound «à la Jerry Lee». So after starting gently, the second piece «All Through The Nite» is gonna wake you up like a hundred cups of coffee bursting directly

# REVIEWS

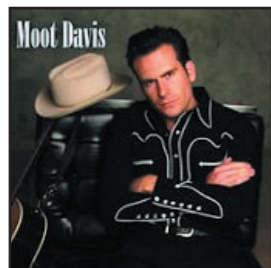
into your heart and your head! Be prepared because you won't find any rest before «At The Drugstore» (the seventh cut!) and then back to your frenzy boppin' with "Hop Up Honey". The last five are almost all demos (the sound is not that good but the power is still here) except «Lonely Blue Tear Drops (an out take) a catchy rockabilly ballad that just thrills me so mean! A «as soon as possible, must-have album» and you better listen to me or Santa Claus is gonna beat your ass!

DP

## MOOT DAVIS

**Moot Davis**  
*Little Dog*

*Thick Of It Now - Highway Kind - Jug Of Wine - Whiskey Town - Thanks For Breakin' My Heart - Last Train Home - Nothin' - One Of A Kind - Halls Of Smoke & Wine - Stay Gone*



## BEAR & THE ESSENTIALS Two Time Fool

*Sotz*

*For Bein' In Love - Your Heart Won't Love - Livin' Doll - A Heartache To Follow - Two Time Fool - Golden Rocket - Baby Bye Bye - Not Another One But You - It's Just About Time - You Coulda Been The Lucky One - A Honky Tonk Mind*

When Long Tall speaks about country music, he will never evoke Toby Keith or any unspecified junk and phony cowboy with a white Stetson



or romantic long hair who sings the same old ditties gauged for mainstream radio or "perfect for line dancing" music (*okay ol' pal, but do you have to speak like an indian chief in a 50's western? - Virgil*). No, Long Tall loves the spiritual sons of George Jones, Frankie Miller, Eddie Noack, Little Jimmy Dickens, Ernie Schaffin, Ray Price and, of course, Hank Williams. Singers with guts and a big sound, a kind of male delicacy where men are not afraid to cry but always with sincerity and heart, but never with a back thought of marketing! That's why you'll read about people here like Wayne Hancock, Dale Watson, Ronnie Hayward, James Hand, Johnny Dilks, Tom Armstrong, Hank III, Phil Hummer or Roger Wallace. There are two guys each releasing a first album that I will like to tell you more about: The first one is Moot Davis and the second one is Bear and his band the Essentials.

Moot Davis is one of today's talents whose obvious references are Hank Williams, George Jones, Webb Pierce and Buck Owens but also the eighties honky-tonkers like Clint Black or Alan Jackson (during his «Don't

t Rock The Jukebox» period) and, of course, Dwight Yoakam. Moreover he's produced and accompanied by Pete Anderson, the very talented guitarist of that famous cowboy and also founded the label Little Dog Records in 1993. Moot, accompanied by his band "The Cool Deal", delivers in this ten song album (too short!) what will please those who like TRUE country with stories of motorways («Kind Highway»), of alcohol («Jug of Wine «and «Whiskey Town» which appears in the film «Crash» with Sandra Bullock), of trains (superb and crepuscular «Last Train Home» ) and of broken love («Thanks for Breakin' My Heart « and «Stay Gone») that is sometimes combined with fast movin' rhythms (love his "Nothin"). Moot proves with this first album that he's already a part of those artists, thanks to a certain form of country (the only one for me), will never die.

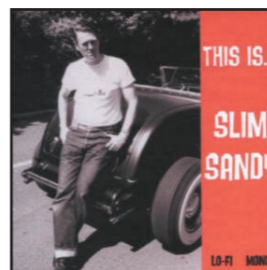
Bear on his "Myspace" homepage (<http://www.myspace.com/bearandtheessentials>) says to describe his music "Nothing you would hear on today's country radio" and I guess he's right. His music sounds like listening to a fifties Texas juke-joint juke-box: a honky-tonkin spirit with a Johnny Cash/Johnny Horton rockabilly sound. The only reproach to be made to this eleven titles "Two Time Fool" album (produced by Billy Horton)

is the same I already made to the Moots one: why is this album so short?? That guy sure knows how to sing and write some good songs: four self-penned songs demonstrate that talent. "Your Heart Won't Love", "Heartache to Follow", "Not Another One But You", "You Coulda Been The Lucky One" are real masterpieces, some tearjerkin' or catchy honk-tonk songs the way they were made in the golden fifties. Other tracks are covers from Hank Snow ("Golden Rocket") Johnny Cash ("It's Just About Time") and Johnny Horton ("Honky Tonk Mind") and the first song of the album written by Ethan Shaw the bass player for the Essentials ("For Bein In Love") is a very good foreword. Please guys, pour me another glass of your brew as soon as possible!!

DP

## SLIM SANDY

**This is...**  
*Crow-Matic Records*



*Don't Need Nuthin' - 7 Nights To Rock - Come Back Baby - Bicycle Boogie - You Can't Fool Me - Cabin By The Creek - California Blues - Down In Kokomo - The Way You Dance - Rock It All Night*

This cd offers 10 cuts (three covers and seven originals) recorded live by the one

man hillbilly blues band. Harmonica, guitar, drums and vocals all played in the same time by the same man. As its nickname says Slim Sandy's inspiration goes from blues (Doctor Ross' Come Back Baby) to hillbilly (a great rendition of Jimmie Rodgers' California Blues with yodel) with a lot of Hasil Adkins and Rock'n'roll in between. Sandy's own are great too and well written. Sure the sound is raw, but you don't expect a one man band sounding like a Phil Spector production, do you? I can only encourage you to go to [www.slimsandy.com](http://www.slimsandy.com) to order your own copy of this cd (it's only \$10), and while you're there why don't you order other Peter Sandmark related stuff like The Howlin' Hound Dogs or The Crazy Rhythm Daddies. Believe me, you can't go wrong with this guy !

FT

06. - 13. JUNE 2006

CALELLA, SPAIN  
50s ROCK & RHYTHM FESTIVAL

PRESENTS

SCREAMIN'

FESTIVAL 9TH - 10TH LA FABRICA LLOBET

THE CADILLACS (USA)

JANIS MARTIN (USA)

ROCKIN' LLOYD TRIP AND THE ZIPP GUNS (USA)

JACK FACE & THE VOLCANOES (FRANCE)

JIMMY SUTTON'S FOUR CHARMS (USA)

OMAR & THE STRINGPOPPERS (USA)

OCEAN'S SEVEN (UK)

LITTLE BOY ARNOLD & HIS WESTERN OAKIES (ESP) + LOS BRIOLES (ESP)

THE BOB PILLS (ESP) + NICK WILLETT WITH THE FOUR CHARMS (USA)

THE FOGGY MOUNTAIN ROCKERS (GER) + SLAPBACKS (AUSTRIA)

SANTOS (USA) + BUDDY LOVE (GER) + KICK'EM JENNY (UK NL)

ARSEN ROULETTE & THE DRUGSTORE ROMEO'S (USA)

THE ORANGU-TONES (USA)

DJ TRACY DICK (SF), DJ ALEX (ESP)

AT'S CRAZY RECORD HOP (NL)

PEPE "SEVEN" WHEELS (ESP)

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DJ GESC-EDDIE (BCN)

DJ JESUS (ESP)

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