

Jumpin' *

from 6 to 6



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As a music magazines readers, there are two things I particularly like : discographies (you see the kind of things like «the japanese pressing is different with a bonus song not on european version») and most of all the interviews. I like in depth articles but I will always prefer interviews when the artist talks about him, his taste and all that stuff. So when I decided to start a zine a few months ago, I knew the main credo would be interviews and discographies.

So what will you find in Jumpin' from 6 to 6 ? Well, everything that shares the same musical ground. From rockabilly to swing, from garage to hillbilly, from psychobilly to blues we'll try to have a little for everyone.

Now that our goal is clearly defined, I'd like to add a thing or two.

First, this is a fanzine and a non commercial enterprise, it doesn't mean that if you want to put an ad for your latest release, your label or your website you can't do it. Of course you can, we'd be more than happy to help, but we can't promise you a full page or something. What it means is that we do this mag (let's call it like that) on our spare time, therefore we won't spend our time bashing a band or interview a band we don't care about. What you'll find in these pages are bands that we listen to and we want to share our passion with you.

The last thing I wanted to say is that I'll never find enough words to thank Mark Rubin who took time to write a text about the day he found a Tune Wranglers 78 rpm. I really loved reading this one, hope you'll like too.

Oh, I almost forgot to tell you that we are french, so maybe here or there you'll find a mistake or two, hope it won't be too hard (now you know why we made a lot interviews with short questions).

That's all for now, see ya next issue

Enjoy,

Fred «Virgil» Turgis

JUMPIN' FROM 6 TO 6 IS

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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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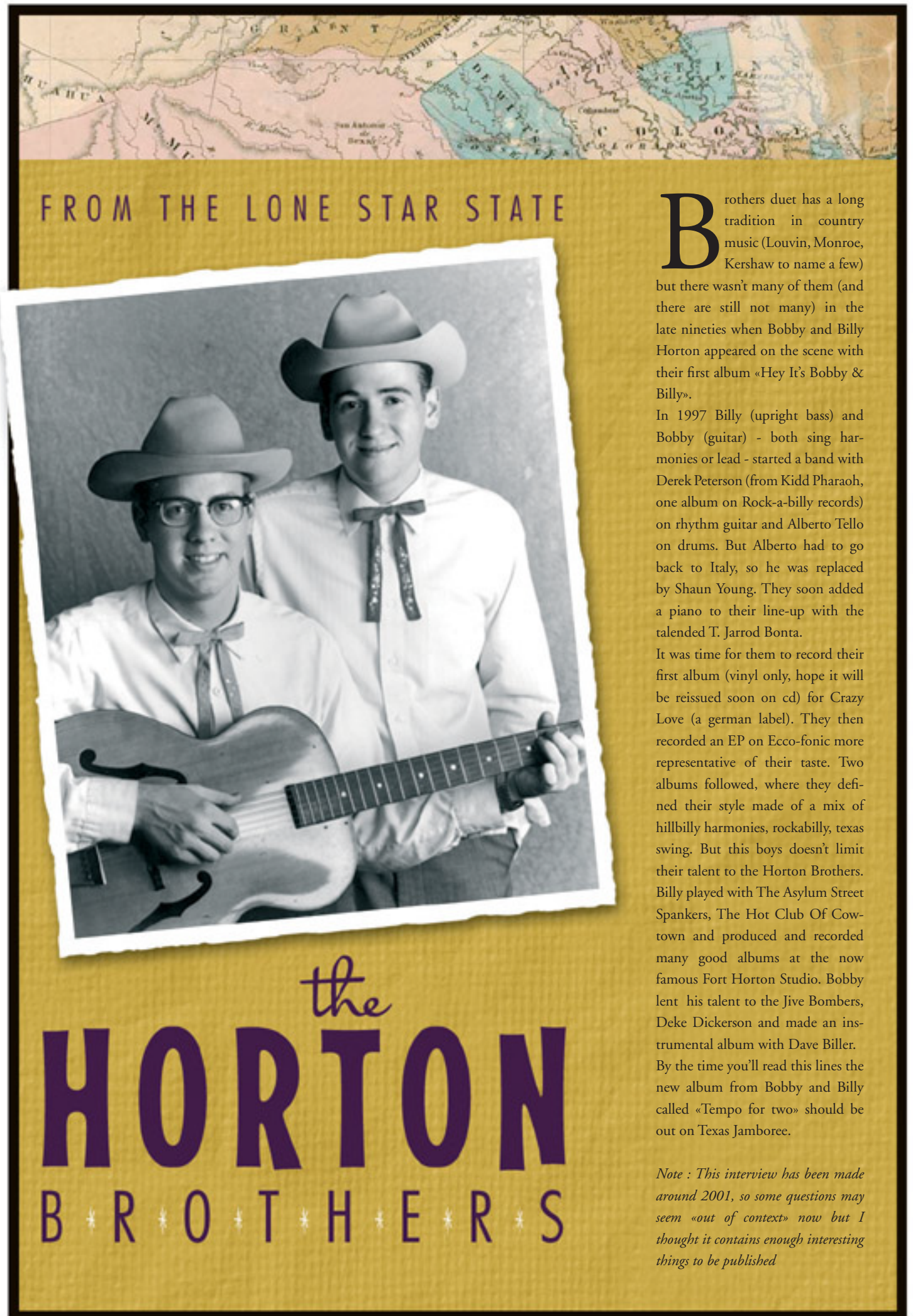
and of course you can write a message

on the forum

<http://launch.groups.yahoo.com/group/jumpinfrom6to6/>

we'd be more than happy to hear from

you.



Brothers duet has a long tradition in country music (Louvin, Monroe, Kershaw to name a few) but there wasn't many of them (and there are still not many) in the late nineties when Bobby and Billy Horton appeared on the scene with their first album «Hey It's Bobby & Billy».

In 1997 Billy (upright bass) and Bobby (guitar) - both sing harmonies or lead - started a band with Derek Peterson (from Kidd Pharaoh, one album on Rock-a-billy records) on rhythm guitar and Alberto Tello on drums. But Alberto had to go back to Italy, so he was replaced by Shaun Young. They soon added a piano to their line-up with the talented T. Jarrod Bonta.

It was time for them to record their first album (vinyl only, hope it will be reissued soon on cd) for Crazy Love (a german label). They then recorded an EP on Ecco-fonic more representative of their taste. Two albums followed, where they defined their style made of a mix of hillbilly harmonies, rockabilly, texas swing. But this boys doesn't limit their talent to the Horton Brothers. Billy played with The Asylum Street Spankers, The Hot Club Of Cowtown and produced and recorded many good albums at the now famous Fort Horton Studio. Bobby lent his talent to the Jive Bombers, Deke Dickerson and made an instrumental album with Dave Biller. By the time you'll read this lines the new album from Bobby and Billy called «Tempo for two» should be out on Texas Jamboree.

Note : This interview has been made around 2001, so some questions may seem «out of context» now but I thought it contains enough interesting things to be published

First let's talk about you. Where do you come from ?

Billy We were born and raised in Beaumont, TX.

When did you start playing music and what is your musical background?

Billy I started playing electric bass when I was 14 and upright when I was 16. I'm self taught.

Bobby I got my first guitar around the age of 13 or 14 and struggled with it for about three years. That's when Billy finally got a bass and I had someone to play with.

Did you begin with honky tonk/ western swing/rockabilly or have you been in movements like punk/garage or things like that?

Billy I was never into punk or garage at all, which is unusual. My first record I bought was a Buddy Holly record. I played in a lot of blues bands in my teens.

Bobby I was never into punk or garage. My neighbor loaned me a Stray Cats record and Elvis' Sun Sessions and all I can remember is thinkin' «Man, I like Elvis a lot better than I like the Stray Cats». Then my neighbor bought the complete Buddy Holly box set on MCA and I was WAY into that for the longest time because he wrote some fantastic songs. I was also listening to Gene Vincent and Eddie Cochran.

Who (or what) was the shock that decided you to pick an instrument?

Billy My brother needed a bass player and I really liked the bass, so it was a natural fit.

Bobby I'm not sure--maybe it was because

I saw a blues band at a picnic for my dad's job and I just thought it was the coolest thing I'd ever seen. That was probably the first time I had seen a live band.

Nowadays what are your main influences (past and present), your «masters»?

Billy As far as harmony singing goes, the



Louvin Brothers are my absolute favorites. I'm also a huge fan of Jimmy and Johnny and the Kershaw Brothers.

Bobby As far as pickin' goes, I love Grady Martin, Chet Atkins and Jimmy Lee Fautheree. Lately, I've been listening to a lot of the Mills Brothers, Tommy Duncan and the Everly Brothers.

You approach many styles Honky Tonk, Western Swing, Rockabilly, Jazz stuff, Swing and even a touch of Blues. Where does this eclecticism come from?

Billy I listen to all that sort of stuff. I think all that music has a lot in common. I like everything from Roy Smeck to Count Basie to Bob Wills to Lefty Frizzell to Gene Vincent to Johnny Guitar Watson to Johnny Paycheck.

Bobby To me, it all shares a common fee-

(or Jethro Burns' for that matter!)- they were awesome improvisors. So I think it comes down to the fact that we like good music played with feeling. You can't fake that.

Are you tempted by other style (like Deke Dickerson when he plays surf instrumental and rockabilly on the same album)

Billy Has he done that? I like other stuff, but I like when all the influences are absorbed as a whole(like Big Sandy).

Bobby I agree with Billy on this one--I like it when you incorporate it all in to your own style. I don't feel the need to think «ok, now I'm gonna play blues or now I'm gonna play a 50's honky tonk song». We try to play naturally and a lot of those things come out

About your recordings, I'd like to know what happened between your first album (It's Bobby and Billy) and «Roll Back the Rug». It seems that you found your sound, the good way to sing together and even your lyrics changed (with more humour). Is there a link with the fact you moved to Austin TX?

Billy Absolutely. We made that first one when we were still living in Beaumont and didn't really know what we wanted to do. Our vision really came together in Austin thanks to Shaun Young. He's the one who convinced us to move here.

He also told us we should concentrate on the harmony thing. He's been probably the biggest influence on us and our direction. I can't say enough good things about him.

Bobby That first record was the end of our Beaumont days. We went ahead and released it under the Horton Brothers' name so we could get things goin' for us. It should of been released under the Fender Benders' moniker. But, like I say, we were aware that if we did that no one would know who the Horton Brothers were. Shaun Young took us under his wing when we decided to move up to Austin and I can't thank him for it enough. He has been quite a help to us. He's always steered us in the right direction and we still do shows with him. He was an influence before and continues to be an influence on us to this day.

Did you work hard to get that authentic sound or was it natural ?

Billy Hmmm. We worked hard to learn how to play our instruments. We just wanted to sound like the records we listened to, so in that way it was very natural.

Bobby Like Billy says, we just work hard at playing well.

Now could you tell us more about the musical scene in Austin?

Billy Austin has always been a roots music mecca. In the 70's it was bands like Asleep at the Wheel and Willie Nelson. In the 80's, the blues scene was big with the Fabulous Thunderbirds. Now there's definitely a big roots country scene going on here. It's reputation attracts even more players to our little scene.

Bobby There's definitely an accepting attitude here in Austin. You can play original music and nobody gets bummed out if you're not playing «Blue Suede Shoes». We are all striving to write better songs and I think it's a big inspiration to be here. There's a lot of comrades.

Is Austin the anti-Nashville?

Billy Well, we've got Willie Nelson, and he's pretty anti-Nashville.

Bobby Probably so--but not intentionally. While some guys are always bad mouthing Nashville (Wayne Hancock) the rest of us don't really give much thought about what's goin' on up there!

Are there old people who knew the «original» artist in your audience ?

Billy Bob Wills' daughter Rosetta shows up at our shows from time to time. Herb Remington just played steel with Wayne Hancock the other night. I saw Johnny Gimble playing with Hot Club of Cowtown a month ago. James Cotton lives in town. So basically, not just people who knew the original artists, but the original artists themselves are still goin'.

Bobby When I used to play with Deke we would run into guys who used to be friends with Joe Maphis and Merle Travis. But, like Billy says, there's a lot of the old timers who are still around--blending in with the current scene. The

(this music) wasn't played that well until three bands came along Big Sandy and the Fly-Rite Trio, the Dave and Deke Combo and High Noon.

Lucky Stars backed up Glynn Duncan (Tommy's brother) a few weeks ago, we get to see Herb Remington play steel with Wayne Hancock, Johnny Gimble fiddles with Hot Club of Cowtown every now and then, Claude Trenier got on stage with Deke to sing «Poontang»...you get the picture

While opening for «alternative» artists such as Mike Ness and Cake, Deke Dickerson proved that you could please a punk/rock/pop audience with good old recipes.

What is your reaction. Is this a third way between Nashville pop and authentic circuit ?

Billy I think that a lot of that audience hasn't been exposed to this sort of stuff, so it is definitely a novelty to them. Certainly someone like Deke would be the

guy to pull it off because he is extremely talented and puts on a great show.

Bobby Deke puts on a good show that appeals to a lot of folks. I did a show with him in a small, neighborhood bar in Jacksonville, Florida, and the locals loved it. He's really good at what he does. I know that Big Sandy has opened for the Mavericks and the Reverend Horton Heat. I think it comes down to the fact that Big Sandy and Deke play good music and people pick up on that and respond to that.

Talking about Nashville, do you know what does the establishment think about bands like yours ? Are they interested in young blood since the success of BR5-49?

Billy No. They don't really care. BR549 was more of a novelty than anything else. They don't seem to think that they could promote a band who does authentic stuff

because it would be so different from what is out there now.

Bobby Nah, I think BR5-49 was their one attempt at the «retro» scene. They think the rest of us are backwards hillbillies! I don't know what they think and I don't really care. I have never strived to make it in Nashville.

I've heard that Big Sandy and his Fly-Rite Boys and The Hot Club Of Cowtown played the Grand Ole Opry. Is this the beginning of something ?

Billy Nope. I think they have a good publicist and are a novel concept for the Opry.

Bobby We'll see--I know they want to get those guys back on there. But you still run into problems like Dale Watson not making the televised portion because they want to put Billy Gilman (some 10 year old kid--who, oddly enough, sounds like any 10 year old kid singin'!) on TV.

Do you think the same thing could happen to authentic country that it happened for swing?

Billy I hope not. The «swing» movement was terrible and I think turned off a lot of



people from real swing. None of the bands which claimed to be swing were swing. They were merely rock bands with horns. Maybe that's why it connected with a mass audience. They could identify with the rock sound but it was a little different so it was novel. No authentic music could ever achieve that sort of success because it would be too different for most people. People are used to hearing rock, and when you intro-

Do you know what bands of the generation before you (like Commander Cody, Asleep at the Wheel think about the new scene ? And what do you think about them ?)
Billy I think they did a lot for the music at a time when no one cared. On the other side of the coin, I don't think they played it particularly well. I'm not sure what they think about the new scene, but I'm sure it's very removed and foreign to them.

the credit. They were writing original music and had great musicians in their bands.

So back to the Horton Brothers. What are your projects ? Is there any chance to see a new album soon ?

Billy Nothing planned for sure at all right now. Just taking life easy and working on other projects.
Bobby I'm waiting to be inspired to write a batch of new tunes for a new record.
I'm sure we'll be working on something early next year.

Who will be the next artist to be recorded in Fort Horton?

Billy I might be doing a Marti Brom project if everything comes through (Well, since this interview was made, this «project» was done and released, see discography).

If you had the chance who would you like to record and produce ?

Billy As far as people I would like to work with...hmmm... I would love to record Jimmie Vaughan. He's fabulous. Other than that probably Big Sandy. I think I could do a good job with them.

The 'swing scene' was a big cartoon over here. Regular folks got to smoke cigars and play 'dress up' while they went to see a punk band sing about zoot suit riots and drinking martinis.

duce music where the drums aren't the main rhythm instrument, they don't quite know what to think of it.
Bobby The 'swing scene' was a big cartoon over here. Regular folks got to smoke cigars and play 'dress up' while they went to see a punk band sing about zoot suit riots and drinking martinis. It was pretty bogus.

Bobby I'm not sure they're in touch with what's goin' on. I think they did their thing and kept the music going but it wasn't played that well until three bands came along--Big Sandy and the Fly-Rite Trio, the Dave and Deke Combo...and High Noon. I believe those bands have really spearheaded this current scene and deserve a lot of

THE HORTON BROTHERS DISCOGRAPHY (SO FAR...)

HORTON BROTHERS RECORDINGS

Hey It's Bobby And Billy
LP Crazy Love Records CLLP 6418 - 1996
Jack In The Boogie Woogie Box
EP EccoFonic - 1997
Roll back the Rug
CD Texas Jamboree - Texjam 069 - 1999
Heave Ho
CD Texas Jamboree - Texjam 064 - 2000

Compilation albums
«Cotton Pickin' Rocket» on KVRX Local Live Vol. 3
«Holiday for Love» on Roadhouse Fever
«Do you mean Jelly Bean»
on Teenage Crime Wave - Wild Youth Records
«Jack In The Boogie Woogie Box»
alternate take on This is Ecco-Fonic - EccoFonic CD 001

For all this recordings Bobby : guitar, vocals /
Billy : upright bass, vocals, production

RELATED RECORDINGS

Bobby Horton vs Derek Peterson
14 Jawbreakin' Hits
CD Texas Jamboree - Texjam 066 - 1999
Bobby : guitar, vocals / Billy : upright bass, production
Biller & Horton - Texotica
Vinylux Records- V007 - 2003
Bobby : guitar, steel guitar / Billy : upright bass, electric bass, percussion, production

FORT HORTON RECORDINGS, PRODUCTIONS AND VARIOUS PARTICIPATIONS

Hot Club Of Cowntown - Swingin' Stampede !
CD Hightone - HCD8094 - 1998
Billy : upright bass, vocal
The Jive Bombers - Hit the deck it's...
CD Texas Jamboree, Texjam 068 - 1999
Bobby : guitar / Billy : production
Why do you treat me this way / Hole in the wall
- Single Goofin 589 - 1999
Bobby : guitar / Billy : production
Hot Club Of Cowntown - Tall Tales
CD Hightone, HCD8104 - 1999
Billy : upright bass, vocal
Nick Curran - Fixin' your head
CD Texas Jamboree, Texjam 065 - 2000
Billy : production
Dave Stuckey - Get a load of this
Hightone, HMG 3010 - 2000
Bobby : harmony vocal / Billy : production, harmony vocal
Deke Dickerson & the Ecco-fonics
Rhythm, rhyme & truth
Hightone HMG 3013 - 2000
Bobby : guitar, steel guitar, vocal
Hash Brown & The Browntones
Have some fun - 2001
Billy : mixing
Dave Herrero - Hard Life Blues
DH0001-2001
Billy : recording
Texas Eastside Kings - Dialtone - 2001
Billy : recording
Johnny Moeller - Johnny Moeller's Blues Aggregation



Dallas Blues Society Records, DBS8905 -2001
Billy : recording
Mike Barfield - Living Stereo - 2001
Billy : recording
Lee McBee - Soul Deep
CrossCut CCD 11072 - 2001
Billy : recording
Nick Curran - Nitelife Boogie
CD Texas Jamboree, Texjam 063 - 2001
Billy : production

Cave Catt Sammy - Comin' on Strong
Big bellied reds, BB100 - 2001
Billy : production
Annita - What Good'll it do me
Continental, CECD/AI 001 - 2001
Bobby : guitar, steel guitar
Billy : upright bass, production
Jimmie Vaughan - Do you Get the Blues ?
Artemis - 2001
Billy : upright bass
The Bellfuries - Just Plain Lonesome
ASP 301 - 2001
Bobby : guitar, steel guitar / Billy : production
Nelsen Adelard - Jack Of All Trades 2002
Billy : recording
Jeffrey P. Ross - My Pleasure- Doc Blues
DB6804 - 2002

Billy : recording
Lisa and Her Kin - Two Weeks in Texas
KRI-2002
Billy : recording

Herman Brock Jr & The Eurocasters
Straight up ! - 2002
Billy : recording (part of the album)
Bob Kings - Rock it to the moon
El Toro - ETCD 3030 - 2002
Billy : production
High Noon - What are you waiting for ?
Goofin - GRCD 6116 - 2002
Billy : production
Cari Lee & The Saddle-ites
The road less traveled
El Toro, ETCD 4020 - 2002
Billy : production

Deke Dickerson & the Ecco-fonics - In 3D
Major Label MLCD 001 - 2002
Billy : upright bass
The Donettes
Pitchin' Woo
Donettes - 2002

Billy : production
Junior Watson - If I had a genie
Heart & Soul Records - 2003
Billy : recording
Lil Joe Washington - Houston Guitar Blues
Dialtone 008 - 2003
Billy : recording
Benny & the Fly By Niters - Be good or be gone
Aloha, ALH 1004 - 2003
Billy : production
Nick Curran - Doctor Velvet
Bind Pig, BPCD 5081 - 2003
Bobby : backing vocal / Billy : production
Deke Dickerson & the Ecco-fonics
Mr Entertainment Rock & Roll Inc - 2003
Billy : upright bass, electric bass
Eve Monsees and the exiles Serpent 001 - 2004
Billy : recording
Marti Brom - Wise to You
Goofin, GRCD 6703 -2004
Billy : production
The Honeybees - The Bee Sides
Worker Bee Music - 2004
Billy : co-production
Nick Curran - Player
Bind Pig, BPCD 5091 - 2004
Billy : production
Shaun Young - Wiggle Walk
Goofin, GRCD 6127 - 2004
Bobby : guitar, steel guitar / Billy : upright bass, electric bass, production
Jimmy Lee Fautheree
(with Deke Dickerson & the Ecco-fonics)
I found the doorknob
Ecco-fonic, EFCD 002 - 2004
Bobby : steel guitar / Billy : upright bass, production
Little Rachel
'cause I feel good
Self produced - 2005
Billy : production
Chris Salez & the Stingers
Texas Cantina
Billy : recording

VIDEO

Deke Dickerson & the Ecco-fonics
Show-O-Rama Vol. 1 Video
Billy : upright bass



With The Dave & Deke Combo,
in Tours France - 1996

DAVE PAPPY STUCKEY

Producer, singer, songwriter, drummer, who is Dave Stuckey ? That's what we wanted to know here at Jumpin from 6 to 6. Just look at his activities in less than 15 years. He helped the rebirth of the american hillbilly/rockabilly scene with the Dave & Deke Combo, produced the best album of The Hot Club Of Cowtown «Tall Tales» (and co-wrote with them the beautiful «When I Lost You» and «Sleep»), found time to drum with The Untamed Youth, released the best western-swing album of the last 50 years (if you haven't bought «Get a load of this» yet, stop reading, go and buy it NOW). You can find him today drumming with The Lucky Stars and the best unsigned and unreleased act today The Bonebrake Syncopators.

Now, if it isn't enough for you, I've heard that the last Britney Spears is quite good...



DID ANYBODY MENTION MY NAME ?

YOUTH, EARLY BANDS AND OPENING FOR U2

Where were you born and where did you grow up ?

I was born and raised in Kansas City, an easy place to get interested in music history... as you know, KC has a terrific music past, from the great jazz clubs at 12th & Vine streets, Joe Turner, Count Basie and Charlie Parker to the country/rockabilly label Westport Records... they even had a «Barn Dance»-type show in the 30's and 40's called «The Brush Creek Follies»!

It was a wide-open, New York type of town back then -- during the Prohibition Act in America (1920-1933, when it was illegal to sell, consume or transport alcohol), Kansas City had more than 300 bars (called «Speakeasy's») !

As a kid one of the first things I did when I got my drivers license was head downtown to Union Station, where you could still see the bullet holes from a shootout Pretty Boy Floyd had with Federal Agents when he was trying to spring an accused bootlegger in custody.

Anyway, I got a little off track there... but that gives you a sense of the great ghosts that are floating around in Kansas City...

What is your earliest musical memory ?

I have a lot of memories of mid-60's country music, heard mostly at The Skyline, a diner in North Kansas City my grandparents frequented... but the real formative medium for me was listening to Top 40 radio on WHB, one of the first 3 top 40 stations in the U.S. I was pretty well obsessed with the station and would often listen to my little portable under the covers late into the night...

Do you remember the first record you bought by yourself?

This is funny -- the first record I remember GETTING is «Sugar Sugar» by the Archies -- it was a cardboard record cut out of the back of a box of cereal ! The first 45 record I bought myself... was «Monster Shindig» on Hanna Barbera Records, a kid's label. The first LP... well, there were actually 3. There was a department store in KC that sold LP's, I had some money from cutting grass or something... and bought «Golden Biscuits» from Three Dog Night, «Meaty Beaty Big & Bouncy» by the Who and Creedence Clearwater Revival's «Green River». Man, this could be EMBARRASSING!

What is the first instrument you played? Drums or guitar ?

Guitar has always been my primary instrument -- I got my first one (a Harmony Patricia) at age 10 or 11... later on - in high school, our band practiced at my house...

I started messing around on drums when our drummer wasn't there... I've never really felt like a «real» drummer since I've never taken a lesson. I also played 5 string (bluegrass) banjo for a couple of years when I was 17-18, so I can still pick that a little bit ...

How did you discover rockabilly and all that kind of music ?

Like many folks, I got into rockabilly through the «back door» of punk rock. I was in high school when punk first came around and was completely hooked by it. Kansas City was fairly tapped into it, believe it or not -- there was a record store there (Caper's Corner) owned by the brother of actor Ed Asner and it was pretty hip. They carried the first punk LP («The Damned»), the Sex Pistols first 45 on EMI and got the NME paper every week... when the Ramones first came to town in '77, Capers had an in-store appearance the day of the gig...

But my first year of college (in Denver, Colorado) I discovered an even *better* store called Wax Trax. It was a treasure trove of new and used records, 45's and LP's (can

*I've had some of the best times of my life
record hunting with Lux*

you believe it? CD's hadn't caught on yet!). At any rate, in 1978 I was buying some punk 45's or something one day and the guy at the counter said 'you think this stuff is wild -- you should try *this*'. He reached behind the counter and pulled out the 'Chess Rockabillys' LP that had just come out... I took it back to the dorm and it really blew my mind... I mean *really*. Rusty York's «Sugaree», G.L. Crockett's «Look Out Mabel» -- I was on the ceiling!

Do you remember the first band you played with?

Oh sure... it was in junior high school... we didn't have a bass player... but still, if we set up in the driveway and played Deep Purple cover songs, the girls still hung around ;-)

Can you tell us a bit about «The Regular guys» ?

The Regular Guys was a power pop band I joined in college in the late 70's (by this time I was going to the University of Kansas in Lawrence, Kansas, the home of William Burroughs). It was pretty fun for 2 reasons: 1) it was the first band I ever played bars with (the first show I ever played with them was in a strip club, where we had to share the dressing room with the strippers!) and 2) they let me play Eddie Cochran covers! We got to open shows for a lot of bands who were coming through Kansas City and Lawrence at the time, like Secret Affair...

and U2! Ha! I also played drums with a band in town called Thumbs, who actually had a record reviewed in Rolling Stone... and a rockabilly/RnR band called Dalton Howard & the Go-Cats... Lawrence was an incredibly fun time...

RECORD HUNTING WITH THE CRAMPS

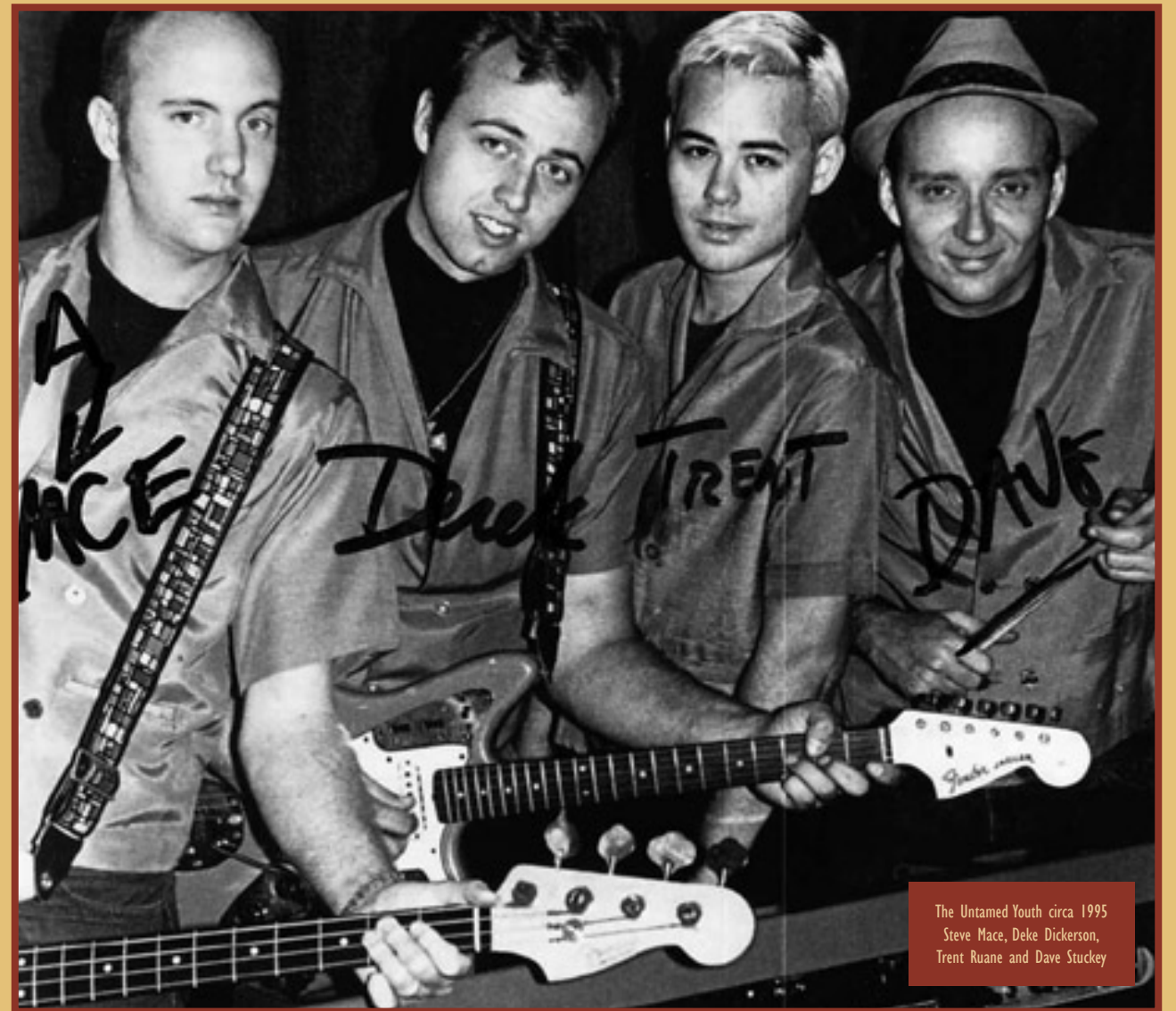
Then, after leaving The Regular Guys you moved to LA and worked with Mark Gilman on a Bela Lugosi TV documentary called The Forgotten King...

Yes. That ties into my college degree, Radio/TV/Film. When I graduated, I came out to Los Angeles to make documentaries with Gilman, who was a friend back in Kansas (I took his place in the Regular Guys when he left for California). We first did a 3 Stooges documentary called «The Funniest Guys in the World», sold that, and then did the Lugosi docu. And some other things.

They're pretty hard for me to look at now - I've learned a lot more about the production process since then -- but we did get to meet and work with old Hollywood legends like John Carradine and Ralph Bellamy. Our company more or less dissolved after that and I went on to get more work as a film/TV editor, which I still do today. Music videos, movie trailers, infomercials, you name it... I'm crazy about old movies and TV, so this job is a decent way to work in the same.. uh.. «arena».

That leads us to other Bela Lugosi fans: Lux and Ivy. What is your connection to The Cramps?

I consider Lux and Ivy to be great friends I'm not so much in touch with any more. I met them at a club when I was in L.A. in 1981 and we fast discovered we had the same interests in music, comics, movies and all that. We became good friends, even when I moved back to Kansas City that same year... in '84, I was planning to move back to L.A. - they had an open spot and asked if I wanted to join... I came out and rehearsed for shows, but ultimately decided not to take up their offer... We remained good friends (I've had some of the best times of my life record hunting with Lux -- he turned me onto many many great records) and I did wind up recording with them on their «Crybaby» demos (which came out as



the b-side of some 12-inch). I really can't say enough nice things about those guys...

So you are the same Dave Stuckey as the one whose «Cornfed Dame» is dedicated to on «A Date With Elvis»

The «Cornfed Dames» thing was a gag -- they got the title of the song from a little comic strip I sent them when I still lived in Kansas City, so the note on «A Date with Elvis» was a little thank-you

Lux and Ivy are known to be great records collectors. Are you one yourself?

Oh yeah -- it's a sick habit! Actually, Lux and I used to go record hunting together at a monthly Swap Meet in Pasadena, CA. I have to say that since he's heard about everything, Lux turned me on to more fantastic 45's I never would have thought about otherwise...

So, yes... I've got a lot of LP's, 45's and 78's... also a ridiculous amount (over 1000 hours) of old TV shows and movies on videotape... comics, pulps, books... sigh.

MEETING DEKE: THE UNTAMED YOUTH AND THE DAVE & DEKE COMBO

How did you met Deke ?

I met Deke when I lived in L.A. and he still lived in Columbia, Missouri. I had called Billy Miller (from Kicks magazine) in New York... Billy wasn't home but Deke was there, on a tour with his band The Untamed Youth. I already had their first LP, so we hit it off... the Youth came out to L.A. a couple of times on tour before he moved to L.A., also...

What was your first band together, Dave & Deke or Untamed Youth ?

Well, you have to remember that Deke started the Youth in Columbia when he was only 16! When he decided to move out to California, he had hoped that the whole band would move out too, but as it turned

out, Mace was the only one who made the trip. Meanwhile, Deke had suggested over the phone that we start a Hillbilly harmony-type rockabilly band, which sounded great to me...

Once he got here, the Dave & Deke thing took off faster (since Deke had to rebuild the Untamed Youth). He asked, as a favor, if I could fill in on drums until he found someone permanent... and I wound up drumming for 3 years with them! It was great fun, actually. Since we tried hard to keep Dave & Deke «traditional» (not too loud, not too rock), it was nice to be able to «blow off some steam» with the Youth.

You started around 1991, we can't say that the american rockabilly/hillbilly (and so on) scene was in good health at that time. Wasn't that too hard?

Well, California was a little bit different, I think. We had a little scene that grew quickly because we had a bar to hang out at, The Blue Saloon, which was run by our bass player, Lloyd Martin. The few bands that were around had a tight knit group that played the same gigs, went to the same bac-



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but it was truly fun to write songs like
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kyard BBQ jam sessions and had the same crowds... Since Dave & Deke and Big Sandy shared Bobby Tremble as a drummer for about a year (before Lance), we would often all pile into Wally Hersom's van and head down to San Diego or up to San Francisco for shows... What a riot that was! So there became a point when you could go to the

Blue Saloon on any night of the week and see rockabilly and/or surf music! Sunday night was Dee Lannon & Her Rhythm Rustlers, Monday was Russell Scott & the Red Hots, Tuesday was Deke's Untamed Youth spin-off band (called The Beatnik Bandits), Wednesday was Dave & Deke, Thursday was Big Sandy and Friday &

Saturday were usually touring bands like Sleepy LaBeef, Rudy Grayzell, Rose Maddox and Ronnie Dawson ! With lineups like that, you can see how the scene was very big in Southern California (for a while anyway -- it didn't last).

Bobby Horton told me «This music wasn't played that well until three bands came along--Big Sandy and the Fly-Rite Trio, the Dave and Deke Combo and High Noon. I believe those bands have really spearheaded this current scene and deserve a lot of the credit. They were writing original music and had great musicians in their bands.» Do you think, that you helped a new scene to emerge?

That's really nice of Ol' Bobby to put it that way... I don't think it was a conscious thing... I think we were proud of our scene, no doubt about it. Also we were all just happy to have places to play and people who were excited to come see us. It only lasted for a few years and kind of drifted apart after Lloyd left the Saloon... it continued in a smaller form, at other clubs like Jack's Sugar Shack and the late, lamented Palomino Club, but really petered out in the late 90's. I think that's just what happens with music scenes, by the way... even the good ones never last! I also know that one thing Big Sandy and I used to talk about a lot was how important it was to get the music «right». It's not just robotic replication -- but it was truly fun to write songs like the songwriters you love ... and have people sometimes not know which was a cover and which was an original! That is always a great thrill for me, because I have such respect for the great old time writers...

Then, just after a superb second album «Hollywood Barn Dance», you went your separate ways, why?

I think the main reason was that Deke wanted to do his own thing - and I understand that... I found that, the more I played, the more «traditional» I wanted to get... Deke has always had a deep love of rock n' roll (I mean real, 50's rock n' roll, of course, not the weird definition that exists today), along with other kinds of music. He wanted to «mix it up» and I just wanted to get more and more hillbilly. I understand the conflict, for sure. It was too bad, since the band was just beginning to really get some interest after the 2nd CD... but some of us could tour a lot and some of us had day jobs... it was just one of those things. And while I didn't want it to end at the time (since I felt that we had put a lot of work into it), if it *hadn't* broken up, I would have never met Whit Smith, who is a huge influence on me, Elana, all the other folks in Austin I've gotten to play with and most of all -- I'd have never gotten to play with Jeremy Wakefield, which I think is the most fun I've ever had.

THE RHYTHM GANG

After the Dave and Deke Combo, you fronted your own band and played western swing ? Was it something you wanted to do for a long time?

Oh sure... And how it happened was an unexpected surprise... I had gone to see Austin's 18 1/2 Souvenirs in L.A. They were a fantastic band -- and Kevin Smith was playing bass for them. High Noon was one of those bands who had come out to California in the Blue Saloon days and are very good friends... anyway, during the break Kevin says 'you know what you and JW should do? You should come out to Austin, we'll get 2 fiddles, 2 guitars, piano, drums... and record a version of (Bob Wills) 'Whoa Babe'' I said 'sounds like a winner to me!'

*Kevin Smith said «You and JW should come out to Austin, we'll get two fiddles, two guitars, piano, drums... and record a version of 'Whoa Babe'»
I said 'sounds like a winner to me!'*

Jeremy and I flew out there a few months later... we went to Billy Horton's studio, Kevin and Billy got all the players together: Whit Smith and Dave Biller on guitars, Elana Fremerman and Eamon McLaughlin on fiddles, T. Jarod Bonta on piano, Lisa Pankratz on drums... Billy played a little bass as well. JW and I called it «The Austin Dream Band» ! We started messing around and suddenly we'd recorded 5 songs in an afternoon! It just clicked ! We left with the idea we should record more tracks and put it out... In the meantime Hightone Records called me and asked if I wanted to put something out on their HMG label...

Wasn't that too hard to reunite this (killer) line-up ?

It was incredibly hard! Once we decided we were going to do the HMG record (after the initial get-together), it took a YEAR to get everybody back in Austin at the same time to record again! By that time, Kevin was just too busy, so Jake Erwin stepped in and really nailed it.

Was everything done «live in studio» ?

That's right -- in Billy Horton's living room -- he's long since built a real studio in Austin (which sounds amazing).



Is there unreleased stuff from that session?

I think there are two songs we didn't release and both are from the first session. The Wills cover «Whoa Babe» and a new western swing style version of the Dave & Deke Combo song «Did Anybody Mention My Name ?» I haven't thought about those songs in a long time! I must have them someplace... I think everything we recorded in the second «official» session was released. We only had a week to record, mix and finish so we were really rushing to finish.

PRODUCER, WRITER, LABEL OWNER...

Your first contact with the Lucky Stars was as producer and you even released an EP on your label...

Yes - one of the very early Lucky Stars gigs was opening for the Dave & Deke Combo at the Doll Hut in Anaheim, CA. We loved them and were all friends, so after a while, we thought they should have something out. We had put the Carryin' On/Chrome Dome 45 on Bucket Lid Records, so we thought it might be fun to put the Lucky Stars record on that label...

Will you release other things on these label?

Oh, I doubt it... it was part of that time...

You also produced The Hot Club Of Cowtown...

Man, was that fun ! I was flattered that they asked... We all went up to New York and recorded it. I was very happy with the way that one turned out.

You co-wrote some songs with Whit Smith. How do you work together?

In 1998 I met Whit and Elana (through a suggestion from Sean Mencher), who had just moved out to San Diego, CA from New York. We got together, hit it off and, with Shorty and Lance Ray, played the '97 Greaseball Weekend in San Francisco, where we also backed the Collins Kids. Great fun. However, Whit and Elana were interested in continuing full time with the Hot Club of Cowtown, so they moved on to Austin... when they asked me about producing «Tall Tales», that prompted some writing together we have to do it over the phone, which isn't ideal, but not much of a problem...

If you could choose, who would like to produce?

That's a good question ! Frankly, I'd love working with them again, because I admire their musicianship -- and influences -- so much... I would've loved to work with friends like Ray Condo, but never got the chance, God bless 'im !

There are also some traditional jazz bands around southern California that I really like and would love to produce, like the Rhythm Rascals (who are a jazz band with John Reynolds, one of the best 30's style guitarists going and his brother Ralf on washboard!), but that's a whole another scene I don't really have many connections with.

BACK TO THE DRUMS

Then you joined The Lucky Stars on drums, how did it happen?

Sage was hard up for a drummer! Actually they did have a vacancy and he asked a few years later and I'm still in it. It's great playing with JW, Russ Blake, Wally Hersom and Sage in this thing I get to sing a little, play some drums and have a few laughs.

Was it the first time you re-play drums since the Untamed Youth days?

It sure seemed like it! I hadn't played for 3 years at the time (the last being a sit-in gig with the Ray Condo band in 1996) I felt very rusty for a while there, but got used to it.



Do you write and/or sing material for The Lucky Stars?

Well, the Lucky Stars are chiefly Sage's project ! JW and I both sing some and that's fine.

A persistent legend says that there's a new album on its way, should we believe it or not ?

I'm happy to report that the rumor is TRUE! In fact, the second Lucky Stars CD might even be out by the time you read this!

You told me your 3 favorites drummer were Ray Bauduc, George Wettling and Dave Tough. What do you like in their style?

Well, I haven't thought about putting it in words until now, but what I like about these guys has as much to do with what they *don't* play! The common thread is syncopation ñ sparse fills played with Ö uh Ö unique accents. I love it when the fill doesn't come at the point you think it going to come ñ in other words, playing in between and around the rest of the rhythm section. You know, it's hard to remember that traditional jazz drumming is about dynamics more than pure time-keeping. Bauduc, Wettling and to a somewhat lesser extent, Tough have this style, which I find thrilling and adventurous.

You can find the same thing on the country side with Muddy Berry (who played with the Tex William's Caravan) and Smoky Dacus, Bob Wills' drummer in the 30's. I can only aspire to this kind of style, but trying to get close has rejuvenated my interest in drums the last few years.

What is your drumkit, it seems pretty old ?

It's a 1928 Ludwig and Ludwig set the snare and bass drum anyway. I've tried to surround it with hardware and cymbals, nothing newer than 1947, it's really fun to try to track this stuff down but hard!

THE BONEBRAKE SYNCOPATORS

Can you tell us more about the Bonebrake Syncopators

The Syncopators were a project put together by JW (Jeremy Wakefield), TK Smith (from the earliest incarnation of Big Sandy & The Fly Rite Boys), DJ Bonebrake (from the legendary L.A. punk band X) and Wally Hersom. They were a drum-less quartet for the first year or so, after which I horned my way in there, playing snare with brushes mostly.

Do you sing in that band too?

Yes, JW and I split the singing duties that wind up about 50/50.

Do you (or the others) write original songs for this band or this is only a cover project?

So far we've been content with the great American standards (and some Django too!), though TK has written a great instrumental we do called «Diggin' for A Donut» great title, huh?

You've got two great songs on the DVD West Coast Ramble, will there be other releases by the Bonebrake Syncopators (an album would be welcome by all the non-California resident)

Well, we would all love that's right now we're hampered a little bit by logistics (we're spread all over Southern California!) and other projects and jobs it could happen, tho'!!

FUTURE AND PROJECTS

A Dave and Deke Combo reunion is in the air, who's got the idea ? Will you record something ?

I think we all knew at some point we'd

do a reunion. Tom Ingram (Viva Las Vegas' organizer along with our old friend Barney Koumis) had asked a few times over the years, as had Marc Mencher, the guy who books the Green Bay festival, but it just never seemed like the right time. Mencher got on my case last spring and was really determined to make it happen. When Tom got word, they both ganged up on me until I finally hollered «uncle»! No, seriously it just seemed like it was the right time to do it and by agreeing to both shows, we get to use both bass players that have done time in the Combo, Shorty Poole in Vegas and our first bass plucker Lucky Martin in Green Bay. That way nobody gets left out.

You're busy drumming, but what about Dave Stuckey the singer? Do you still gig? Will you record something soon ?

It's funny, I haven't played as a front man since I went to Japan and was backed by the fabulous Japanese Western Swing band Rollin' Rocks (in 2001 was it?). A lot of it stems from the fact that it's real hard to put together good musicians that play the



kind of music we love and the ones that are there usually are just too busy to add another thing to their plate. If the inspiration strikes, I might do it again or maybe front a band from behind the drum kit! Until then, I can get my kicks playing with good friends like JW, TK and the rest.

A last word ?

I do want to give a little tip of the hat to the music fans over on your side of the ocean. I've told you before that one

of the most memorable Dave & Deke gigs in Europe (and we made many trips over there) was our gig in Tours, I had sung myself hoarse in Belgium the night before and was almost completely without voice but the crowd there gave us one of the warmest receptions we ever had. I hope I find myself playing over there again one day. And besides, you guys have Robert Crumb now! How much better can it get than THAT? Thanks for having me !

A quick note from the Ed' Since this interview took place, the Dave and Deke Combo played the Viva Las Vegas festival and had a real blast in front of an audience of 2000. By the time we were finishing this issue they were on their way to romp, stomp and rock the Green Bay Festival, and rumors are talking about a gig at the Rockabilly Rave in England next year... Well what can't we say 'cept Heeeee-Hawwwwww !!

Dave Stuckey & The Rhythm Gang

Get a load of this (2000)
CD HMG/Hightone (HMG 3010)

Dave & Deke Combo

Long players
Moonshine Melodies (1993)
CD No Hit Records (No Hit CD 9)
Hollywood Barn Dance (1996)
CD/LP Heyday Records (HEY 040-2)
There's Nothing Like An Old Hillbilly Band (2005) CD

Singles & EP

Chew Tobacco Rag/Twin Guitar Twist (1996)
7» single Goofin Records (Goofy 552)
Carryin On/ Chrome Dome (1994)
7» single Bucket Lid
7» EP No Hit Records (No Hit EP3)

Compilation albums

Stateside Rockabilly (1994)
CD NV Records (NV CD9)
The Dave and Deke Combo plays 3 songs Tally Ho, Made In The Shade and Cherokee Boogie
KVRX Local Live Vol. 1
Live version of «Deke's Hot Guitar»

Dave sings 2 songs with Deke on
The Hot Guitar Of Biller And Wakefield (1999)
CD HMG/Hightone (HMG 3006)

The Untamed Youth

Untamed Melodies (1999)
CD Norton records
Live in Vegas (1999)
CD Estrus Records
Major Chaos (1999)
CD Double Crown Records (DCCD12)

The Cramps

All women are bad/King Of the Drapes/Teenage Rage/ High School Hellcats
12» and mini CD (Enigma 3-90)
Dave Stuckey plays drums on all song but «All women...». This is the demo the Cramps made for the movie «Cry Baby»

The Bonebrake Syncopators

West Coast Ramble Episode.2 - DVD (2004)
The Bonebrake Syncopators play 2 songs : Sweet Georgia Brown and Dark Eyes

The Lucky Stars

West Coast Ramble Episode.3 - DVD (2005)
The Lucky Stars play 7 songs

Stay Out Late - (2005)
New album out very soon, sorry, more info next issue.



Arsen Roulette



and the Drugstore Romeos

Interviewed by David «Long Tall» Phisel



So, how long have you been doing music ?
About 12 years now

How did you get started ?

In elementary school my I played violin it was just the beginning, many years later I begged my dad to buy me a guitar and when Christmas came there it was under a tree. So I picked it up started playing and drove my parents mad as well as myself. I was so frustrated I through it in a corner and didn't pick it up for a year and then all of a sudden it all came together.

Did you grow up in a musical family ?

Not really, however my dad knew how to play «you are my sunshine»... I heard it a million times. But just singing wise he would always sing Carlos Gardel songs. My sister was was a huge Jerry Lee Lewis fan and could play all the Jerry Lee Lewis songs on piano at 13, I've always been jealous of her because music came so easy for her. Now days I beg here to jam with me using the Jerry lee piano style sounds great.

Do you remember the first record you bought and/or the one that made you think «Woabbb, that's what I want to do !»

The first record I bought was «Great Balls Of Fire» My sister was a huge Jerry Lee Lewis fan and got me into him when I was 12. She could play all the Jerry Lee Lewis songs on piano. And hearing it pump into my brain would give me a rush and that's when I knew that was the music for me.

What are your influences as a singer and a songwriter ?

My biggest influence's from the past is all the sun legends like Ray Smith, Billy Lee Riley, Jerry Lee Lewis, Ray Harris, Malcom Yelvington and off the sun label Don Feger. Another big influence of today is Simon Walty from Hot Stuff. He sings with so much feeling. and Lloyd Tripp he is a musical genius and with his help I was able to improve my songwriting capabilities.

What about your band, where do they come from, were they in other bands



before ?

Well all the musicians I use are in other bands. Rory Justice plays guitar and also has his own band. Bobby Mumbles plays drums and plays with other bands as well. The newest addition as to be scene in Green-Bay is Alex Vargas who also plays in Big Sandy's Doo Wop band The Lonely Blue Boys.

Why the «Drugstore Romeos»?

Here's the story behind «Drugstore Romeos». I was searching for a new name and couldn't think of any so not thinking at all me and my gal at the time, were watching Streetcar Named Desire and one of the line's in there blanche say's «Like those drugstore romeo's down there» and I said that's it.

Do you remember the first show you played ?

Feb. 11th 2000, With Lloyd Tripp headlining. We only had 4 songs and when we got done the crowd was asking for more so we ended up playing 2 of the songs over again. A few years after that I teamed up with Lloyd and he played guitar in my band Arsen Roulette and The Ricochets. I cannot say this enough he has been a true pal.

How and when have you decided to play the bass? Who are your bass player heroes ?

I really wanted to play guitar but no one in my town played bass so I said well looks

like I'll have to do it. My biggest bass slap-pin' hero's are Bill Black and Marshall Lytle (Tommy Page).

About your albums, how many are they ?

There are a couple floating around out there in single and full length versions with no official release. El Toro will be putting it out in June ETCD-7000 my first official release. With plans on the next one for February 2006

Were they done live in studio?

Yes we did them all live on vintage equipment.

What is the most memorable gigs you played and/or went to ?

Let's see the one that sticks out of my mind is Viva Las Vegas 7, It was the best show I ever played we had the whole room packed with standing room only and when we were done the band after us had to wait about half an hour to play because people keep on coming up to our stage for our merchandise we ended up selling 100 CD's, 50 t-shirts, handed out 200 flyers and Press photo's unfortunately we ran out of cd's or we would of sold more.

And all the shows that Lloyd played with me that guy sure is funny.

Where does your name come from? It sounds like a french name.

Arsen was my grandfathers name I am full blooded Armenian, but it originated from Arsène a french name. in the late 1200's in Cilicia, Armenian; which is now in Turkey. The Armenian monarchy was mixed with the french monarchy and since then our names have been derived from the French. Us Armenians have always admired the French especially for being the first country to recognize the Armenian Genocide of 1915.

A last word ?

Bop On!!!

Thanks for your answers

Arsen's website : www.arsenroulette.net

Austin's finest purveyor of rockabilly
and drummer extraordinaire

SHAUN YOUNG

If you started reading this issue from page one you now know Bobby Horton's quote «(this music) wasn't played that well until three bands came along Big Sandy and the Fly-Rite Trio, the Dave and Deke Combo and High Noon.» They helped bringing american rockabilly to its place : the top. Then after years of touring around the globe, High Noon took a break. While Kevin Smith and Shaun Young stayed in Austin, Sean Mencher moved to Maine for family reasons. It doesn't mean they slowed down their musical activities. Sean produced several good albums (Croonin' Kurt & the Hi-Geared Combo, the Two

Timin' Three), played with Wayne «The Train» Hancock and now fronts his own band «the Sean Mencher Combo». Kevin lent his slap bassist talents to many bands and Shaun continued a solo career he started while he was still in High Noon. This last years also saw the coming of Shaun Young the drummer, with his band The Jive Bombers or The Horton Brothers, Marti Brom and Carl «Sonny» Leyland. This interview took place a few years ago but I thought it was worth publishing. So references at the end of this interview may seem obsolete (the new album is now out) but the rest (to my eyes) is still valid...



At first, I'd like to know how you became involved in rockabilly etc. Is it something that comes from your parents or are you a «self made» rockabilly boy?

My parents did have allot to do with it. My Dad is a big Buddy Holly fan and both of my parents love the Everly Brothers. They would sing Everly songs in harmony together when I was young. They also sang tunes like Frauline by Bobby Helms, Mom liked Ray Price, George Jones and Elvis. After digging into their records I started to search out stuff myself and found out about Gene Vincent, Johnny Burnette, Sid King and all the classic rockabilly.

You played in the Shifters before High Noon. Could you tell more about this band?

The Shifters was a teenage rockabilly band (not real good) but it was a way to start to learn how to «play it right». I formed the band with some guys from school.

Is there a connection with the Jinns?

After graduation we found out about a band in Denver called Bop Street. The Naulty brothers, Pete and Brian, were the core of the group who later formed the Jinns. They were a big influence, they were older and knew allot more about the music than us. Pete turned me on to Ronnie Self and Ronnie Dawson to name a few. It was through them I met Todd Wulfmeyer (guitarist for the Jinns and Marti Brom) and Kevin. They both joined the Shifters soon after.

Rockabilly Records was the only company crazy enough to put out a 78 rpm disc

Now let's talk about High Noon. How did you get together?

Sean Mencher was playing with a country band called Chapperal and they opened for the Shifters. Kevin and I were very impressed by his playing and song writing. He dug the Shifters energy, so we started talking about rockabilly and how we thought a band should sound. Soon after that and though a long series of events the three of us ended up jamming in Seans garage. We had so much fun playing Elvis Sun tunes and such we all decided this was the band we had all dreamed of.

Did you find your sound immediately?

Yes and no. When I see old video of High Noon I'm surprised at how much we sound the same now as then. We did how ever evolve and refine the sound as we went along with becoming better players and song writers. I think we all had a certain individual style that just messed real well and produced a strong combined result.

How did you meet Willie Lewis?

Kevin and I had herd his first record in

Denver. We were saying «Who is this guy?» Then our old friend Todd Wulfmeyer found him and introduced us. Willie came out to some shows we did up in Colorado. We told him how cool it would be to have a 45 rpm record out on Rockabilly records, and he agreed. He was the only record company crazy enough to put out a 78 rpm disc.

There was this record with Beverley Stauber, wich came after your first release but it wasn't exactly your sound. Could you tell me more about these session?

Man, what can I say about that mess. We were hired to back her up. I hate the way that thing was recorded. It was a huge studio with mikes everywhere. We were just warming up and goofing around when they recorded the songs I was singing. I didn't know they would put them on the record. Beverley was a friend of ours and we were trying to help her out.

Then High Noon stopped. Why?

We had been on the road for years, making no money, sleeping on floors, riding trains, and missing our family. Don't get me

wrong we loved to play music for every one who would listen and getting to see the world is something not every one gets to do. But it starts to wear on you when your always worried about paying the bills. Remember this was before the scene was as organized as it is today. We had to do every thing our selves. Seans wife Leslie booked and managed the band, with out her and Sean busting there humps we would have gone no where. Sean and Leslie then decided to move their Family up to Portland Maine. It was an chance for their three kids to go to good schools and be close to there Grandparents. So we just had to slow down. I don't think any of us really look at High Noon as ever being broken up. We have way to much fun together to ever say the last show was the last. We just have diffren't prioritys and responsabilites to take care of. We will continue to make music together when ever the right opportunity presents it's self.

Could you name some of your major influences as a singer?

Buddy Holly, for both singing and writing, Gene Vincent, Tommy Duncan (with Bob Wills band) Tony Williams (from the Plat-ters) are some favorite singers of mine.

And some songwriter...

As for writing Hank Williams, and Harland Howard.

After the High Noon days, we discovered Shaun Young the drummer. When did you start drumming?

I started drumming when I found some vintage drums at a local flee market. I got a great deal on them so I thought I'd better learn to play them. I always dug the drums and drummers like Gene Krupa and Dickie Harle. So I would get a lesson from Bobby Trimble every time Big Sandy was in Austin and I picked up a gig playing with Marti Brom. It was trial by fire, either learn to play decent or look like a fool. That was in 93 or 94.

It seems, especially on the Jive Bombers recordings, that you work hard to get the good sound and the way you beat the skins. Do you play on vintage drumkit?

I Have or have had three vintage kits I've recorded with. 1940 Ludwigs, 1949 Leedys and 1938 Slingerland Radio Kings. It is very important to me to have a good sound when I drum. I studied old records magazine articles and such to try to find out how the old guys tuned there drums. Then I tried to play with in that style.

Who are your favorite drummers?

Gene Krupa, Chick Webb, J.I. Allison, Jo Jones, Sid Catlett, Bobby Trimble is the best on the modern scene, too many to list!



I dig swing and when I say swing I mean Benny Goodman, Fletcher Henderson, and Count Basie. I never heard any new bands that sounded like them.

Let's talk about the Jet Tone Studio. Is it true that this name comes from an airport wich was near the studio, and sometimes you had to stop recording while the plane were flying?

Jet Tone Studios was my extra bedroom. My wife Kristi and I lived right be the Airport and yes we did have trouble with low flying planes ruining recordings.

Would you like to produce artists like Sean Mencher do?

Yes, I love to. Any body need a producer?

Jet Tone Studio/Jet Tone Boys : how did you meet Marti Brom?

We met Marti at the local flee market. Her husband Bob just walk over cause he saw a greaser looking guy. I told him I had a band and Marti should come and sit in with us so people would find out about her.

Then The Jive Bombers. Could you make a short story of this band?

The Jive Bombers came to be out of a band I played drums with called the Big Town

Swingtet. It was a Swing combo (Two trumpets, trumbone, tenor sax, guitar, stand up bass, drums and a great female vocalist named Dana Dattalo.) We played gigs just for fun and had a good following. After Sean moved, High Noon wasn't playing locally much any more so some of us decided to become more serious. We formed the Jive Bombers and then the swing craze hit. We played all the time and made good money while having a lot of fun. We weren't really a swing band but more of a Jump blues band. Then Dana got a good job offer in Hawaii and left the band. I didn't think it was worth it to replace her so we split up.

As a member of a Jump Blues/Swing/ Jive band, what do you think about those so-called Swing band that jumped on the success of the Swing revival?

There wasn't to many good ones. I dig swing and when I say swing I mean Benny Goodman, Fletcher Henderson, and Count Basie. I never head any new bands that sounded like them.



Do you still play rockabilly as a singer/ guitarist ?

I still gig as Shaun Young with The Horton Brothers and drummer Buck Johnson backing me up along with guys like Leroy Biller on guitar and T Bonnta on piano when ever they're available. We play rockabilly and country tunes, a few new songs I've written, but mostly covers. We hardly ever rehearse and play purely for the fun of it.

What about Shaun Young and the New Blue Moon Boys ?

The New Blue Moon Boys is a group that gets together twice a year to play an Elvis tribute show at the Continental club. The band includes: Bobby Horton on guitar with brother Billy on up right bass, Lisa Pankratz on drums, T Bonnta on piano, and the Lowels (Bill Bailey, Mike Heil, and Roger Wallace) singing back ups We start as a trio doing Sun stuff and then add drums and piano to play early RCA tunes. We end up with the Three backing vocalist singing the Jordanares parts. Its a fun show to do.

What are your projects ?

My main projects of late have been building cars. I just finished a 31 ford model a Hot Rod and a buddy of mine in my car



club, the Kontinentals, is customizing my 51 chevy. I'm having fun taking a break from playing music and mess with cars. It's something I Haven't had time to do for a while. I do have a new solo record in the can and almost ready for release. Look for it on Goofin' records soon.

A last word?

Just want to say what a thrill it is to be part of something like High Noon! Thanks to everyone out there! See ya down the road.

www.shauyoungmusic.com
(still under construction)

SOLO RECORDINGS

Our Last Night (1993) 7" *Goofin Records (Goofy 543)*
Baby Doll Boogie (1994) 10" EP *Goofin Records (Goofy 1051)*
Red Hot Daddy (1997) CD *Goofin Records (GRCD 6062)*
Wiggle Walk (2004) CD *Goofin Records (GRCD 600)*

WITH HIGH NOON

Long players

Show and Dance (1990) LP/ Plus (1998) CD
Dojo records (Dojlp 5013) LP / Goofin Records (GRCD 6073)
Rocks me right (1993) 10" LP *Rock-a-Billy Records (R-1002-LP)*
Glory Bound (1993) CD/Audio cassette *Goofin Records (GRCD 6039)*
Texas Style (1994) 10" EP *Exile Records (EX10EP09)*
Stranger Things (1995) CD *Goofin Records (GRCD 6060)*
Live In Texas and Japan (1997) LP *Goofin Records (Goofy 6074)/CD Watermelon Records (Watermelon CD 1063)*
Live At Diamond Hall (1999) CD *Vampirella Records*
What Are You Waitin' For? (2002) CD *Goofin Records (GRCD 6116)*

Singles and EP's

Train of misery (1990) 7" EP *Rock-A-Billy Record Company (R-107)*
Baby Let's play house (1991) 10" 78 rpm *Rock-A-Billy Record Company (R-110-X)*
Hold me baby 7" *Rock-A-Billy Record Company (R-114)*
Battle of the bands-split EP with Big Sandy & The Fly-Rite Trio (1995) Thunder Records (*Thunder 707-02*)
Live in Japan (1997) 7" EP *On the hill records (OTHREP 008)*

Compilations

The Rockabilly Record Company Compilation Album volume 1 (1995) LP *Rock-A-Billy Record Company (R-3001)*
1 track : When My Baby Left Me
Shaun also plays drums on the song

Backing other artists

Beverly Stauber - Nail my feet to the kitchen floor (1991) CD *Nervous Records (NERCD 064)*
Eero Raittinen - Mies Matkallan (1992) CD *EPIC (EPC 4716952)*

AS A DRUMMER

Marti Brom & her Jet Tone Boys

Dirty Dog / Don't Stop 7" *Jet Tone records (JET 101)*
Lassoed Live CD *Goofin' Records (Goofy 6093)*
Mean Box vinyl + CD *Squarebird*

The Ridgetop Westernaire

Johnson City / Looking for better days 7" *Jet Tone Records (JET 102)*

The Horton Brothers

Hey It's Bobby and Billy - LP *Crazy love (CLLP 6418)*
Jack In the boogie-woogie box - 7" EP *Ecco-fonic*
Roll Back The Rug - CD *Texas Jamboree*
Heave Ho - CD *Texas Jamboree*

Derek Peterson & Bobby Horton

14 Jawbreakin' Hits - CD *Texas Jamboree*

Carl «Sonny» Leyland

Farish Street Jive CD *Goofin' Records (Goofy 6078)*

The Jive Bombers

Hole in The wall - 7" *Goofin' Records*
Hit The Deck It's... - CD *Texas Jamboree*

VARIOUS

Annita

What Good'll it do me? - *Continental CD (CECD 06)*
Shaun sings duet with Annita on «Fickle Heart»

CATTIE NESS

REVENGE IS MINE !

Rebecca Caraveo aka Cattie Ness is the charismatic leader of a four-piece band, The Revenge from Fresno, California, who also promotes shows and have a monthly series (every third Saturday) at the Tokyo Garden (a local Japanese restaurant) called the Cattie Ness Café. So for a first album she decided to record a live at «her» Garden. And the result is a 12 pieces of raw and energic rockabilly not in a «Happy Days» style but more in a «Perkins» way ! It's only natural for a girl that choose her nom de plume when she was photographer and writer with a local magazine in dedication to the country-punk rebel Mike Ness. That girl is a purring kitty that was taught rock'n'roll listening her dad's collection of 50's records as she spent her formative years in Europe. She sang in choirs as child and learned how to play guitar just to prove she could do it ! Revenge ? Maybe but one thing is sure : that gal, she can rock !



INTERVIEWED BY DAVID «LONG TALL» PHISEL



So, how long have you been doing music ?

This year will be the 10th anniversary for Cattie Ness and the Revenge.

How did you get started ?

I had a guitar but didn't know how to play, the drummer had a drum set and didn't know how to play, so we railroaded another guy at work to teach us.

Did you grow up in a musical family ?

Although my parents didn't play, they listened to a lot of records in those days. My dad was in the service, and I grew up in Germany, so most of my music was my dad's rock and roll records.

Do you remember the first record you bought and/or the one that made you think «Woahhh, that's what I want to do !»

LOL, actually I can't remember when I didn't sing. I was always in the choir at church as a little girl, and always a music afficianado as a teen, but I was shy and couldn't bear the thought of being on the stage. As I got older, all my friends and boy-friends were musicians, and music was a way of life. It wasn't too long before I joined them.

What are your influences as a singer and a songwriter ?

Definitely, and in tribute, my favorite singer/songwriter is Mike Ness. Therefore, the name of my band. His style is very unique, not that carbon copy American Idol crap. He gave me a lot of inspiration to get out there and do it.

What about your band, where do they come from, were they in other bands before ?

The current members of my band are John Bruce, my husband of one year, on lead guitar. (We played and got married last year at Viva.) John played with Aces & Eights and Shot to Hell before joining me.

On the big old bass, Fabiola Gomez, who is 24 years old and in her first band. (Boy, was she excited when we played Viva last year.) Our drummer, Jose Sanchez, we stole from The Spahn Ranch Boys when they broke up. Fabi and Jose live in Orange County, about 4 hours from where John and I live. So we commute to practice and mostly play



Old publicity shot with earlier line-up

Actually I can't remember when I didn't sing. I was always in the choir at church as a little girl, and always a music afficianado as a teen, but I was shy and couldn't bear the thought of being on the stage.

in LA, although I have set up shows up here. We just had Big Sandy with The Lonely Blue Boys, and in May we're having my annual birthday show with Deadbolt.

Do you remember the first show you played ?

Definitely one of those things you never forget, we kind of knew 6 songs, it was my birthday show and the guitar players amp, started going out, making a lot of noise, which fortunately let us exit the stage gracefully.

Does it change something being a woman on the rockabilly scene, is it harder ?

(Mind you, I am being polite while explaining this;)

Since I can't say how it is for men, I will say being in the spotlight sure gives everyone an opportunity to come up and say whatever they damn well please. I always have men

coming up to give me advice. ALWAYS. Never has a woman come up to give me advice. Since I'm Cattie, I can usually put them in their place before they know what happened and walk away.

Then there are the promoters and other band guys who call me 'babe' and want to hustle me somehow, thinking I am a pushover, which I definitely am not, this usually pisses them off, then I get attitude as well. Needless to say, I am a strong woman, and I play by my own rules. In a man world's, in sometimes works against you, but I really try to stay away from people with self-esteem problems anyway.

Don't you think that things change, that we see more and more rockabilly women (Marti Brom, Josie Kreuzer, Kim Lenz, Carrie Lee...) than 15 years ago ?

The main woman I see you are missing on the list is Rosie Flores. When Rose brought

Wanda Jackson and Janis Martin out of retirement, that really kicked off the once dying scene in California. She really was a driving force for me, plus when I first was hanging out in LA, she was running with the big dogs like Dave Alvin, and James Intveld (The Blasters), had appeared in movies, and was signed to a international record company. These days in LA there are so many more women fronted rockabilly bands. It is truly wonderful to see.

About your albums, how many are they ?
Years ago there was an EP called «Fresno Rockabilly» recorded at Wolfe Studios, here in Fresno. And then the full length «Live at Tokyo Garden». Tokyo Garden is home base for me, and I used to put a monthly show there called «The Cattie Ness Cafe». We've just recorded a single for a compilation on Split Seven Records, and have plans to go into the studio later this year.

Do you remember the most memorable gigs you played and/or went to ?
The very first show I ever saw was called «Monsters of Pomp» in San Jose, CA. It was an all day show, and featured Big Sandy, Pearl Harbor, Hayride to Hell, and so many others. Being from a small city out in the middle of nowhere, I had no idea there were people out there that actually liked the same kind of music that I did. I'd go up to the Bay area and see shows a lot by myself after that. Monsters of Pomp eventually turned into the Greaseball in San Francisco, and we were fortunate to play the very last one. This, of course, was way before anyone else was putting shows like this out west.

When can we expect a new release ?
It's hard to say when something new will be out. I do not care for recording, I find it very tedious and boring, although a necessary evil, and since we had such a painless

time recording recently, I think it will be much sooner than later.

A last word ?
I love to travel and I love France, so one day I hope we can come play there. If not that, I'd at least to go to a good rockin show there, so I can see how you guys do it! Hopefully that will be this year.

Thanks for the answers.
No, thank you ! If something doesn't make sense, or is an American colloquialism that needs clarification, please don't hesitate to ask. I really am pretty easy to get along with;)

Cattie's home on the web WWW.CATTIENESS.COM



DEKE DICKERSON Live on the Radio



Well, this one is a very limited edition as it seems that only 50 copies were made and you only found it on Deke's website. Too bad that it hasn't a bigger distribution cause it's really a must have. First the band : the Ecco-fonics here are Chris «Sugarballs» Sprague (from The Sprague Brothers) on drums and some vocals and Wally Hersom (do I need to introduce him?) on bass. Then the songs. Apart those that are almost classics in Deke's repertoire (Red Headed Woman, I might not come home at all, Mexicali Rose) you find Dave and Deke Combo songs (Tally Ho, Chrome Dome) and what makes this record valuable : covers not on records (All I can do is cry, flight on the bumble bee twist, Stray Cats Strut played like Louis Armstrong) and songs that will be on Deke next album. And believe me, if the other songs are like the ones you find here, it's gonna be a killer !

Try Deke's website at www.dekedickerson.com, maybe he still have a spare copy, cause if you haven't

heard Sugarball's campaign song, you haven't heard nothing.

STRAY CATS Live in Europe

Surfdog Records 44045 to 44059



The Stray Cats produced some fine records, but were mainly known for their wild and furious live shows. Strangely, they never issued an official live album, letting the door opened to a bunch of bootleggers. When they reformed last summer for a european tour they must have thought that this time they won't let bootleggers make money on their back. The result is here, 17 gigs and 15 cd's. Don't look for bootlets, photos of the show etc. The covers are the same for all, except the color. Musically, the sound is not top quality, as they issued them very fast, they didn't take time to produce 'em. I know many bootlegs that sound better than that. So depending the records, you can't hear the drums, have too much bass etc. Why they didn't put the whole show on the cd's (only 17 songs, no more no less) is the first question you ask, but you quickly find the answer when you see that the songs that are not on

Paris are on Bruxelles and so on... It really looks like economic choice as they know that many fans will buy a maximum records to have all the songs. In other hand it's good to hear tunes they rarely performed live (18 Miles to Memphis, Rev it up and Go), a few covers never played on album (Unchained Melody, in french for Paris ; That's All Right, Blue Moon Of Kentucky celebrating the 50 years of rock'n'roll ; Red Hot). But I think this records concern mostly those who attended the shows. But if you weren't there and want to buy one, I'd recommend the second part of the tour as the band is getting better and better (too bad I went to Paris, the opening of the tour). Or buy the DVD (see review next issue).

CARL «SONNY» LEYLAND Broadway Boogie

Komodo Records 1001

47th Street Jive - Farrish Street Jive
Don't Lie To Me - Swanee River
Boogie - Song of the Wanderer -
Kansas City - Flying Crow Blues -
Rocking the House - Pipeliner's Blues
- Stack o'Lee - Shreveport Fairwell
- Spo-Dee-o-Dee - Yearning - Black
Hearted Woman - Broadway Boogie -
Old Fashion Love

Studio Session

Komodo Records 1002

Margie - Cabbage Greens - One Sweet
Letter From You - Memphis Blues -
B Flat Boogie - Good Gravy Rag -
St. Louis Blues - Body & Soul - My
Old Kentucky Home - Argyle Avenue
Breakdown - Slow Blues - Blame It
On The Blues - Kansas City Southern
- Two Key Boogie - Swipesy Cakewalk
- Come Day & Go Day - Pancake
Charlie - Final Cut Boogie.

Following Carl Leyland's career is not the easiest thing on earth as this guy recor-

REVIEWS



ded on so many labels from different countries : England (No Hit), Finland (Goofin'), France (Honky Tonk) and USA (Piano Joys, Hightone). The latest is Carl's bassist own Komodo records. The first one is a great live album very well recorded. Even if I was really impressed by his rhythm section on Farrish Street Jive (Kevin Smith on bass and Shaun Young on drums) I must admit this one blew my mind up. «Veteran» Hal Smith is everything someone can ask from a swing drummer and his team with bassist Marty Eggers is quite effective. As I'm not a boogie woogie specialist (although I like it), I won't go into stylistic remarks and comments. You have mainly instrumentals here, a few vocals (Don't Lie to Me, Kansas City and a superb rendition of Stack O'Lee). Some songs can be found on his previous albums (Farrish Street Jive, Shreveport Farewell, Drinkin' Wine) but most are unissued as my favorite «Yearnin».

If you liked the live album, there's no reason to dislike the studio one. 18 cuts, with almost half credited to Carl, and that's a good point 'cause this guy knows how to write songs and boogies. The cd

REVIEWS

starts with a good instrumental rendition of «Margie», then goes into a blues with Cabbage Greens (Champion Jack Dupree and Big Bill Bronzy). WC Handy, the Father of the blues, is not forgotten here with «Memphis Blue» and «St Louis Blues» (with some kind of a latin beat). Those covers are great but as I said before the main force lays in Carl's songs, especially the last song, the well named «Final Cut Boogie». On this album too, Eggers and Smith are on top. I've heard that a third album with this line-up has been issued. I can't wait to hear it

THE BARNSHAKERS The Singles Album

Goofin' Records 6126

She Done Quit Me - So Doggone Blue - Big Sandy - Ooh' Baby - Complicated Fool - Who's Gonna Be The Next One Honey - When I Take My Sugar To Tea - Take One - Wiggle Like A Worm - Choo Choo's Coming Back - Desperate Santa - Santa's Got A Brand New Steel Pedal - Hocus Pocus - Gone A-Rockin' - You're The Cause Of It All - Tell My Baby I Love Her - Move On - What'cha Gonna Do - Boppin' In Roswell - Raining In My Heart - What'cha Doin' To Me - Lotta Lotta Women



It's a good idea to issue all the Barnshakers singles on one cd as some are not so easy to find. You can also see the evolution of the band

through the years from the rockabilly of the beginning to the addition of a piano player and the touch of boogie of today. The first single shows what a good songwriter Jussi Huhtakangas (aka Lester Peabody) is, too bad he doesn't write more songs. Vesa, the lead singer and main writer wrote my two favourite songs on the cd issued from the Xmas single «Desperate Santa» and the great «Santa's got a brand new pedal steel». You got some covers too and a song penned by Shaun Young. So what could you ask for more ? Unissued material ? You've got it, two new songs recorded in 2004. So I guess you understood this record is a must have for all Barnshakers and rockabilly fans everywhere.

SHAUN YOUNG Wiggle Walk

Goofin' Records

Get It Got It Good - One-Two-Three Carburetors - The Fire Of Love - My Advice - Wiggle Walk - Havin' More Fun Than The Law Should Allow - I've Found What I Was Looking For - When You're In Love - She's Got What I Want - Move Around - Nobody But You Babe - Don't Ask Me Why - The List - Mean Mean Mean - Rocket In My Pocket



In his interview he gave me in 2001 (read the pre-

vious pages) Shaun Young ended it with «I've got an album ready, due out soon on goofin'». Then a new High Noon album came, but nothing from Shaun. With the time I was wondering if I didn't dream. No, it wasn't a dream, it's here ! It was recorded at the now legendary Fort Horton studios in Austin, with the Horton Brothers (Billy on the bass, Bobby on the guitar and lap steel), Dave Biller (guitar) and Buck Johnson (drums). Together or separately they played on some of the best records made this last 10 years and this one makes no exceptions to the rule. It's a KILLER ! I love High Noon (and it's an understatement, believe me) but the best thing I can say about this record is that it's not an High Noon album with other musicians and drums. Well you still have that Buddy Holly feel (My Advice, Cricket's When you're in love), but also some Elvis with the magnific «I've found what I've looking for» you could easily find on an Elvis RCA album (The Lowells playing the part of the Jordanares) and Mean Mean Mean more reminiscent of the Sun days (with a feel similar to «I forgot to remember to forget»).

Among the covers figures Little Walter's Nobody but you Baby. Man, this boy can sing the blues too (did you ever doubt ?) and with the help of guest Nick Curran

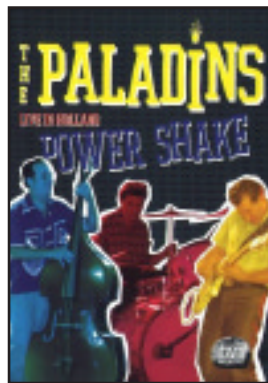
on drums and guitar you've got one of the (15 ?) highlights of the album. Just after this scorchy blues follows the great «Don't ask me why» with backup vocal provided (I guess) by the Horton Brothers. And then another change of style with «The List», a great rockin' and boppin' song. This 37 minutes album (at last something I can reproach) ends with «Rocket in My Pocket» where the talent of guest piano player T Bonta shines throughout.

Well, see you in december, but I bet this album will be in the top 5 of 2005.

THE PALADINS Powershake DVD

DaViD Music Group

Let'er Roll - Power Shake - Goin' To The City - Hot Rod Rockin' - Lookin' For A Girl Like You - Slippin' In - Lil' Irene - Treat Me Wrong - Slow Down - It's Too Late Baby - Tore Up - Going Down To Big Mary's - You Make It They Take It - Make Me Feel So Good - Kiddio - Follow Your Heart - Let's Buzz - 15 Days Under The Hood - El Matador - Bad Case Of Love - She's Fine - Mercy.



Very good DVD recorded in Holland and good value for money too : 22 songs and 101 minutes. And as

the band takes a break and each member is involved in various project (most notably The Hacienda Brothers with Dave Gonzales and Chris Gaffney) it's a chance to see them live in your living room. Well no big surprise here you've got the usual mix of styles the Paladins usually play : blues, rockabilly, rock'n'roll, country and a hint of surf here and there. If you're familiar with the band you can see that they drew songs from all their albums, with all their classics (Big Mary's, 15 days, Let's Buzz...).

The DVD itself is very well filmed with a lot of camera and not too much effects (the kind of camera movements that give you seasick). So, two choices for you : you're already a fan and this one is a must have for you, you don't know the Paladins and this DVD is the best best-of you could ever dream of.

WEST COAST RAMBLE Episode 1

The Blue Suedes : Everybody shake it - Through with your jivin Big Sandy & His Fly-Rite Boys : Honky tonk queen - Miss Tracy - Jumpin' from 6 to 6 - Greatest story ever told - Chica abortada



The first volume of this great serie starts with a relatively

unknown band to me : The Blue Suedes. Honestly, even if I don't dislike what they do, I must admit that their sound seems a little bit «young» to me. Then Big Sandy & His Fly Rite Boys (with Jimmy Roy on steel) open their set with a good rendition of Honky Tonk Queen. Next you have a western-swing version of Miss Tracy (from the «Fly Rite Trio» era of the band). «Jumpin' from 6 to 6» gives each member of the band the occasion to shine. I especially loved the intervention of Bobby Trimble (great as usual) and the simple but effective «harmonic» solo by Jimmy Roy. After the romantic «Greatest story...» the set ends with the rockin' «Chico Abortada», previously sung by Big Sandy with Los Straitjackets on record but never with the Fly Rite Boys. On this song Jimmy Roy takes the second guitar to trade licks with Ashley Kingman. In between songs, the camera follows Big Sandy and Jeff West in his home where they talk about records and music. You even see and hear them play acoustic versions of «Man like me» and the superb «Betwen darkness and dawn» closes the show.

WEST COAST RAMBLE Episode 2

The Bonebrake Syncopators : Sweet Georgia Brown - Dark eyes Viva Las Vegas 2003 Car Show Deke Dickerson and the Ecco-fonics : Don't push me too far - Wear out the soles of my shoes - I might not come home at all - I got a boogie-woogie feelin'



Here we go with episode 2, to start the show we have The Bonebrake Syncopators. Maybe the name is not too familiar with you, but the players surely are : TK Smith on guitar, Wally Hersom on bass, Dave Stuckey on drums, Jeremy Wakefield on steel and DJ Bonebrake on vibes. How can you go wrong in such company ? You can't ! This band has been describe as «Red Norvo meets Speedy West» and it fits them very well. Don't forget to add a pinch of Django Reinhardt, Benny Goodman and the coolness of the Californian western swingers and that's it, you've got the perfect combination. They start their (too short, only two songs) segment with a great rendition of Sweet Georgia Brown. Long intro with questions and answers from each solist. Behind, Stuckey and Hersom provide the beat and show they are the perfect swing team (no wonder they both play in The Lucky Stars). Then after 3 minutes, JW starts to sing with an easy-going style that fits perfectly with the band. The second tune is Dark eyes and is

as good as the first. I don't know if they will release some recordings, but if they do put me first on the list of the buyers.

The second part is a trip to Viva Las Vegas with Amber Foxx as a guide. Great cars and great flashy clothes. The third part shows Deke Dickerson at home with his records, mikes, amps... collections and on stage at the Doll Hut with Chris Sprague and Wally Hersom. It was taped during Deke's Guitar Geek 2004. You've got the usual mix of rockabilly, hill-billy and rock'n'roll you can expect from Deke, and he's good as usual. The last song is the «grand final» with the help of Ashley Kingman, Brian Lombeck, TK Smith, Jeremy Wakefield and Buddy Dughi for the «3 guitars, 6 necks, 12 hands boogie».

Like Episode 1, bands members talk between the songs (DJ Bonebrake and JW talk about the genesis of The Bonebrake Syncopators, Deke talks about almost everything and explains why he's the luckiest SOB that ever lived - don't miss that). Episode 3 features The Lucky Stars, Carl Leyland, Amber Foxx and Rory Justice but my copy is, at the time I write this, somewhere between California and France, so you'll have to wait issue 2 for a review.

This DVD's are available at www.westcoastramble.com

The Tune Wranglers



«I didn't really know much about Texas swing when I came across this dusty old 78 in a wooden box, stuffed in the way back of a very crowded antique store in Lawrence Kansas. It was about 1991 and I was killing time before an inevitably bad sound check at yet another awful little bar. My only hobby at the time was the accumulation of funky old music on 78's and here in this former bank building just off the main drag of a midwestern college town I felt like I hit the mother lode. From that old wine box I scored several life-changing recordings: a Greek language pressing by Gypsy accordionist Mishka Ziganoff, Yiddish Dance Band clarinetist Dave Tarras blowing wild in a rare session with the Bobriker Kapelye from Chicago, a couple of Big Big Broonzy's amazing hot jazz tunes with full band and even more Bob Wills Columbia releases, hoping to find alternate solos and the 4 different sets of lyrics to «Take Me Back to Tulsa» Didn't pay too much attention to the old Bluebird disc with the hokey band name, until I got home a month later an actually put it on the old Victrola.

At the time I shared a rickety old house with a much more famous (and in my opinion altogether more well rounded) bassist named Kevin Smith. His band at the time, High Noon, was pumping out the purest, sweetest and most raucous old rock and roll anyone is likely to encounter. He had a perfectly operating RCA Victor record player about the size of a washing machine set up in the corner of our front room, like a little shrine to recorded music. The low end of this 8 watt mono player could rattle the rafters of



SWEET FIDDLE BLUES

by Mark Rubin

our flimsy pier-and-beam construction 100 year old house and we both took great joy in finding new discs to out rattle each other. As it turned out he was out on the road when I got back home, so I had the player all to myself for a few days. I carefully unpacked my discs and set them up on the player.

I don't know why I picked out the Tune Wranglers first, but I guess I thought the name was kind of dumb and I wanted to see if the track was worth a damn before I consigned it to the skeet shooting pile. You know the stuff : all those Kay Keyser and Guy Lombardo 78's you have to buy when the shop owner says "you have to buy the whole box" just so you get the one Ocie Stockard disc you found in it. Well anyway, I let the record fall on the player and heard the clunk of the stylus locking into the groove.

First you hear a fiddle intro, confident and bluesy in a left-handed Joe Venuti sort of way. He's soon joined by piano, bass, guitar and banjo rhythm section in a moderate fox-trot. A lazy clarinet struggles to play a harmony in it's lowest register and out of the blue some yells out "Al ha!" The groove hasn't even settled in and the exhortations commence over the fiddle solo, and from several quarters; "yes, yes!..that's right!" By the second chorus the clarinet heads for the sweeter spot of his range and quotes the head, this time wailing like he really means it. He passes off his B section to an as yet unheard lap steel man, doing what sounds like his best Bob Dunn impersonation; just a behind the beat, open 5ths all over the place and drunkenly as possible. Behind him the piano plays little falling cascades swirling around the open spaces of his phrasing, the sort of symbiotic playing that only comes from knowing each other for a long time. The fiddle peeks back for 8 bars still solidly in a Venuti mold until the steel gives a final swooping chime at the end of the bar.



Meekly, a vocalist speaks up "I got the sweet fiddle blues.." and he's not convincing me one bit, his voice none too strong and wavering just a tad in a key not well suited for him anyway. The lyrics are pretty strange and even racy for the time, equating listening to a particularly gifted fiddler with an addiction to drugs: "Now some people dip, and some take a trip into the arms of weed and snow. But my only vice, is perfectly nice: It's listening to that sweet man go!" It's not Shakespeare or anything but I can relate immediately. The piano player has blessedly grabbed my attention with a rich lattice work of arpeggio phrases and after one chorus it's all over.

Not for me though. I played that damn record over and over again. Truthfully, I flipped it over, but to this day I can't tell you what the B side was as it made little impression. I still can't properly describe what it was that drew me to this throw away session from a San Antonio based radio band better know for it's singular hit "Texas Sands" in the late 1930's. They sound like they really like their jobs, and are genuinely happy to be in the studio this day. They are conformable with their craft and with each other and it translates across the years and through the recording. The words are conversely stupid and deeply profound, a dichotomy I've learned to seek in all things. Some one told me it's a musical homage to

Joe Venuti, who was monstrously popular with Texas fiddlers in the 30's, which makes sense given the fiddler's affectations. But I prefer to hold on to my emotional response to the first time I put needle to shellac. I wish I made records that communicate like that. God knows I've tried.

I used to keep it on an an honored nail on the living room wall along with several

other musical oddities that have shaped my artistic outlook over the years. One bleak day long after Kevin had moved out to live with his girlfriend, taking his record player with him, the old Bluebird 78 fell off the hook after a mean spirited girlfriend slammed the door on her way out for the last time. The old record fell straight down, hit the baseboard and fell forward, not shattering as I would have expected, but causing a deep crack all through one side. It still played but, now with a pronounced "thunk" at a regular interval, not one bit congruous to the beat of the performance. Even after that, from time to time I pulled out the wounded shellac disc and put it on whatever player I had available, reveling in the subtle rhythm of a Texas string band in an uncomplicated groove, blowing over a silly little tune of no real importance.

In fact, if you'll excuse me... «Forgive me if I ball, when they say 'that's all'... I got those sweet fiddle blues...»

*Mark Rubin
Austin, TX USA
December 11, 2004*

*If you want to know more about Mark Rubin and his many bands go to
www.markrubin.com*

DON'T MISS *Jumpin'*
from 6 to 6

2

with



The Roy Kay Trio
WILD ROCKABILLY

Vicky Tafoya
*"SHE SOUNDS LIKE
FOUR BLACK GIRLS
SINGING DOO WOP."*
MIKE NESS



Dulcie Younger
*PRINCESS
OF ROCKABILLY*

**Wendy & Lance Lebeau's
Vinylux Records**
*HOME OF GO CAT GO,
FLEA BOPS,
TWO TIMIN' THREE...*



Josie Kreuzer
*"JUST PASSIN' TROUGH
YOUR HEART"*

SEE YA IN JUNE (OR JULY) !