

Jumpin' *

from 6 to 6



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WHEN I started listenin' to this music (by «this music» I mean rockabilly, western swing, jive, rhythm and blues and all that stuff) there wasn't so many girls on the scene. The neo-scene, was very much a male thing. And if I had to do a magazine at this time, I think it would have been very difficult to have half of the articles about girls.

Then Europe, Holland, to be precise, gave us The Ranch Girls and the Ragtime Wranglers. They really started something and it's for good reason that their first album is almost a collector item. But the first one who made me think she can compete with guys like Big Sandy, High Noon or Go Cat Go was the one and only Marti Brom. Of course Rosie Flores and a few others were already here in the USA, but, from my point of view, Marti's first records were the signal for a whole new generation of rockabilly ladies, something we hadn't seen since the good old days of Janis, Wanda, Barbara, Charline and Laura Lee to name but a few.

Today, you can now find many ladies playing very good music. From rockabilly (Kim Lenz, Amber Fox, Josie Kreuzer, Dulcie Younger) to rhythm and blues (Vicky Tafoya), from western swing and hill-billy bop (Cari Lee, Lisa and her Kin, the Stumbleweeds) to psychobilly (Horrorpops) and don't forget Little Rachel Casey who plays both rockabilly and rhythm and blues. The list could be very long (go to www.rockabillygirls.com to see what I mean).

And if rockabilly's scene (and all those related music) is getting better than a few years ago, I think it has a lot to do with that.

Now, enough of my talking, hear the artists...

See ya next issue (sometime around September)

Fred «Virgil» Turgis

PS - I made some mistakes in the Dave Stuckey's discography in the previous issue. Go to the end of the mag to read the corrections.

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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<http://launch.groups.yahoo.com/group/jumpinfrom6to6/>
 we'd be more than happy to hear from you.

JOSIE* KREUZER

hot rod girl and rockabilly queen

Josie Kreuzer appeared on the rock'n'roll scene around 1992 with the all female rockabilly band Whistle Bait. They soon established a name as a good live act. Sadly, Whistle Bait never released anything (but they recorded some tunes with Wally Hersom at his Wallyphonic studios) and finally broke up in 1996. Josie then started her own label (She-Devil) and 1997 saw the release of her first solo album «Hot Rod Girl» with Hot Rod Lincoln providing her back-up band. Two years later, Josie gave us «As Is» a great album with

some honky tonk influences, and in 2002 followed «Beggin' me back» her best record to date and the perfect mix of all her influences.



Produced by Mark Neill, with Craig Pacham on drums and Rip Carson on bass, you can't go wrong with this one.

It's been now three years since the hot rod girl issued something (except the re-release of As Is with a video in 2004) and as she said in the song of the same name:

«You'll be beggin me back»...

Interviewed by Fred Turgis

Note to the reader : This interview has been conducted a few years ago (sometimes between As Is and Beggin' Me Back) but I thought it was worth publishing as more of the infos are about Josie's influences and things like that.

Can you tell us how you became involved into rockabilly ? Who (or what) was the shock that decided you to become a singer?

I grew up in a very musical household. There seemed to be some kind of music playing most of the time. My mother's record collection was huge--chock full of blues, jazz and rock n roll. It was hillbilly & rockabilly that struck the strongest chord with me, moved me the most. I started writing songs when I was eleven, really with no intentional goals that I can think of. It wasn't until I started working at a record store as a teen, that I discovered the more obscure rockabilly music which made me even love it more, and that was when I decided to get a guitar and eventually start a band.

Nowadays what are you influences and what are you listening to ?

My influences are always expanding. They've always spanned across many genres of music, not just rockabilly. Lately I've been listening to alot of old western swing, mariachi and Hawaiian 78's, plus a lot of Jazz & vocals like Nat King Cole, Ella Fitzgerald and Kay Starr. I just got back from playing a festival in Australia where I picked up a few CDs from some of the current rockabilly bands out there, so I've been listening to those lately as well--The Satellites and The Satellite V are two bands to look out for... really good stuff.

Reading an article about Whistle Bait, it seems you had a wide range of influences (from Wanda Jackson to the Ramones).

Hmm, where'd you find that article ? Yes, if I tried to list all of my influences it would take months and scrolls of paper! I have shelves & shelves of records & CDs and I'm continually buying new stuff all the time.

Could you tell more about this band and how did it sound ?

Whistle Bait was my very first band. It

was actually all of the members' first band as well. I started it when I moved to LA in 1992. It was an all-girl rockabilly band, and believe it or not I hadn't had the intention of starting an all-girl band...it just sort of happened that way. It was a four piece--lead guitar, upright bass, drums & myself on Rhythm guitar & vocals. We were extremely raw sounding --as first bands usually are.

Any chance to see an official release of the demos recorded by Wally Hersom ?

That's a frequently asked question...still, after all of these years... But honestly, I really don't know if those recordings will ever be released---I can't foresee putting them out in the near future.... Maybe after I'm dead or something ! (I guess I probably shouldn't mention this, but there are live videos of us too).

Why did Whistle Bait break up ?

Mainly because we wanted to go in dif-



Hillbilly, rockabilly, honky-tonk, whatever you want to call it, it all has soul, and that's what I like creating music with soul.

ferent directions musically. I wanted to stay traditional rockabilly, I think the others were aiming more towards a harder edge/alternative sound. We also had some disagreements on the business side of things which I won't go into.

Is it true that it was just before you were due to play Hemsby ?

Gosh, you know everything, don't you ? It's a classic story. Our last show ever was at The House of Blues in LA on Elvis' birthday for their annual benefit. Unfortunately we didn't know it was our last show when we were playing it! Soon after, we had a band meeting or fallout--whatever you want to call it... I had been unhappy for a long time with the music situation, and at that meeting a lot of «certain» business issues came up...we all left pretty pissed off. I decided that it was best if the band didn't continue... I wasn't even sure what the hell I was going to do. I had absolutely no plans of doing a solo thing--probably just starting a new band. Whistle Bait had one final gig to do--we were committed, the contract was signed, it was Hemsby 16.

Unfortunately the rest of the girls refused to follow through on the booking commitment. I told them that we should at least do this last gig, but they wouldn't budge (cause they were still angry with my decision to quit the band)... so I called the promoter of Hemsby and told him that the band broke up, but if he wanted, I would still come over and do the show alone. I've been a solo artist ever since.

Your first album is straight (and first class) rockabilly. On the second we can hear a touch of country with the presence of the steel. Does it something you did consciously ? Would you like to go more in that style (with fiddle etc.) ?

Now that I look back, I realize «As is» was just myself coming full circle. In my earlier years, I was really more hillbilly sounding, but no one really knows this because the first recording that everyone has heard is 'Hot Rod Girl'... I never «consciously» plan the songs I write, they just come out. «As Is» was just a product of the songs that came out of me at that period of my life. You see, for me, I can't just sit down and say «well gee, I



Josie photographed for Barracuda Magazine



Whistle Bait, from left to right :
JK, Cleo Ramone, Jennifer Quinn & Teri Tom

think. I'm gonna write a rockabilly song today', my songwriting goes much deeper than that....it's influenced by what's going on around me. The arrangements (e.g. steel guitar) just come to fruition as I get together with my band. I happened to have a steel player there at the time, and I just liked the way it sounded. I have a hard time with genres. Unfortunately they have to categorize us somehow. I really just play the music that is deep in my heart, and that just so happens to be categorized by people as rockabilly...so when I slightly stray from that it worries some people--I don't know why--hillbilly rockabilly--honky--tonk--whatever you want to call it--it all has soul, and that's what I like creating---music with soul.

Being a rockabilly artist is surely not easy, I guess. But is it more difficult to be a woman on that scene ?

It's both-- Working with a band, club bookers and sound guys is more difficult in that males tend to hate being told what to do by a woman..in the end we are always con-

Working with a band, club bookers and sound guys is more difficult in that males tend to hate being told what to do by a woman..in the end we are always considered a 'bitch' where as if I were a man, I'd be considered assertive and be respected to a greater extent.

red a 'bitch' where as if I were a man, I'd be considered assertive and be respected to a greater extent. But it's also easier being a woman in that we have higher recognition on the scene because there aren't as many doing it. So, let's more press and photo ops!

In your lyrics you sound like an anti «Stand By Your Man». Could you tell us more about that ?

Wow, do I? I never thought about it.

I guess my lyrics just reflect my firm belief in that you can't change someone. If you are unhappy, then leave! Don't just stick around and be miserable just because you love them. I do love Tammy Wynette though--and I like that song !

You produce your records and you run your own label. Is it to have more control over your recordings ?

It's entirely to have total control over my

recordings. I have total accountability for everything. I know exactly how much and where every last cent is going from my CD sales earnings. Ask any artist who is with an Indie label, and they probably haven't even seen \$10,000 bucks so far.... and if they have, they are probably wondering if they'll ever get anything else. Ask any artist who is on a major label and they probably haven't even seen one penny because they are still paying off their massive debt to the label. It's sad but true.

Would you like to produce other artists on She-Devil ?

I don't think I would ever have enough time! Plus I don't think I'd like to be responsible for other band's income... Too much of a pain and too much work!

The swing movement made a big hit in the USA. Do you think the same thing could happen to rockabilly as it did 20 years ago (even though lotsa bands weren't real rockabilly) ?

I highly doubt it,(especially if you see the crap that's on the charts in America today) but possibly the right band might be able to land themselves on the Billboard charts and start a new craze. It would probably be short lived though.

Did you play with rockabilly singer of the first generation as Wanda Jackson or Janis Martin ?

Oh yes, I've played with Wanda before - she is still just as rockin as ever - and what a voice !

There is a big retro scene in Austin TX, where everybody seems to know everyone else. How's the scene in California ?

I haven't been to Austin in about two years, so I can't compare California to it right now, but I do know that the California rockabilly scene is the largest I've ever experienced throughout the country.

What are your projects ? Any chance to see you in France in the near future ?

I would love to do a European Tour. I've never been to France and it would be great to play there. If you know of any promoters that are interested in bringing me over, give them my contact info !

www.josiekreuzer.com



DISCOGRAPHY

Albums

Beggin' Me Back

SheDevil Records
SheDev-1952 (2002)

As Is / As Is (enhanced cd with video)

SheDevil Records
SheDev-1951 (1999 - 2004)

Hot Rod Girl

SheDevil Records
SheDev-1950 (1997)

Also appears on

Rockin' The Barn

Out of Time Records (1999)
«Boogie Woogie Country Girl»

Voice Trax Vol 1

Rockabilly Hall of Fame (1999)
Brief message & acoustic version of
«I Hope It Doesn't Rain Today»

Blastered

Run Wild Records RW-903 (1998)
«Red Rose»

Good Rockin' Tonight The Sun Records Tribute

Purist (2000)
«You Can't Make Love to Somebody»
«That's Alright (Papa)»

American Rumble Vol 1

Skizmatic Records (1996)
«Wild Man»
(earlier recording/alternate version)



FROM SEATTLE, THE

ROY KAY TRIO

I love to be surprised in music. Of course I'm always happy to buy a record I'm sure I won't be disappointed with (you can't go wrong with Deke Dickerson, Marti Brom, Big Sandy to name a few). But sometimes I just buy records for the name of the band, the cover they play (or the ones they don't play), pictures I saw or guys they played with. That's what happened when I ordered «Wanderin' Mind» by The Roy Kay Trio just because Deke Dickerson was the producer. And, man, what a good choice I did that day. This «classic» rockabilly trio (two guitars and a slap bass) played

the best rockabilly I've heard since High Noon, melodic and aggressive in the same time. Then a few years later the band released «Knockin' Em Back» which was, believe it or not, even better. Once again Roy Kay showed he was an accomplished songwriter with mid tempos like «In the middle», «Overboard» and the beautiful slow «Tell me your dreams». Last month the band flew to Germany, performed a few shows and recorded what will be their third effort at Lightning Recording Service (Ike & The Capers, Glenn Honeycutt, Lloyd Tripp) due out this fall.

INTERVIEWED BY FRED TURGIS

THE ROY KAY TRIO

Could you introduce us the member of the band ?

Robin Cady on upright bass and Mike Geglia on electric guitar

What did you grow up listening to ?

All kinds of music. My mom was a Bing Crosby fan, my brother, 9 years older than me, was into the Beatles and the Beach Boys. I used to dig through all their record collections. My dad was a clarinet/saxophone player in the late 40's/early 50's for small swing combos. He didn't play much by the time I was growing up, I think that made the idea of playing music live more intriguing. Since then, I've been into a lot of different things, garage, punk, early country, western swing, early rhythm and blues. I dig country blues from Son House, Mississippi Fred McDowell, Sleepy Johh Estes, Arthur Crudup to name a few. I like Muddy Waters before he moved to Chicago and started playing the kind of music I think most people stereotypically think of the blues. I've always liked rockabilly in one form or another, from my mom's 8-track tape Elvis collection to the Stray Cats when I was twelve to when I first saw Johnny Cash in London in '94.

In your biography, you're talking about punk bands you've played with. Could you tell us more about this period?

Sure, I grew up in Orange County, California. The punk scene was doing really well in that area with bands like Agent Orange, Adolescents, Social Distortion and DI and great all ages venues like Fender's in Long Beach and LA's Olympic Auditorium. There was also a DJ show on a local radio station, Rodney Bingenheimer... The label Posh Boy released these compilations called Rodney

on the Roq (KROQ - I think it's a top 40 station now). Anyway these were my first punk records, with bands like Black Flag, the Minutemen, Circle Jerks and a bunch more. I dug it and started a band when I was 15, Red Scab, with my two best friends. We played shows, mostly crazy parties, including a house wrecking party, for two years and recorded two demo tapes. It was a lot of fun and I still see some of the people from those days at rockabilly weekenders here and there.

You were a drummer at that time ?

No, I started the band singing and playing bass guitar. I moved to bass guitar/backing vocal when a friend of mine wanted to become the singer. I started playing drums in 1999.

Do you still play drums ?

Yes, occasionally. It's a really cool instrument. The last project I played drums in was a 40's rhythm and blues bands with some good friends in Seattle.

When did you first start playing rockabilly? How did you discover that style?

In 1999, I played drums for a short lived band called the Knocked-Outs. I was just learning drums; it was great at the beginning. After a year, I really wanted to play music with fewer people and less instruments, so in 2001 I decided to start the trio. As far as discovering the style, like I mentioned before, I've always known about it, but

I really started being serious about rockabilly after I saw Johnny Cash in London. It was a great show in a small club and I'll never forget it.

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Did you record things before the Roy Kay Trio ?

Yes, lots of stuff. One punk demo still survives from 1986 and the rest are from various

bands from '87 til '98. Mostly experimental lo-fi blues.

How did you meet Robin and Mike ?

I met Robin in the Knocked-Outs and I met Mike through a guitarist wanted ad!

You formed the trio in 2001, did the line up remain steady?

Yes, I'm thankful for that. Robin and Mike are great to work with and a lot of fun to hang out and travel with.

Then you met Deke Dickerson and he produced your first album. Who approached who at first?

I asked Deke if he was into it and he said yes. I had met him a few times before through mutual friends in Los Angeles. That recording session for Wanderin' Mind was a great weekend. He was really easy to work with.

Lance LeBeau said about Sun studio (where he recorded with Go Cat Go) « Sun studio is an amazing place, the vibe in that room is chilling; there's a definite air to that place. To me the room felt alive of energy». Was it the same at Electro-vox ?

Not really, the studio has been through a lot of changes, even in the last two years. The building is interesting, the location is great and the room has really good acoustics, but that place is more about the current people involved. Wally Hersom is a great engineer. For that session he used mostly his own equipment and it worked out great.



be only released on vinyl for now. We recorded this in a couple hours at the same place we recorded Wanderin' Mind. Travel Bound is a wild song that we wanted to record for Tex who runs Miz. Liz Records. The B-side is an old western swing song and we added our own arrangement.

And what about the new songs to appear on compilations ? Where ? When ?

There are a few compilations coming out, one on KamiKazi Records and another that our local radio station put out for Seattle's Shake the Shack Rockabilly Ball, but both of those use previously recorded material.

You're back from Berlin, where you recorded your next album, how was it?

It was great, it's always fun going over there. The tour was great. Good crowds at the festivals in Waldorf and Berlin. The Voodoo Bar in Goettingen once again was incredi-

ble. Small club, but one of the wildest crowd anywhere. The recording was real cool. Working with Axel at Lightning Recording was a great experience, he really works for the right sound for every song. He puts a lot of heart into what he does.

What can you tell about us this new recording?

I think it's real cool, we're all really happy about the way it came out and can't wait to release it. It's different from the second record (Knockin' Em Back) just like the Knockin' Em Back was different from Wanderin' Mind. This record is very inspired by music from the early fifties especially the work from artists like Tillman Franks, Faron Young, Webb Pierce, Jimmy and Johnny and Curtis Gordon. We're currently mastering the record right now. It will have 14 songs with 11 to 12 new originals.

Did you record stuff only for the album, or also for compilations and 45 rpm?

We recorded 18 songs all together, we may or may not use them for something else. We definitely want to do a few more singles, we'll see what happens.

Do you have a release date?

Not exactly, but it should be out by the fall of this year! Look for it and we hope you enjoy it!!

I saw that it will be out on Rhythm Bomb records. Do you stop the activities of Lur Liner?

No, LurLiner will continue to run.

Have you been approached by other labels ?

Yes, other labels have made us offers, but Rhythm Bomb worked out the best for us. We had a great time touring Germany last year and this is a great reason to go back.



When I hear a new band do something really cool, it reminds me that there is a lot of great ideas still in Rockabilly

You toured europe last year, do you have special memories. And will you come back ?

D-Day was a blast! But along the whole tour all the people were great. We made a lot of friends and I'll be glad when I get to hang out with them again. Later in the year we are planning a longer European/England tour in October.

You'll be at the the next Hemsby ?

Yep, it looks like Sweden and Finland too, but we're still working out the details!!

Talking about festivals, how was Oneida?

I had a real good time at Green Bay, different from other weekenders I've been to. Great for seeing music with 120 bands, but not nearly as many people dancing during the DJ sets as other weekenders. One of the reasons might have been there was always a band playing at one of the 4 stages, so lots of people were moving around trying to see as much as they could.

What is your best memory?

One highlight for me was to see so many friends from all over the world in Green

Bay, Wisconsin! Best music memory, if I had to pick one it would be Jimmy Cavello's set, especially singing Rock, Rock, Rock. To me it sounded like little time had passed since he originally recorded it.

Did you back «original» artist?

No, got to see our good friends back up plenty though. The Ragtime Wranglers, The Fly Rite Boys, Deke and Wally all did a fantastic job.

Your cd's are very well designed. They are credited to GiantRoybot.inc. I guess you're the « Roy » in Roybot...

Yep, that's me.

This is your job, or do you play music full time ?

I'm happy you dig the designs, because that's what I do when I'm not playing music. I've been doing graphic design for 10 years.

What about the rockabilly scene in Seattle ?

Lately it's been good, not too many touring bands in the last year, but the local shows are crowded.

Johnny Burnette, Carl Perkins and Hank Williams or Texas rockabilly a la Buddy Holly are obvious influences (among others). Did more recent bands like High Noon influence you ?

I would say inspire, more than influence. The real influence comes from the original 50's artists, like Charlie Feathers and Jack Earls, but when I hear a new band do something really cool, it reminds me that there is a lot of great ideas still in Rockabilly.

What is for you the ultimate rockabilly singer ?

I'm not sure if I have one. I really like Charlie Feathers especially the country songs, and the way the Burnettes sing with intensity. I like Webb Pierce, although he wouldn't be classified as a rockabilly singer. If I had to pick one, I'd choose Carl Perkins or Curtis Gordon. They both can sing with heart in a subtle way from a rockin' tune to a country ballad.

A last word to conclude ?

Thanks for the great questions and I hope we can make it to France this year!

Discography

Wanderin' Mind (2002) CD
Lur Liner (LL001)

Knockin' Em Back (2004) CD
Lur Liner (LL002)

Travel Bound / One Year Ago Tonight (2004) 45 rpm
Mir.Liz (LIZ-002)

www.roykaytrio.com

Vicky Tafoya

Queen of my heart

Watch out, boys ! Big Fat Mamas are back in town...Bigger is beautiful : Candy Kane knows it well and she proves that she's «200lbs of Fun» !

Vicky Tafoya is a smoother woman and her heroes names are Frankie Lymon, The Moon-glow, The Flam ingos, The Harptones, The Swallows, The Students,

The Marcells, and The Skyliners, just to name a few of them. No doubt, her amazing and splendorous voice will give you goose bumps ! Listening to her singing «So Young»

and you'll cry just like her big baby (husband and guitarist) Ramiro does each time he listens to her !

Last year with her band the Big Beat she flew over to Spain to do The



Photo © Matt Strickland

by Dave «Long Tall» Phisel

Screamin Weekender festival in Calella, and then in November they went to England to play the Rhythm Riot. Will always remember Vicky and her husband comin’ kindly to a friend of mine’s chalet to sing a few songs and have a drink. An angel came on earth just for the happyfew of us !

Vicky also sings in an Acapella Doo Wop group With Eddie Nichols (Royal Crown Revue) Matt Mazolla, and Jimmy Gimelli, and they call themselves the Redondos.

A young lady, yes, but not too young to sing the blues... and boy she can sing it good !

So, how long have you been doing music ?
I’ve been singing with bands and several different vocal groups since around 1989. We actually didn’t start Vicky Tafoya and The Big Beat until around 2000 or 2001.

How did you get started ?
I started sing around the age of 8 or 9. When I was 10 years old in the sixth grade, my teacher said enter the choir’s talent show, so I did. So come time of the show, I was very nervous (it was my first time on stage). I had my mother on the side of the stage and she told me to go out there and kick some ass!! I went out on stage and it was great. I got 2 standing ovations!

Did you grow up in a musical family ?
Well.... Sort of a have a sister who used to sing in the sixties, and I have another sister who sings Spanish songs. Boleros and such.

Do you remember the first record you bought and/or the one that made you think «Woahhh, that’s what I want to do !»
When I was young, I never bought any records. They were all handed down to me from my mom to my sisters. They were mostly Oldies compilations with groups like The Ronettes, Beach Boys, Chuck Berry, Count Basie, Ella Fitzgerald and so on...

But the one group who influenced me most was probably Frankie Lymon and The Teenagers. Also Dion and The Belmonts and all the Doo Wop groups. The vocals were just so clean and pretty, I just love it !!

What are your influences as a singer and a songwriter ?
Musically, I am very inspired by the music of the 1940’s and 1950’s, it’s the absolute best. I think I would drop dead if I couldn’t listen to it or sing it! The beauty of a romantic love song, or the beauty of a sad or torch song. The joy of an uptempo Rock n’ Roll song. I really, really enjoy all the songs I’ve chosen to do. It’s very important to me musically to deliver these songs as best as I can, to pay respect to all this great music. As a songwriter, Rock n’ Roll has and always will inspire to write, along with the good, bad, and silly adventures on my musical journey.

What about your band, where do they come from, were they in other bands before ?
My lead guitarist Ramiro was in a group called The Rhythm Shakers from Santa ana California. I’ve known him since we were kids. He’s such a fantastic surf guitarist... I don’t know why he’s still in the band ! I really appreciate him lending his talents to the band and hanging around for so long. Thanks Ging ! My rhythm guitar player (and husband) Vince, used to be in a

Phsychobilly/ Rock/ Punk group called Los Infernos. Our drummer Robert also plays in a band by the name of Truly Lover Trio, in the Los Angeles area. Mike, our sax guy is going to UCLA and studying to become a music teacher, and Christian our bass player plays in a few other bands including Howlin Al and the Sharps, and Devil Doll.

Do you remember the first show you played ?
Yes. It was the first DooWop Society of Southern California show. I was in an all girl vocal group called The Honeydrips. I was a little nervous. We only did a few songs, but it felt great!

Does it change something being a woman on the rockabilly and r’n’b scene, is it harder ?
It’s great being a woman and being part of it all. Truthfully I really don’t notice anything different. All I do is try to have fun on stage and put on a good show, and hopefully enjoy themselves as much as I enjoy the music.

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 ?
It seems like there are more women out there doing their thing on the scene and its great. I’ve done shows with Carrie Lee and I think she is an awesome front lady for her

When I was 10 years old in the sixth grade, my teacher said enter the choir’s talent show, so I did. So come time of the show, I was very nervous (it was my first time on stage). I had my mother on the side of the stage and she told me to go out there and kick some ass ! I went out on stage and it was great. I got 2 standing ovations !





band, she's great. It's just great to be a part of it!!

About your albums, how many are they?

The very first Big Beat CD we recorded was a demo we did in a friends living room. We only made around a few and sold them all very quickly (I think I might have ONE copy). Our "Official" CD is "Meet the Bear" and is out on El Toro Records.

As for other things I've recorded, I worked with Big Sandy on a few songs on his "Dedicated to You" CD. I'm on a Collectible Records Christmas compilation, and I worked with Royal Crown Revue on a song for a Christmas compilation called "Maybe this Christmas Tree". We recorded that great old standard "Baby, its cold outside". Eddie Nichols and I have an Acapella doowop group with Matt Mazzola and Jimmy Jimelli, and we call ourselves The Redondos. We are in the middle of putting out a CD, so look for a release from us hopefully very soon!!

Were they done live in studio?

The Demo was done live, but "Meet the Bear" was done in a little studio over a few months. I think it came out all right, but I would have much rather have done the recording live. That's the way it should've been done, but that's a whole other story.

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

The most memorable shows I've ever been to were the Classis New York Doo Wop Shows back in 1989-90. I saw The Cadillacs, The Tokens, The Duprees, and Lee Andrews and the Hearts, among others. While waiting in the lobby for the doors to open so we could be seated, we used to sing in the halls. I went up to Tony De Lauro, the MC of the show, and asked him how I could get on the show. His reaction was "Yeah, maybe next time kid". Someway or another I received a call from a gentleman named Bruce who asked me if I wanted to a tribute to Frankie Lymon and The Teenagers. I couldn't believe it! ME, in The Classic New York Doo Wop show! I WAS SO EXCITED. The line-up was The Flamingos, The Spaniels, The Capris, The Dixie Cups, The Calvanes, and Vicky Tafoya with The Storytellers doing a tribute to Frankie Lymom. I was even advertised on the radio. It was one of the most wonderful moments in my life to have been on stage with some of the best! I'll never forget it. I had my own dressing room! Before he brought me out on stage, Tony De Lauro told the whole story about this kid who asked him how she could get to sing in the show, and we opened with the Frankie Lymon tunes. It was awesome !

When can we expect a new release?

As of right now, I'm trying to finish my original material so we can put out a full length CD. We are going to have a brand new, full length album out no later than the end of the year, hopefully much sooner.

A last word ?

Thank you all from France and this magazine and the whole scene there in France! We would love to be invited to play there someday, we have never been there and we can't wait to play for you all. Viva Rock n' Roll! It will never die! To you, from me, with a love song, Vicky Tafoya.

Discography

Big Sandy

Dedicated to you (1998) CD
Hightone (HCD 8092)

Vicky sings three songs with Big Sandy :
Baby Baby Me, Hey Senorita and Queen
Of My Heart

Vicky Tafoya & The Big Beat

Meet the Beat (2004) CD
El Toro Records

HAVE A BEAR WITH LONG TALL DAVE



The discographic actuality being so overflowing and the work of Bear Family is so prolix that we did decide to open to a column of brief presentation, but not summary, of the new rock' n'roll, country, r'n'b and even «pop» realeases of our friend the bear (doesn't that remind you of the «Gentle Ben» Tv program with Dennis Weaver).

By where to start because there's always a beginning, no? I would say that the Gene Vincent CD boxset who has just been issued a while ago is a «MUST» that any collector of The Screamin' Kid and any rock' roll lover should possess. This box «The Road Is Rocky» of 8 Cds which gathers 223 studio recordings carried out between 1956 and 1971 on labels as various as Capitol, Columbia, Challenge, Forever/Playground, Dandelion, Kama Sutra and B&C is accompanied by an impressing book of 132 pages with many splendid pictures (and for certain unknown) of the one who was the black angel of the rock' roll. Compiled thanks to the joint talents and work of Derek Henderson, Ian Wallis and Deke Dickerson (i.e. people who knows what they are talking about!) this sum portray a global and instructive vision of that artist on the edge which was Gene Vincent. (*Gene Vincent «The Road Is Rocky» (Complete Studio Masters 1956-1971) 8CD Set CD16257*)

It is to another important character, the pioneer of the rockabilly music himself Mister Carl Perkins that the Bear pays his homage within the framework of its «Rocks» series where are already appeared Wanda Jackson, ConwayTwitty, Sonny James, Rusty York... If there is a musician, singer and type-setter (because Carl was all that in one person as Hank Davis and Colin Escott

authors of the liner notes point it out) for whom this verb could have been created for in particular, it is for sure this brilliant «plowhand» (the first word who had come to Sam Phillips mind when he first met Carl). Of course Carl never became Elvis in the place of Elvis (not sexy enough!) but the listening to these 31 pieces recorded between 1955 and 1990 (most of all are monuments!) will surely prove that he will remain the most complete rock' roll artists that ever recorded (by Chuck Berry's sides). (*Carl Perkins «Carl Rocks» CD Digi-pac with 48-page booklet BCD 16752 AR*)

In the same «Rocks» series is an artist more neglected but who, as Carl, was at his beginnings on the (sometimes thin) border between rock' roll and country. Roy Hall (actually James Faye Hall) is a fascinating character: fatty, mythomaniac and colourful whose true story (told here by Martin Hawkins) is often even more interesting than the legend he has forged himself. Even if he didn't do half of what he proclaim, even if he didn't write and not recorded first «Whole Lotta Shaking Goin' On» (who could be the work of the single-handed Dave Williams and will be recorded initially by Big Mama Thornton in march 1955) it remains his pieces of country-boogie, is evolving style from what can be called «cat music (listen to «Move On» recorded in 1955: still country but with a rockin' drive like those of Lew Williams, similar to Roy's style) to rockabilly («Three Alley Cats» in 1956 is the «pattern»). (*Roy Hall «Roy Rocks»CD Digipac with 56-page booklet BCD 16747 AR*)

With Carl and Roy we got rockabilly guys with country roots but with Freddie Hart it's a country singer who try his hand twice at some rockin' tunes (with a certain «brio»). Freddie grew up in a poor family and after violent teen years he met three

guys that helped him to launch: first Hank Williams who gave him advice, then Wayne Raney who took some of his songs to Nashville and then Lefty Frizzell who invited Freddie to hit the road with him! In 1953 he was allowed to record his first songs at the end of an Hank Thompson session and then was the start of a career that carried on without any fame until a #1 smash hit Easy Loving in 1971. But meanwhile Freddie recorded some first class hillbilly, country boogie (Juke-Joint Boogie who gave the name to that album), honky-tonk («Blue» and «Loving In Vain»which stayed unissued are masterpieces) gospel and even rockabilly (Snatch It And Grab It and Dig Boy Dig in 1956). A artist to (re)discover.(*Freddie Hart «Juke Joint Boogie» Bear Family BCD 16727*)

Other stars of the country recorded in the fifties very danceable pieces influenced by boogie, jive and then by the risin' rockabilly. Bear decided to gather these pieces in a new series «Gonna Shake This Shack Tonight» (a stunning programme!) and the first two are devoted to Little Jimmy Dickens and Bill Carlisle. As usual, Bear looked after the whole product: the container with splendid sleeves pockets, rare photographs, pertinent liner notes (Ronnie Pugh for Jimmy and Michael Gray for Bill) followed by a complete discography of the presented titles (by Richard Weize) and as for the content a selection of more than thirty country groovers in each cd which illustrates perfectly he goal that this series was allocated: to shake the shack! (*Little Jimmie Dickens «Gonna Shake This Shack Tonight - I'm Little, But I'm Loud» CD BCD 16198 AH, Jumpin' Bill Carlisle «Gonna Shake This Shack Tonight- Busy Body Boogie» CD BCD 15980 AH*)

continued on page 34



WENDY & LANCE LEBEAU

Mr and Mrs rockabilly

This has been a very busy period for Lance and Wendy LeBeau. Original members of Go Cat Go (Bill Hull, Brian Freeman and Lance LeBeau) played two shows (Hemsby and Viva Las Vegas) in 2004 with the young Eddie Clendening. In the meantime the label sold out the 8th pressing of «Let's hear it once again for Go Cat Go». The label continued to embellish its catalog with another batch of fine references Biller & Horton offered us «Texotica», the Flea Bops released «Git to Gittin'» and Wendy LeBeau and her Beaus her debut album «Garden of Eden». The first half of 2005 saw a new fine release with The Two Timin' Three and their first album called «Where did you sleep last night?». The label is now working on a Vinylux Variety Show compilation album.

Interviewed by Fred Turgis

WENDY & LANCE LEBEAU

At first, could you introduce yourselves, where do you come from etc.?

Lance : I'm a native of the Washington, DC area and reside in the state of Maryland.

Wendy : I'm originally from Texas, but after having traveled about the world with my military family, we finally settled in Maryland where I met Lance.

What is your musical background? How did you discover rockabilly?

Lance : Rockabilly came to my attention via a very convoluted path. My parents had a mixture of old records around the house, including the likes of Merle Travis, Chet Atkins, the Ventures, Elvis, and the Beatles. My father enjoyed the guitar records and this is probably what I was exposed to the most. So given this mix of music, as one can imagine, I was lured down several different paths when researching the history behind this music. Much to my surprise I found all paths ultimately leading back to the same places; early 50's hillbilly and blues. From here I was scouring the record stores for anything that had the evidence of the background for this music, and rockabilly was one.

Wendy : I grew up listening to my parents' Elvis records, so that sound has always been close to my heart. Lance introduced me to rockabilly, or gave a name to music I'd liked all along but didn't know what to call it. Lance's interest in digging deeper into the musical history sparked my interest too, so I kind of went along for the ride and really liked what we found.

Wendy, there's not so much girls in rockabilly, fewer who plays doublebass.

How did you come playing it?

Wendy : I had never played an instrument before in my life, but the first time I saw a double bass played in person, I fell in



I introduced myself to Stan Kessler as an aspiring upright bass player. He told me I was too small to play the bass, and that I ought to put it away for good and learn how to play electric. I think that encounter steeled my decision to try even harder.

Besides, I'm taller than he is.

love with the sound and the physicality of playing the instrument. I decided on the spot that I'd have to learn how to do that. Lance and my father bought my bass for my 21st birthday after I went through a six-month stint with an electric bass. The electric was a good learning tool, but not the direction I wanted to go. I was privileged to have many opportunities to watch Brian Freeman of Go Cat Go and Kevin Smith of High Noon in action. I think I learned quite a bit just from seeing them play - and asking them a lot of questions. On a visit to Memphis, Lance and I met Stan Kessler. I introduced myself to him as an aspiring upright bass player. He told me I was too small to play the bass, and that I ought to put it away for good and learn how to play electric. I think that encounter steeled my decision to try even harder. I guess reverse

psychology works almost every time! Besides, I'm taller than he is.

Lance, did you play in other bands before Go Cat Go?

Lance : I had played a bit with friends who were into different types of music but nothing organized. I mostly spent time just banging around on the drums in my parents' basement.

You've recorded some songs with Go Cat Go at the legendary Sun studio.

How was it?

Lance : Sun studio is an amazing place, the vibe in that room is chilling ; there's a definite air to that place. To me the room felt alive of energy. From a recording studio standpoint it is of course not the studio it used to be. The room sounds great acousti-

cally speaking and is very inviting but without Sam Phillips there to work his magic it's just a decent room in which to record. During the heyday of Sun there was so much happenstance that went into the sound.

Let's talk about Vinylux, when was it created ?

Lance : Vinylux was born out of my desire to have a record label and studio in the fashion of Sun, King, Chess and Starday records; everything done in-house. A sound and a look with a distinct identity created with simplicity. Initially Darren and I were to partner on this venture but as the tide turned, the partnership became Wendy, Ronnie Joyner (Flea Bops singer) and me. This partnership is actually very efficient and logical because we cover all the bases of operation; Ronnie does the artwork, Wendy the legwork and I do the technical recording related work.

When you started Vinylux, was it to launch a label with new artists, or the main purpose was «Go Cat Go»?

Lance : I'm sure that Vinylux appears at first glance to be born a vanity label, but this was the logical way for us to begin. Go Cat Go had established somewhat of a following and needed an avenue to release music without all the hassles of negotiating terms, so why not do it ourselves? From this small start our objective was to startup with an initial monetary offering from each partner and let the money snowball from that point forward. And fortunately we've been able to do just that and today find ourselves able to expand and open Vinylux up to other bands, which was a goal we were aiming for from the beginning.

Is there unreleased stuff from «Go Cat Go»?

Lance : Yes, mostly live recorded material that would require very tedious selection and editing. We will actually be releasing some material I had recorded of Darren solo and with a trio setting, no drums.

What about the Flea Bops ? It looks like a family affair.

Lance : Very much so. Wendy my lovely, multi-talented wife on bass and my younger brother Preston on lead guitar, as well as a close friend we consider family, Ronnie Joyner, on lead vocals

Ronnie Joyner is not only the lead singer of The Flea Bops, he also designed all the beautiful covers of the label.





and acoustic guitar. Having such a close knit combo as we do affords a unique synergy so essential to creating music.

Can you tell us more about this album ?
Lance : The new CD, entitled «Git to Gittin'», is due out in time for Viva Las Vegas. It's stylistically a continuation of what we did on our first CD; plenty of Johnny Burnette/Johnny Horton influenced rockabilly. The title track, «Git to Gittin'», is a rework of an old lesser-known Wynonie Harris song. And I've got to say; Ronnie's songwriting really shines on this new CD.

What about Wendy LeBeau and her Beaus? It shares a lot with the Flea Bops but the lead vocal is held by Wendy. Do you try to sound different?
Lance : We don't make a conscientious effort to sound different. Having a female singer with a different song selection makes it different, but we still like to play straight-ahead rockabilly.

Who writes the material for Wendy LeBeau and her Beaus?
Lance : Wendy has written some songs. We have a song from Darren Spears that Go Cat Go was never had an opportunity to record.

We also use material written by our acoustic guitar player, Dave Moore, who's got some great original songs.

Do you do more songwriting Lance ? Your song «Hey Little Honey» was very good!
Lance : Thank you for the compliment. There's actually an interesting story behind this song. The song was originally written for a recording session we had planned with Arthur Lee May. Ronnie, who is a historical baseball enthusiast, had contact with Arthur for his baseball career and eventually talked music with Arthur as well. One thing led to another and we found ourselves entertaining the prospect of getting together for a session here at Vinylux studio with Arthur. Well the date didn't work out and soon thereafter Arthur passed away. So Flea Bops then included it, along with a song Ronnie wrote for Arthur's session, «Believe in Me» on the first CD.

On the liner notes of the Go cat Go CD, it says you had a band called The Twilite Ramblers. Did they release anything? Does this band still exist?
Lance : Twilite Ramblers became Wendy LeBeau and Her Beaus. We were doing a lot more hillbilly-influenced material in that

band, which again were Lance, Preston and Wendy with various acoustic guitar players. We felt that the name restricted our song selection, so we dropped some of the slower tunes, added more rockabilly and became Wendy LeBeau and her Beaus. We never released anything as Twilite Ramblers except for one track («The Coffee Addict») on a Vinylux Sampler cassette that Wendy passed out to attendees at a Viva Las Vegas weekend a few years ago.

Lance, you made a session with «Roc» La Rue Can you tell about that?
Lance : This session was organized by our friend Dave Moore at his studio New Hope Recording in West Virginia. Dave is very good at contacting original artists from the 50's; it's quite the passion for him. He tracked down Roc somehow and arranged a recording session, which resulted in a four song EP on Dave's label Wild Hare records. The session included Thommy Burns (of Atomics and Saddle Pals fame) on bass, Dave on lead guitar, Roc on acoustic guitar, me on drums, and a co-conspirator Chris Filbert (also of Atomics and Saddle Pals) at the recording controls. We had such a great time and wound up with some very good performances. Roc sounds great! And is a great person as well.

Do you work alot as a session drummer?
Lance : I occasionally do sit-in work for other bands in the studio and for live performance.

Can you tell us of your tour with Dave Stuckey ?
Lance : Dave was organizing his first tour to support his new CD on Hightone, «Get a Load of This», and needed a drummer. His normal roundup was not available so he gave me a call and I was able to work my schedule to support him. We had such a great lineup that included Billy Horton on bass, Jeremy Wakefield on steel, and Dave Biller on lead guitar. We toured through the Midwest, Austin, Texas up through Chicago, Illinois. I actually recorded every night we performed. Who knows, maybe it'll make a nice CD someday.

What are the plans for Vinylux ? I guess there's a album with Dave Biller and Billy Horton in the near future.
Lance : Vinylux continues to grow and we have many plans in place for new CD releases, including a compilation. This comp will bring together various singers we work with as the Vinylux Variety Show. The Biller and Horton release is available now, entitled «Texotica.» This is a great instrumental CD with everything from the stylings of Jimmy Bryant/Speedy West to Les Paul and even a bit of Martin Denny.

What about this «Go Cat Go» reunion? Can you introduce us to Eddie Clendenen?
Lance : For now Go Cat Go is only getting together to perform at two festivals. Eddie is a young, exciting new talent that I feel will help us, as Go Cat Go, capture the spirit of the music we made with Darren.

Can you describe your drumkit, your influences things like that.
Lance : I play an old set of Ludwigs, nice open, woody sound. Pretty Spartan approach, I mostly only play with a bass drum, snare, rack tom, hi hat, 8» splash, and a 20» crash/ride cymbal. I prefer the old style thin, dark sounding cymbals without much crisp edge. To me the dark, swooshing sound really swings. Influences for me mostly are the old school be bop drummers like Kenny Clark, Sid Catlett, and Max Roach.



My personal approach to playing drums is to be supportive of the musical situation while adding color and texture without over-playing. So much can be done with just even a snare drum !

Dave Tough and Gene Krupa are favorites as well. Small combo jazz is very appealing to me. With the right gathering of musicians this is the most exciting.

My personal approach to playing drums is to be supportive of the musical situation while adding color and texture without over-playing. So much can be done with just even a snare drum!

DISCOGRAPHY

Go Cat Go
 Who Was That Cat b/w Please Mama Please
 45 rpm - V0001
Go Cat Go
 Let's Hear It Once Again For...
 CD - V0002
Flea Bops
 Good Time Woman b/w I'm Ready
 45 rpm - V0003
Go Cat Go
 Self Titled
 10-inch LP - V0004
Flea Bops
 I'm Ready
 CD - V0005

The Boom Boom Cats
 Tell Me Who... Told You 'Bout Lovin'?
 CD - V0006
Biller & Horton
 Texotica
 CD - V0007
Flea Bops
 Git to Gittin'
 CD - V0008
Wendy LeBeau and Her Beaus
 Garden of Eden
 CD - V0009
The Two Timin' Three
 Where Did You Sleep Last Night?
 CD - V0010



A FEMININE VOCAL BACKED BY RAW MALE RHYTHM

Dulcie Younger



Another pretty «rockabilly chick» but who's gonna complain ? Dulcie is Californian, gorgeous as a Vargas pin up and she sings rockabillics that she even has composed. Listen to her first album pertinently entitled «Kitty, Kitty... Growl» because the young lady sings the rockabilly as a kitten who purrs and cuddles and suddenly shows her claws to frighten you. This mixture between «sugar and salt» fulfil its target on the 10 pieces tailored as a sheat dress for a dazzling movie star by its group The Silencers made up of Deke Dicker-

son («once again» can I hear some of you shoutin !), Zack Shedd (The Revival Preachers) and Sid Matthews. The most memorable songs to me ? Some of them have a «already heard» perfume but ones like «Bumble Bee Sting» written by Dulcie and the Rockin' Ryan Sagat, (the most of the album) «Made Me Mad», «You Cry Wolf» and «Smokin' Gun» are real good shakers. I don't forget to mention that this CD is produced by the lady herself and distributed by Golly Gee Records. Now you've read about the record, read the interview...

TEXT BY DAVE «LONG TALL» PHISEL - INTERVIEW BY FRED TURGIS

So, how long have you been doing music ?

I've been singing in the shower since I was a little girl, but I got serious about music in high school. I grew up Orthodox Jewish and music is so integral in prayer that I always had a strong sense of the spiritual nature of music. When I was in Junior High, I played piano, violin, cello, and trumpet. High school was a very tumultuous time for me, and I started songwriting as an emotional release. My high school had an incredible music program, and I joined an African drumming circle, took vocal lessons, joined glee club, and started an a capella group with a friend. I learned a lot about different kinds of music, rhythms, and melody structures.

How did you get started ?

I put together a band, recorded a demo, and booked a show (at The Bowl-A-Rama in Eagle Rock, CA).

Did you grow up in a musical family ?

Not unless you consider my father's high pitched falsetto singing along to 70's music on the radio musical. Oh, I had a tone-deaf uncle who played banjo for a short period of time.

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

The first album I bought was in Junior High School. It was Rancid's «Let's Go». I was really into punk rock and classical music when I was younger. I remember being seven years old and reading that Mozart started composing at age 5. I was seven years old when I read that, and I remember thinking, «I'm so far behind.»

What are your influences as a singer and a songwriter ?

I've been influenced by musicians like Peggy Lee, Ann Margret, Eartha Kitt, Wanda Jackson, Elvis Presley, Janis Martin, Buddy Holly, Kim Lenz, Charlie Feathers, Gene Vincent, Les Paul and Mary Ford, Johnny Burnett, Marti Brom, Hank Williams, and the list goes on and on. Kim Lenz was probably the biggest early influence on my writing...she has a very clever style of crafting lyrics. I tend to write the most about heartbreak and struggling with love, but I also write about everyday problems. I wrote

I remember being seven years old and reading that Mozart started composing at age 5.

I was seven years old when I read that, and I remember thinking «I'm so far behind.»



«Figured Out» at a time when I was very frustrated with my finances.

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

My band membership changes on such a regular basis it's difficult for me to answer that question. Let's just say I've had more guitarists than boyfriends, and I've had a lot of boyfriends!

Do you remember the first show you played ?

I was so nervous and shaking. It wasn't really fun....my father was a real jerk when I was growing up and I had always been very shy about singing. Even when I did vocal recitals in high school, I was a nervous wreck. I actually had to give myself a pretty harsh talk after the show. I realized that the positive voices in my head held the same amount of power as the negative ones which had been programmed in there at a young age by my father.

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

Sometimes it doesn't matter but my experience is that it makes it much harder. People have ulterior motives when they work with you a lot of times. Many people don't take you seriously. Men often have issues with women who hold the power in a band situation. One musician I worked with on tour flipped out and tried to kill me and the drummer, and I don't think that would have happened if I was male.

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 ?

That's an interesting question. I think the punk rock scene helped bring women into rockabilly. I mean, back in the '50s it was taboo for women to sing rockabilly, but more recently I think the rock movement in general has made it more accessible for women to have attitude and take charge of their music careers.

How did you meet Deke Dickerson ?

I live very close to Deke, and a good friend of mine a while back dated his bassplayer. That was how we first met. I recorded my first demo at his house, and I think that was the first time I really talked to him ---- after recording just shooting the breeze on his front porch.

About your album, was it your first experience in the studio. Did you release anything before that ?

I recorded a 4-song live demo at Deke's house. That was nerve-wrecking. It was never officially released, but there's the occasional burned CD-R copy that floats around. The original version of «Bad Luck Baby» was on there. I had a piano player back then, too.



Let's just say I've had more guitarists than boyfriends, and I've had a lot of boyfriends !

Wasn't it too hard to write, sing and produce the album at the same time?

It was more than that ---- I wrote, sang, produced, and worked a full-time job. I was exhausted both physically and emotionally. I got sick. I re-dubbed the vocals on «Make Me Mad» when I had a sore throat because I knew it would sound breathier. Originally, Eddie Nichols of Royal Crown Revue had agreed to co-produce the album with me, but he backed out at the last minute unfortunately. I love Eddie, but good Lord, did that turn the pressure on!

Was it done live in the studio ?

The instrumental parts were done live, but since I ended up producing it myself, I couldn't sing and instruct the musicians at the same time. I recorded the vocals separa-

tely --- in the same room the Stray Cats used to record. It was pretty fun!

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

I played in Las Vegas last year and kissed some boy I didn't even know right in the middle of a song. It was pretty funny. He thought it was staged, but it wasn't. The best gig I've gone to ---- I've gone to so many. I always love seeing Reverend Horton Heat play.

Your cdbaby bio says you studied burlesque showgirls, can you tell us more...

I went to burlesque shows out here in Los Angeles, and I watched a lot of 1950s musicals. I just studied how people moved. A friend taught me how to run up the bass

while singing. I fell off one time and have a pretty big scar from it. Got right back on.

When can we expect a new release ?

Not for a while. I still have to find a label for my next release. I'll probably start demoing it soon. It's going to be a little more complicated than this last one.

A last word ?

I should hope not, you'll be hearing from me again!

Dulcie's official website :
www.dulcieyounger.com

REVIEWS



THE TWO TIMIN' THREE Where did you sleep last night ?

Vinylux CD V0010

Black and White Baby - No Thru - I'll Be True - Love Sick Lullaby - Lonely, Lonely, Lonely - Your New Flame - Since I Found Love - Where Did You Sleep Last Night? - It's All your Fault - Marie - Got You Figured Out - Just One Wink - Through Foolin' Around - One Red Rose - No Good Man

Once in a great while I run across a new, young band that really impresses me. Supposedly, our scene is growing, but I am still pleasantly surprised when I meet anyone new under the age of 30 whose knowledge of rockabilly extends past the Reverend Horton Heat and Mike Ness. Last night, I had the refreshing pleasure of seeing «The Two Timin' Three» in my hometown of Kansas City. In my opinion, these boys are a real class act! A reliable source in Austin saw them last week and recommended I catch their show. All I knew about them was that they are from Boston. Apparently, the wealth of talent on the East Coast has been a good influence on them (i.e.- the LeBeaus, Sean Mencher, The Racketeers, etc.). They have that trio (sans drums) sound down

pat. All three of them are solid musicians with no weak links. They are impeccable showmen, and it appears that they have a lot of fun doing what they're doing. I managed to obtain a copy of their new CD «Where Did You Sleep Last Night?», which was recorded live to 1-track analog at Vinylux Records, and engineered by Lance LeBeau. It is hard to get a much more authentic recording sound on a CD, and it really sounds great when the band has perfected an authentic sound as well. It truly sounds like an old recording. 13 out of 15 tracks are strong originals, and the 2 covers are a couple of my favorites- «Your New Flame» by Sean Mencher, and «It's All Your Fault» by Cindy Walker. In short, «The Two Timin' Three» are rockabilly scholars, and I give 'em an «A»! If you get a chance, I recommend you go to their show and pick up a copy of their new CD. It's good fun- just like rockabilly should be!

Little Rachel

MARTI BROM Sings heartache numbers

Goofin' Records

One Way Ticket To The Blues - Alone At A Table For Two - Three Hearts Later - Four Walls - Five Fingers To Spare - Whiskey Six Years Ago - Seven Lonely Days - Eight Weeks In A Barroom - Apartment No 9 Ten Minutes Till Heartaches A-11 - The Twelfth Of Never Thirteen Steps Away

I heard about this «Heartache Numbers» project a



couple of years ago, and was very interested in the concept. Each track is a song containing the number of it's track listing on the CD. (for example: Track #7- «7 Lonely Days», Track #9- «Apartment #9», etc.) HOW CLEVER!!! And it ends with the unlisted track- «Heartache By the Numbers». Okay- so Marti' gets kudos for the concept of the record alone. Even though I usually have gripes with records that are all covers, this is an exception because of the clever concept and the fact that it is Marti' Brom and she can pull it off. I was thrilled to find it was no longer just a «concept», and that the recordings were finally finished and released in time for the Oneida 50's Fest. I had to get a copy. I have always been a Marti' Brom fan, no matter what she does. Every record is different for her, but she has such an impressive range, she can master a multitude of musical styles. Still my favorite Marti' recordings are her country ballads. Imagine- a whole record of country ballads by Marti'! The emotion of these songs perfectly showcases her ability as a singer. I don't know much about 60's Country, but I was turned on to the genre when I lived

in Austin, TX, where it is a staple. I miss the honky-tonks where I could have a tear in my beer, but this CD brings it all back to me. My only warning to listeners is that, if you are drinking while you are playing the CD, you will probably be crying by the end. Remember that the title is «Heartache Numbers». There is only one Patsy Cline cover on the record, but the obvious comparison to her vocal stylings is still evident. Like Patsy, Marti can yank at those heartstrings with her dynamic range and emotional vocal manipulation. (Marti- don't get offended about another Patsy comparison. It is definitely a compliment from me.) Vocally, this record is flawless. It is, in my opinion, Marti's best vocal performance on a recording- and all of her recordings are superb. And, as always, she has selected the best backing musicians for the genre. (Bobby Flores- fiddle, Justin Trevino and Kevin Smith- bass, Debra Hurd- piano, Levi Mullen- guitar, Dickie Overby- steel, Buck Johnson and Lisa Pankrat- drums) If you like 60's country, it doesn't get any better than this! When I am drinking alone, I am going directly to this CD for company. To top it off, the «Maven of Style» models a «Cari Lee» original creation on the cover- a saloon-girl style satin/fringe dress! (I thought Cari Lee was a singer- how

did she have time to become a kick-ass seamstress as well? I want my own «Cari Lee» dress!). Plus, the liner notes are by the one and only Wanda Jackson! You know it must be good if the «legends» are raving about it. In conclusion, Marti' is still my idol. Buy all of her records!

Little Rachel

The Hi-Q's Hop and Bop

El Toro Records. ETCD-3090

Dirty White Bucks - Hi-Q Boogie - Bop Crazy Bop - Worn Out - Rock 'n' Roll Guitar - I Wanna Live - Twenty-One Days - Jungle Boy Jack - Speed Limit - Wiggle Walkin' Baby - Hop 'n' Bop - All The Time



The United States undoubtedly are reconciled with the rockabilly and to be convinced is only to see multiplicity of high-quality bands which have emerged on the tracks of headlights bands of the US revival of the beginning of the Nineties like Big Sandy and the Fly-Rite Boys, High Noon and the Dave & Deke Combo. It is necessary to add now this Detroit trio make up of Matt Strickland singer (and creator of the site www.planetrockabilly.com/ devoted to... rockabilly) and composer of 9 of the 12 titles of this first album published

on the Spanish label El Toro. Around him there are not unknown ones but musicians of talent who work already in many prestigious combos: Rudy Varner the double bass player (Starlight Drifters, Jack Scott and the Signal Ranks, Earls Jack & The Jimbos) Paul 'Smokey Links' Cook with the guitar (Missing Links, the Big Barn Combo, Rumble, Tilt-a-whirl and Jack Earls & the Jimbos) and Loney Charles the drummer (Big Barn Combo, Jack Scott & the Top Ranks and Jack Earls & the Jimbos) which are all irreproachable, combining smoothness of the play and constant and fascinating rhythm. This «Hop and Bop» is remarkable from the beginning to the end: of «Dirty White Bucks» which open the disc with the Sleepy LaBeef «All The Time» resumption of while passing by the boppin «à la Burlison» eponymous title and the purple passages like «Bop Crazy Bop», «I Wanna Live» (which makes me think of Ramblin' James), «Jungle boy Jack» and the strolling «Wiggle Walkin' baby». I guess you have already understood it by yourself right now: a VERY highly recommended album.

David Phisel

HAL PETERS & THE SRING DUSTERS Western Standard Time

Bluelight Records. BLR 331132

Late For Lovin' - Eatin' Right Out

Of Your Hand - Without You - Timel Careless Words - Cigarettes, Jukebox and A Bar Room - I Hear You Talkin' - Take Back Your Paperheart - Play The Music Louder - My Front Door Is Open - If I Don't Love You (Gris Ain't Croseries) - I'm Satisfied With You - Diamonds And Cadillacs - Guess Things Happen That Way



One often says that to make good country music and especially western-swing, it is necessary to be american and live in the south of the country if possible ! All this is bullshit and I 'm gonna disclose it right now : there is a band in Finland which, since many years now, forged itself a reputation whose exceeded the borders and is far from being usurped. Hal Peters and his String Dusters' fellows form today part of the best formations of Western-Swing and this new album «Western Standard Time» proves it easily.

Since their beginnings in the rockabilly music as a quartet (Hal Peters and his Trio) the combo has changed its name, stretched and moved towards a hillbilly bop and western-swing style inspired by Curtis Gordon (to whom this album is dedicated) Roy Hogsed or Hank Thompson. These accomplished musicians who divided themselves between other bands give to this album a credibility who largely exceeds a number of other bands which today

launch out in this musical kind. Listen to «Late For Lovin'» a composition of Hal Peters (his real name is Heikki Laakkonen) and you will immediately be transported to Texas or Oklahoma in the middle of the Fifties. The rest of the album will firmly anchor you to it during the fourteen titles with a small detour towards the rockabilly sound of Memphis with the participation of Hayden Thompson («Diamonds and Cadillacs») and the «Cash» soundalike with the cover of «Guess Things Happen That Way». Is Helsinki goin' to overshadow Turkey as the home of Western-Swing?? Who knows??

David Phisel

THE HOLLYWOOD COMBO ?

Swingin' Records SW CD-001

Intro with Hunter Hancock - We're Gonna Have A Party Tonight - From The Bottom - Max Is Back - When My Baby Goes Rockin' - Pucker Paint - Wiggle Wiggle Wiggle - Take Your Time - Full House - Leave Your Love To Me - Sugaree - The Spell Of Your Smile - It Wouldn't Do - All Nite Long



This Cd is bread-blessed for the chronicler who I am, all the job is already made at the beginning of the disc in the presentation of the band made by the DJ Hunter Hancock. He announces to you after a roll of drum some

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be-bop and ballads,swing and sweet, blues and boogie all that interpreted by some of the best musicians of the West coast (of the United States of course not of Peru!). And now what is left for me to do since they make the job themselves? I could get tired tryin' to be contradicted, to dismount the unit to find the least fault, quibble or speak ill gratis of the band just only to avenge myself of not to have more doing. Even not possible, conditions of contract are scrupulously respected; there is actually be-bop («Full house») ballads and sweet («Take Your Time» and the typical «The Spell of Your Smile»with the choruses of the Lonely Blue Boys) swing (no problem at all,, there's plenty of) blues (which is often combined with rhythm»sprinkled by juicy brasses) and the boogie is brilliantly assured by the piano of Carl Sonny Leyland. The musicians are all here of the sizes (which played with groups as «poor» as the Royal Crown Revue, the Lucky Stars, Deke Dickerson or the Billy Bacon's Forbidden Pigs)... But wait a minute, there's something wrong in there, that's it, I hold them finally these bloody californians... they forgot to say that there was also honkin' and rockin' in their music !! When one has as invited Big Jay McNeely one expects sax hurlor and not ocarina, no ? Mama however always repeated me that it was necessary to

beware of Hollywood !! This Mark Tortonici and its gang seems to me a damned band of liars who moreover want to make us believe that they recorded all that LIVE in only one catch ! And then what still when it is common knowledge that music is done martyrizng vinyls on a turntable or while fixing some sounds during months on computers! How if one could draw such a control, such a virtuosity of simple pieces of wood with strings and twisted metal in which one blows !! Really, although all the good words I was going to say to you on this Combo it appears now impossible to me in the light of the beam of evidence I collected and revealed to guarantee such a masquerade any longer !! But best still would be to buy many copies of this album to realize by yourself of that swindle. How dumb would these rogues look when their album is out-of-stock and the truth would appear naked and then all together we will be able to shout: Make another album, if you dare it !!!

David Phisel

THE LUCKY STARS Stay out late with

Fate LP5002

*Rarin' To Go - Real Good Lookin'
Teacher's Pet - Am I In Love (Or Am I
Just Hungover)? - Out Of Your Mind
- The Tattooed Lady - (Mama's Got)
The Rundown Daddy Blues - Used
To Be - My Poor Old Haunted Heart
- Don't Count Your Chickens - One
Man's Blues - One Of These Days -
Stay Out Late*

This new album was highly



anticipated. Imagine Sage Guyton's hability to sing and write songs combined with Jeremy Wakefield on steel and the support of Dave Stuckey on drums, Wally Hersom on bass and Russ Blake on guitar. Well, if you're into western swing this is the combination that would make your heart flip ! And it does. The album opens with «Rarin' to Go», the kind of song that takes no prisoner and you know you're not just listenin' to another album but a recording that could stand proudly near Hank Penny, Tex Williams or Bob Wills in your collection. This band swings, I mean REALLY swings, they don't play country songs with steel on a rock beat, you see what I mean? Next song «Real Good Lookin'» gives us the occasion to salute the work done by guest musician Mike Bolger on trumpet, accordion and piano on this album. While we're talking about the musicians I must praise the quality of guitar player Russ Blake and his jazzy licks. A few month ago this guy was totally unknown to me (shame on me) and in the same time I got 3 fantastic records where his talent shines : this one, Jeremy

Wakefield's Steel Guitar Caviar and the latest Janet Klein. All this album is a proof that Sage Guyton is not only a fantastic singer but a genius in term of writing songs. Of course you can expect clever lyrics (Teacher's pet, Mama's got the rundown dady blues to name but two) but Sage is more than a guy who writes funny tunes. Just listen to «Out of your mind» and «My poor old haunted heart» (and if you don't cry on these one, you're not really human). JW sings the two covers of this album «the Tattooed lady» and Cindy Walker's «Don't count your chicken» and the records ends on the instrumental «Stay out late» that could have been recorded by the Western Caravan. But enough said, this record is an absolute must ! I just hope we won't have to wait 5 years to hear the next one

Fred Turgis

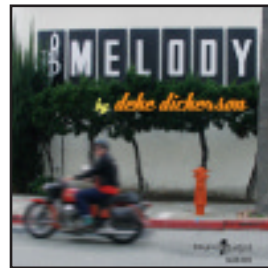
DEKE DICKERSON The Melody

Major Label MLCD-002

*Broken Heart - Good Time Gal -
Right or Wrong - Looks Like I'm in
Trouble Again - As Long as I Live -
Safely In Love - Love Is Like a Song
- Someone Used to Love Me - Mister
Cheater - Waitin' on My Baby - Give
Me All Your Love - Tell Me How
- Double Naught Spy - Lookin' for
Money - I Never Cared for You*

Here's the new record from this very prolific and multi talented guy. Deke has now a bunch of records behind his belt but this is really the first to give me that feeling : a real album (you see, in the 60's meaning of the term) more

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than a collection of singles. It doesn't mean all the songs sound the same. Deke is too talented to stick on one style. So you'll find some rockabilly (The moonlighters's Broken heart, Buddy Holly's Tell me How), country music with Good Time Gal and Willie Nelson's I never cared for you (I've always thought that Willie Nelson was like the Rolling Stones : far better when they were covered by other artists), a great instrumental that could be the original score for a B-movie. You also find a lot of Roy orbison inspiration behind songs like Mister Cheater and Safely in Love. And this shows what a good singer Deke is. We all know he's a great guitar player, but now he seems to do what he wants with his voice. Musicians don't have to be forgotten too : Chris Sprague on drums (The Sprague Brothers) and Jimmy Sutton (Four Charms) on bass (acoustic and electric) with appearances by Carl Leyland (who else?) and Dave Berzansky (Hacienda brothers). In the liner notes you can read «This album is a concept album». Sure, but Deke always makes concept album, and the concept is always the same : quality.

Fred Turgis

THE DAVE & DEKE COMBO There's nothing like an old hillbilly

Bucket Lid Records BL503

*No More Cryin' the Blues - Hey Mae
Laurie Ann - Red Headed Woman
Moonshine - This Is It - Let's
Rock Tonight - Hey Baby - Alamo
Love Me - Let's Take a Little Ride
Sweet Rockin' Mama - Lookin' for
Money - I'm Gonna Tell - Laughin'
and Jokin' - Carryin' On - Real Cool
Rocket - The Stranger Walks - Chew
Tobacco Rag - Twin Guitar Twist -
Muskrat - In the Meadow*



Even if the separation of the Dave & Deke Combo gave us two great solo artists (and as a bonus it also gave us a fantastic drummer), sometimes we were missing the Combo, its harmonies and its humor. So when reunion gigs were announced everyone knew it would be a major event of 2005. As I heard the gigs in Vegas and Oneida were a huge success. And to celebrate this reunion the band decided to release a rarities cd. Tracks 1 to 6 give us the occasion to hear the combo with Bobby Trimble on drums. This tunes are from the 8 tracks demo of the band, you can find the other 2 songs on the cd version of Hollywood Barn Dance. You'll also find live cuts, unreleased songs from the Moonshine Melodies and Toerag studios sessions as

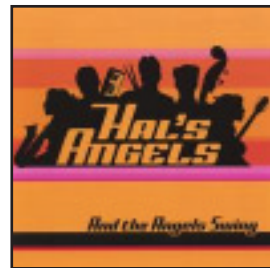
well as rare to find vinyl only release. I won't go more into details as the liner notes explain it all. It's interesting to see that a lot of these songs are still in the Deke Dickerson's repertoire now like «Red Headed Woman», «Love Me» (not The Phantom's one) or «Lookin for Money». And cherry on the pie you've got a brand new recording by the band. «In the Ghetto» is given the Homer & Jethro treatment and renamed «In the meadow». It's probably one of the best song the combo ever produced.

Fred Turgis

HAL'S ANGELS And the angels swing

AS 4401

*Lester Leaps In - Ridin' On The L
& N - Everybody Loves My Baby -
Moten Swing - All Right, Okay, You
Win - Lulu's Back In Town - Creole
Love Call - Truckin' - Down The
Road Apiece - Corner Pocket - House
Of Blue Lights - Now Will You
Be Good - Kansas City Southern -
I'm Beginning To See The Light -
The Kid From Redbank - Drinkin'
Wine Spo-Dee-O-Dee*



Don't let that awful cover design stop you. This is a very good album and you'd really miss something. This bands consists of veteran Hal Smith (a top jazz drummer who played with so many bands that it would be too

long to name 'em all), Mike Earls on upright bass, Anita Thomas and Katie Cavera on reeds and guitar respectively (they both play in the Reynolds Brothers) and Carl Sonny Leyland (need I say more ?). Swing, boogie woogie and early jazz influenced by Fats Waller, Count Basie, Duke Ellington and Lester Young can be found here. The two ladies both sing (alone or in duet) and I must confessin a little preference for Katie Cavera and her little girl's voice (Everybody loves my baby). But the lion's share is held by Carl Sonny Leyland with a great rendition of Freddie Slack's House of Blue Light, a song he already played on one of his solo album and one of the highlight of the album «Lulu's back in town». This band has surely one of the tightest rhythm section, just listen to «Moten Swing» or «The Kid From Red Bank» to be convinced. This fine cd ends with «Drinkin' Wine Spo Dee-O-Dee» and the band gives a new life to this classic played so many times. Recommended.

Fred Turgis

LITTLE BOY ARNOLD & His WESTERN OAKIES Pretty Bad Blues

Blue Lake Records. BLR-CD 05

*I Gotta Go - Boxcar Boogie - Pretty
Baby Blues - Bye Bye Blues - Beale
Street Boogie - Broken Heart - Tra-
velling To Nowhere - Me And The
Blues - Rock Bop Tonight - Ridin' This
Old Train - The Wild Guitar - Long
GOne Baby - I'm Diggin' A Hole -
End Of The Road - Takin' It Easy.*

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Since his beginnings in the middle of the Nineties, the one which the English DJ Cosmic Keith calls the «Spanish Matador of rockabilly» i.e. Hector Guerrero more known under the nickname of Little Boy Arnold has cut himself a solid reputation of purism. An album-compilation gathering his 10 years of wander («10 years ridin' this old Train») with various musicians appeared at Sleazy Records into 2004 had revealed it to us but this «Pretty Bad Blues», his first «real» album, released on the Swiss label Blue Lake Records hammers it in. With the assistance of the Western Oakies , Hector delivers to us rockabilly without any concession : in turn primitive with an acoustic trio (Hector sings and plays guitar, Juan Busquier is lead guitar and Humberto Corrales holds the upright bass) in a country-boogie vein («Boxcar Boogie», «I' m digging a hole») then electrified and in smoothness (the jazzy picking «Bye Bye Blues», «Ridin' This Old Train», «Wild Guitar») and finally powerful with the tough knocking drums of Paul Burkhalter («I Gotta Go», the Indian feelin' «Travelin' To Nowhere», «End Of The Road» 's cover and especially

the terrific and burlison stylin'» Rock'n'roll Bop Tonight»).

David Phisel

LITTLE RACHEL 'Cause I feel good !

Self released

Ooh, He's Fine - Back to Kansas City - I'm What You Need - Spiderwoman Blues - Uh Uh Baby - His Words Don't Say As Much As His Eyes - Scorched - Is My Baby Happy Now? - Don't Jump (Rock the Boat) - I Am Your Destiny - Tough Lover - If You Were Mine - I Wanna Boogie - Your Baby's My Baby Now



Ooh, she's fine ! Rockabilly girl Rachel, known formerly of the Casey Sisters decided to go rhythm'n' blues. And man, she was right! This album is a killer. You've got here all the ingredients to make a good mixture : fine and accomplished musicians Tjarko (Tinstars, Ronnie Dawson), Beau Sample (Cave Catt Sammy), Damien Llanes (Nick Curran, Deke Dickerson), Matt Farrell (Nick Curran); a producer who knows his job (Billy Horton) and most of all a little girl with a powerful voice. Half of the songs here has been written by Rachel herself and four has been penned by ex Tail labelmate, the swedish Eva Eastwood. And this 11 compositions can stand proudly near the covers. Rachel's voice is really

impressive, she can scream, she can shout or she can sing a soulful ballad (Spiderwoman Blues or Is my baby Happy now, two of my faves), but the voice is always on top. The musicians fit perfectly the mood of each songs, playing subtle guitar licks or juicy saxophones depending the tune. Comparisons are not always fair, but if you're looking for a female counterpart to Nick Curran, don't go any further, she sings it perfectly, Little Rachel is «What you need».

Fred Turgis

THE HELLDIVERS Starlight Rock'n'Bop

Wild Hare Records.RB05001

Starlight Rock 'n' Bop - Real Live Doll Lucky Penny - True Blue Lover Lonesome Wind - Feel So Bad - Hot Rod Boogie - Tough Tops Gone - Yeah She's Mine - Rhythm Gonna Rock You Street Angel House Devil - Jet Plane Jump - Up A Pole - Water Boilin'



Second album of another promising young american band. When punks launches out in the rockabilly, that gives a band with a name of a second world war bomber and a very «angry» first album in 2004 «Down To Nickles and Dimes». This second just released «shot» titled «Starlight Rock' Bop» is much more authentic. It is funny

to hear these young people who started with saturated guitars now backing to the past and sounding just like in «54-55». Because it is all about that; the fourteen pieces (with only one cover, the Joe Penny's «Real Live Doll», another horse of the Wild Hare Records stable which was a formed part of Hank Williams «Driftin' Cowboys») are recorded by the guitarist Dave Moore (in its studio New Hope of Berkeley Springs) on vintage material and sound fiendishly» fifties just like these guys have sold their souls to the devil ! Listen to the first eponymous piece and you will understand what I'm talking about; there is some Pat Cupp in it and it is not by accident if he signed the liner notes! Moreover it is Ace Brown (singer and guitarist) and Johnny Bones (double bass player) assisted by the young Eddie Clendenning which has accompanied the «old cat» in Green Bay and will «set the table again» at the Hemsby weekend in October 2005.

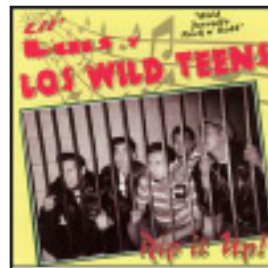
I recommend you the entire album and pieces like «True Blue Lover», «Hot Rod Boogie», «Yeah, She's Mine», «Up has Poole» «Boilin' Toilets» and especially «Rhythm Gonna Rock You» (What a good one!) will undoubtedly blow your top. If you do agree, I'll offer you a beer on our next meeting !

David Phisel

LIL LUIS Y LOS WILD TEENS Rip It Up

Wild Teen Records. WTCD 0001

Rip It, Rip It Up - Delincuente - Crazy Feet - Mean Sreak Baby, Baby, Baby - Mucho Amor Rick's Rock - Crazy Daisy - Presumida Wild One - Oye Mi Chiquita Solo No Quiero Estar - Honey Mae Porque Soy Rebelde Crazy Daisy (Alt. Version)



When one day in the middle of the breakfast your kid will ask you «Dad, what is... Rock' Roll», well do not thank me, but I got the perfect answer to this existential question. You will say «Well, It's simple my son, listen to that!»and then you will play lery loudly the first «Lil' Luis Y Los Wild Teens» album called «Rip It Up!» (does it ring a bell?). It's radical; either your brat becomes junkie immediately and starts to dance frantically or he flees while running and becomes priest !

Because this album it is true dynamite, TNT; no waste of time, not of useless notes only some efficient and tough rockin' music. As the first piece started you're caught in a trap : «Rip It, Rip It Up» a wild rocker from F. Monday pick you up with his guitar, his sax and his devastating yell and you get free until the last one of the fifteen pieces

which is a alternate take of a homemade song «Crazy Daisy» (and I tell you, she IS crazy!). The guys, some chicanos greasers that do not look like altar boys (even if they thank good in the liner notes) are pictured on the cover behind jail bars and their album is subtitled «wild juvenile rock' roll» and the label is «Wild Teen Records» if one would not have it well understood yet ! The band of Luis Arriaga assumes its mexican culture and several titles are in spanish of which the Gene Vincent «Lotta Lovin» cover who has become «Mucho Amor». Even Omar Romero (you know the one from the Stringpoppers) takes part on two pieces. This album, I take the bet of it, will leave you heaving, twitching, breathless (does that ring another bell?)... well in one word this is gonna rip you up !

David Phisel

JEREMY WAKEFIELD Steel Guitar Caviar !

Eccofonic Records EFCD03

Delaware Drive - Sugar Foot Stomp - Dark Circles - The Red Garter - Taking Off - Hawaii Creeper - Tiny's Tempo - Mudslide - Hugh's Blues - Mugsy's Flop - Penthouse Serenade - I Wish I Were Twins - Blue and Drifting - Steel Guitar Jive



They call him the «Steel Guitar Wizard» and he hasn't stolen his nickname. Jeremy Wakefield's discography looks like a «Who's who» of today's real country music. Just have a look to a few of his collaborations : Dave Stuckey, Deke Dickerson, Wayne Hancock, the Smith's Ranch Boys, The Hot Club Of Cowtown without forgetting his own bands : The Lucky Stars and The Bonebrake Syncopators. This time JW ventures into the jazz fields. For this project he was helped by a bunch of fine musicians, from this bands (Russ Blake, DJ Bonebrake, TK Smith), but not only, like Joey Altruda, Jonathan Stout (Campus Five), Chris Sprague on drums (Deke Dickerson produces) and Carl Leyland plays the organ.

About the music, well what can I say ? I never ate caviar but if it's as good as this album I can understand why people pay so much for it. What you've got here is a mix of western swing, be bop with a pinch of Speedy West. What makes this album so good, to me, is the cohesion. This is not Wakefield AND the band, this is Wakefield WITH the band. Search the last time you found an instrumental album as exciting as this one ? For me it was in 1999 and the name of the album was «The Hot Guitar of Biller and Wakefield».

Fred Turgis

WEST COAST RAMBLE Volume 3

*Carl Sonny Leyland Trio
Low Down Dog - Wine Spodee O Dee
Margie - Trouble In Mind
Streamlined Train
Amber Foxx
1234 Tires - Look This Way
I Just Can't Take
Rory Justice
Hip Shakin' Mama - Sugar Mama
Mad Man - Railroad Mama
The Lucky Stars
Real Good Lookin' - Chisel To My Heart - Ding Dong Daddy - It's All Your Fault - Hot Potato
Oklaboma Stomp
Rockin' Ryan Bonus Track*



Volume 3 of this fine serie (see Jumpin #1 for reviews of volume 1 & 2) and one more time you've got the best of the Californian scene. Hosted by Jeff West the show opens with Carl Leyland Trio (with Hal Smith on drums and Marty Eggers on bass). Blues and boogie woogie at their very best, with a special mention to my favorite one «Margie», and its great drum solo by Mr Smith. What makes the quality of these serie is the «behind the scene» shootings. You can hear Leyland talking about how he became interested in Jazz and Boogie Woogie and visit the Museum of the West with Sage Guyton (and almost see the Bob Will's

REVIEWS

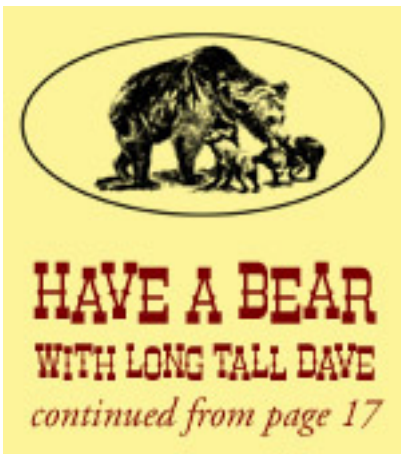
saddle). Second artist on this DVD is Amber Foxx, a newcomer, and I must say that it was a very good surprise to me. Excellent rockabilly, backed by a efficient band with Bobby Trimble on drums and a bunch of good songs penned by Tom Almanzar, the guitar player. Hope she'll release an album soon as these 3 songs were too short for me. The following artist is Rory Justice, The Rockabilly Kid. I must confess that this is not the kind of rockabilly I'm keen on. I think he should choose between singing and playing the lead guitar. Or maybe it's too wild for me, who knows ?

You then have a fashion show with Nicole and Amber Foxx. Very fun to watch even if I'm not very concerned (don't know why, but western dresses don't fit me well). Last but not least, you've got The Lucky Stars. Sage and the boys deliver the best western swing you can hear and they prove it one more time. On the set list, 2 songs from their first album (Chisel To My Heart and Hot Potato), a new one from «Stay Out Late...» (Real Good Lookin') and 3 tunes you can't find anywhere else. «Ding Dong Daddy», a classic western swing number played by Bob Wills among many others, is sung by Dave Stuckey. Nice to see and hear him sing again. Steel guitarist Jeremy Wakefield takes the vocal on Cindy Walker's It's All Your Fault with his elegant and easy going style. Their set ends with Oklahoma Stomp (Spade Cooley) and gives every musicians a brilliant solo. Here appears one of the failing of this DVD : the editing. It's too bad to hear a great drum solo by Dave Stuckey and all you can see is... a couple of dancers. I know it's a detail and I'm focusing on drummers but...

An advice : don't stop your DVD player after the Lucky Stars segment, there's a Rockin' Ryan song after the credit titles.

Fred Turgis

Too bad, no more space, so we'll talk about Deke's Guitar geek DVD in the next issue.



Ray Campi, is the perfect prototype of the Rockabilly wild cat but who getting older returns to his country roots more and more and of who reminds of the good old days. With this album «The Memory Lingers one» he remembers of Jesse James, not the gangster, but the leader of a Western-Swing band which «rocked» his childhood in Texas. For this tribute to the texas music, he was surrounded by «bigwigs» (Kevin Fennell, Ronnie Mack, Jeremy Wakefield, Brantley Kearns, Jean Sudberry, D.J.Bonebrake, Fred Sandoval, Rip Masters, Gerald Thompson, Rick Rossi) able to restore the repertory of a western-swingers local band in the Forties: waltzs (New Goodnight Waltz) polkas (Jesse Polka, the «Blue Bonnet Polka» one of the rare pieces recorded by Jesse) some boogies (Piano Pete' S Boogie) and of course swings with that texas flavour («Rag Mop»). A nostalgia perfume flies over this album and it is very easy to get involved in Ray's «back to the past» trip. (*Ray Campi «The Memory Lingers On. Remembering Jesse James And All The Boys»CD with 24-page booklet BCD 16746 AH*)

Tom Tall and Ginny Wright are two misfits in the country music world. The first with his «leading role» look alike who dreamed to be Jim Reeves but who would never succeed would venture in rockabilly with «Hot Rod is her Name» and especially «Stack Of Records» at the time he befriended Eddie Cochran.The second who introduced herself as «a female Hank Williams», with a strange and disconcerting voice had a hit in 1954 thanks to a duet with Jim Reeves «I Love You» before dropping suddenly in February 1955 on insistance of her husband who wanted to her to be a regular housewife. But years later she recorded again

some singles before retiring again! The link between these two? They're both texans and they recorded together some duets (as «Are You Mine» in 1954 and „Boom Boom Boomerang» in 1955) for Fabor Records (of the talent-scout Fabor Robinson). This 31 pieces CD collect the LP's made by the Bear some years ago enriched by some additional tracks. (*Tom Tall & Ginny Wright «Are You Mine» CD with 36-page Booklet BCD 16741 AH*)

Bear doesn't only take care of sound but also of movie and what a movie! The gentle Bear launched in 2002 a Town Hall Party DVD continuting series (by now 19 DVD related to that show are available) where the nuggets succeed to the jewels. What is Town Hall Party? 'Town Hall Party' was among the first of the country music shows to be seen on U.S. television, making its debut in early 1952 and running until early 1961.Thanks to the kinescope technique which came into use to store live TV programs for later rebroadcast and were initially the only way for nationally broadcasting these shows became popular, so popular that, in 1958, Columbia Records issued the 'Town Hall Party' album featuring various cast members.These DVDs are dreams came true. Who never ever dreamt to watch on his tv screen some unseen before shots of a ten years old Larry Collins with his guitar duelling with his master Joe Maphis on «Mutt and Jeff Boogie», a young and greasy cumbed Johnny Cash and his Tennessee Two working on a «Big River», Carl Perkins rockin' with his «Blue Suede Shoes», the young and pretty Wanda Jackson being «the Queen for a Day», the crew-cut Georges Jones and his «White Lightning», a «shake, rattle and rollin' Bob Luman and last but not least Eddie Cochran and Gene Vincent settin' the stage on fire!! (*Johnny Cash at 'Town Hall Party' DVD BVD 20001 AT, Eddie Cochran At 'Town Hall Party' DVD BVD 20002 AT/ Gene Vincent At 'Town Hall Party' DVD BVD 20003 AT/ Bob Luman At 'Town Hall Party' DVD BVD 20004 AT/ The Collins Kids At 'Town Hall Party' (3 volumes) DVD BVD 20005, 2010 & 2015 AT/ Jenks 'Tex' Carman At 'Town Hall Party' DVD BVD 20006 AT/ Marty Robbins At 'Town Hall Party' DVD BVD 20007 AT/ Various Halloween At 'Town Hall Party' DVD BVD 20026 AT/ Various November 6, 1954 At 'Town Hall Party'*)

DVD BVD 20027 AT/ Various November 29, 1958 at 'Town Hall Party' DVD BVD 20028 AT/ VARIOUS June 6, 1959 at 'Town Hall Party' DVD BVD 20029 AT/ Various February 14, 1959 at 'Town Hall Party' DVD BVD 20030 AT/ Various August 8, 1959 At 'Town Hall Party' DVD BVD 20031 AT/ Various November 15, 1958 At 'Town Hall Party' DVD BVD 20032 AT/ Various April 18, 1959 At 'Town Hall Party' DVD BVD 20033 AT/ Various October 11, 1958 & August 22, 1959 At 'Town Hall Party' DVD BVD 20034 AT/ Various July 18, 1959 At 'Town Hall Party' DVD BVD 20035 AT)

Bear also meddle with true movie pictures like this rare 1966 «Nashville Rebel» with Waylon Jennings starring Arlin Grove, a young and naive musician screwed by the pitiless musical business. The film is the pretext to hear some of the opry stars like Tex Ritter, Faron Young Loretta Lynn, Porter Wagoner, Sonny James, Cousin Jody and of course Waylon himself. It is funny to watch this enjoyable movie with such a title made right at the time when Waylon is trying to make a name in the mainstream music industry! It was before the seventies when he became a real rebel, an «outlaw»!(*Waylon Jennings «Nashville Rebel» 1-DVD BVD 20103 AT*)

Let's carry on our tour. After the rock' roll, the country music what's new about R' n' B? Bear launched a first rate series named «Blowing the Fuse» which explores the genesis of this music year-by-year since the end of the second world war in 1945 and which will stop in 1960. Let's have a look at the menu: Bear asked Dave 'Daddy Cool' Booth, a guy with one of North America's biggest R&B collections and the deejay experience to concoct a mixture that will «blow your fuse» in a Digipac design with remastered sounds. When modernity offer its services to the past! Talking about the artists you will meet name as Cecil Gant, Cootie Williams, Joe Turner, Erskine Hawkins, Wynonie Harris,Joe Liggins, Louis Jordan, Eddie Vinson, Arthur Crudup and many many others. For now the serie has arrived to the year 1955. A total blast that will burst your ears!! (*Various Artist «Blowing The Fuse, R&B Classics That Rocked The Jukebox In...» from 1945 to 1955, BCD 16700 to BCD 16709*)

To be seen absolutely by the R'n'B, blues and soul lovers is the «The Beat «collection of DVD. These incredible mid-sixties, in-color and legendary shows (the musicians remembered working on the show and a few people seeing it) shot in Texas and which believed to be lost forever are now available (and complete) thanks to Bear. These shows hosted by Hoss Allen proposed a bunch of captured live sixties soul stars like Otis Redding, Little Milton, Joe Tex, Etta James, Lou Rawls, Sam and Dave just to named a few (backed up by a band led by Clarence «Gatemouth» Brown) but also some at-that-time forgotten names like Louis Jordan, Clarence Frogman Henry. (*Various Artists The !!!! Beat, (5 volumes) BVD 20126 AT to BVD 20131 AT*)

To finish, Bear also elaborated some more «pop» or «easy listening» soundin' thematic compilations as «Rudolph the red nosed reindeer» and «Foreign Love Affair». The first, to be listened at the Christmas period, gathers 30 songs treating of the famous Santa Claus reindeer. You'll hear Gene Autry in 1949 (the oldest) and Fats Domino in 1992 (the most recent) Spike Jones (the funniest), Dean Martin (the coolest) Ernest Tubb (the countryest) the Cadillacs (the swingest), Dolly Parton (the most bluegrass), Jen Roger (in french) John Hendricks (the «queerest «) and the rockin «Run Rudolph Run» by Chuck Berry. (*Various Artists Rudolph, The Red-Nosed Reindeer BCD 16718 AR*)

The «Foreign Love Affair» with a picture from the movie «From Here To Eternity» on the cover sleeve, is about lonely soldiers far away from home and very welcoming young girls from all around the world who want to cheer 'em up. The storytellers are mostly country singers as Hanck Locklin, Hank Snow, Bobby Helms, George Morgan, Jim Reeves, Marty Robbins, Ernest Tubb, Slim Whitman ... (*Various Artists Foreign Love Affair BCD 16336 AR*)

That's all for now, have a fine summer-time with the bear.

Long Tall Dave

DAVE STUCKEY DISCOGRAPHY

REPRISE AND CORRECTIONS

The Untamed Youth recorded only 5 studio songs with Dave Stuckey as a drummer : *Tube City, Sea and Shore, SS 396, Drag Race Tragedy, Sophisticated International Playboys Theme Song.* *Tube City* appeared on the ***Bikini World*** CD - Relativity, 1997. *SS 396* initially showed up on the Estrus Records ***Gear Box*** 45 box set, then with the 4 remaining songs on ***Major Chaos***, Double Crown Records DCCD12. Dave & Deke had *Wild Woman* appeared on ***Pushing the Norton*** comp - Heyday Records, 1995. As far as the Cramps 'Crybaby' sessions, Nick Knox was still in the band playing drums. Dave Stuckey's participation was more along the lines of percussion and backing vocals. Dave also wrote the following songs *Whole Lotta Nothin'* **The Horton Brothers** ***Roll Back The Rug It's,*** Texas Jamboree TexJam069 (wrote the liner notes too)

I Guess I'm just In Love **The Horton Brothers, *Heave Ho,*** Texas Jamboree TexJam064

Wise Up, Watch Out **The Hot Shots,** *Wise Up, Watch Out,* Dyonisus LP / CD ID123372

*When I lost You** **The Hot Club Of Cowntown** ***Tall Tales,*** Hightone HCD 8104 He's also the producer of this damn fine album

*Sleep** and *Paradise With You** **The Hot Club Of Cowntown,** ***Ghost Train*** Hightone HCD 8147

* co-written with Whit Smith

Don't miss *Jumpin'* from 6 to 6

3



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THE QUAKES
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Griff rock from Buffalo,
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See ya in fall!