



week. I'd call - "Call me next week," and on and on. "You call me a lot." "I know - it's because we

Our first CD: MEET RED MEAT. The second CD, "13", was produced by Dave Alvin (The Blasters, TX). We decided that we wanted someone to produce this CD; we produced the first one ourselves - it was a democracy, which can be good at times & bad at others. You need somebody to be in charge to make the executive decisions. We felt this time around, "Let's get a producer - who do we trust? Who do we like?"

We thought about producers we liked who might consider working with us, and I thought about Dave Alvin, cause I always liked his work with The Blasters. So I went to one of his shows & gave him our CD - did the 'nice-girl-with-glasses routine' - I asked, "Can I call you?" and he said, "Yeah, whatever." I wrangled his phone number from a friend of a friend... and he kept putting me off. "Call me next

wanna work with you." (laughs) Finally he said, "OK, you're pretty persistent - I'll work with you guys." We went down to L.A. to record. He was really good - he made us work hard. I think it'll help open a few doors, eventually, just because a lot more people have heard of him than have heard of us.

Solo album - The Gal Who Would Be King

That was all my pop songs - after the Movie Stars, I just wanted to take some pop songs that I'd written & just sing the songs - not that I don't like them anymore, it was a way to get them out of my system. Greg Dwinell, who runs a label down in L.A. (Eggbert Records); he's a total pop music obsessive. He called me up & said he was interested in putting out a CD of these songs, which for me was amazing - "somebody wants to pay to do this,"; I couldn't believe it.

Back: **Steve** Cornell. Jill Olsen, Brad Williams. **Front:** Damon Carman, **Michael** Montalto

That band (which includes Michael Montalto from The Movie Stars) still exists, but we don't play very often, because I'm doing so much with Red Meat.

Other stuff

Jill and Michael are also featured on Mare Winningham's album "Lonesome" on the Razor and Tie label. Jill met her during the John Wesley Harding tour, when Mare was the opening act. "She started out as a singer before she was an actress. She doesn't get a lot of time to just play music now; maybe about 4 shows a year, due to scheduling."

Red Meat does the occasional tour - "the vacation tour, mainly since we tour on our vacation time. We'd like to keep touring - that's our plan; to keep touring and maybe one day leave our godforsaken day jobs behind."

DISCOGRAPHY

Jill first performed with The **Stouthearted** - that would have been in the mid-to-late 80's, judging from the timeline. There apparently was an ap. released, which made the Top 10 of the VILLAGE VOICE's Annual Critics Poll - but I currently have no information as to the year it was released, what label it was on; or very much about the band itself.

The **Movie Stars** did release 2 albums on small labels during their tenure - they're more easily located, although I suspect that

the search might be a bit easier if you're rummaging around the record stores in the Bay Area Members included Jill (bass). Brad Williams (accordion). Steve Cornell (guitar). Michael Montalto (guitar) and Roger Thompson (drums) HECK-OLA! (1989, LP Lucky Pierre Records 8901), the first album. pretty much captures their style-although there are many influences present that everyone brings to the table (country, folk, pop, surf, polka). the result is an amalgamation with a specific sound rather than shifting styles with every sang. Listening, it's pretty easy to pick out who's influenced by what: Brad=polka/zydeco, Jill=pop, Steve=country, Michael = surf. However, it's less jarring than you'd probably think from just reading a description HEAD ON A PLATTER (1990, CD & CASS Whirlaway Records WR9001) has Damon Carman taking over drumming chores from Roger Thompson: the band also adds 2 covers, "I Wish You Knew" originally by the Louvin Brothers, and "Chords of Fame", originally by Phil Ochs. It's as enjoyable as HECK-OLA!, but the album just doesn't quite flow as smoothly The songs are still as good, if not better. The band also contributed a track on the Bee Gee's tribute disc, MELODY FAIR (Eggbert Records CD ER800012), "I Can't See Nobody". Jill Olson and the Norsemen played dates in the Bay Area - to my knowledge, no recordings

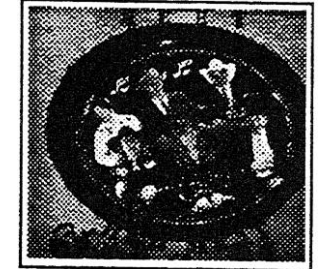
were ever released by them. Probably the closest you can come is by picking up THE GAL WHO WOULD BE KING (1996, CD Eggbert Records ER80022). Very much like her work with The Movie Stars, with tracks as "That's What You Say". "Right Wads": "Conquer The World" and a cover of "Sister Golden Hair".



Red Meat took a good chunk of The Movie Stars' personnel Montalto (guitar, mandolin). Cornell (pedal steel, banjo, guitar) and Olson (bass, vocals); combined with 2 members of the Genuine Diamelles "Smelly Kelley" [A.K.A. Chuck Poling] (vocals) and Scott Young (guitar, fiddle, vocals) and drummer Les James to create this honky-tonk band MEET RED MEAT (1997, CD Ranchero Records RAN-0011 OWR-0082), is their first effort, and it's not a bad one. All of the songs are written by Young, and some of the more comedic songs, "Nashville Fantasy", "Inner Redneck" and "The Girl With The Biggest Hair" - I suspect are maybe carryovers from his stint with the Diamelles. Other tracks,

such as "Lolita", "Highway of Heartaches", "She's Too Good To Be True", "One Glass At A Time" hold up well as (semi) serious songs

Their second album, 13 (1998, CD Ranchero Records RAN-13/OWR-0237-2), produced by Dave Alvin, is less snarky than their first self-produced effort - and more of a shared effort in the songwriting



department (Olson, Cornell, Montalto and "Kelley" contribute songs this time around). "Cry A Little Bit", "I'm No Stranger": "Broken Up And Blue" and "Poverty Line" are the strong tracks here - there's also 2 instrumentals. "Marie" and "Cattle Drive", a cover of "I'm A One woman Man... and the band still retains their (twisted) sense of humor with "Baby Beats Me The Best". It's slightly sharper and more focused that, their debut.

In 1999, Steve Cornell left the band; Max Butler (The Sextants) replacing him. The group's third album, ALAMEDA COUNTY LINE was released in Jan. 2001, with Dave Alvin back in the producer's chair.