

3rd COAST MUSIC



RITCHIE VALENS

#145/234 FEBRUARY 2009



**JOHN THE REVEALATOR
FAR #114**

**ROOTS BIRTHS & DEATHS
REVIEWS * * * * * (or not)**

CHRIS DARROW • STEVE JAMES

RUBEN MOLINA: Chicano Soul

BARRY & HOLLY TASHIAN



RICK BROUSSARD

LET IT GO

ARRIVES 2/17/2009

-- CD RELEASE DATES --

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3 Donna Ulisse: Walk This Mountain Down (HMG) *MF/*RH/*RW

4 Willie Nelson & Asleep at the Wheel: Willie And The Wheel
(Bismieux) *BR/*MDT/*TB/*ZE

5- Otis Gibbs: Grandpa Walked A Picket Line (self) *3RC/*KC/*TG
Hank Williams: The Unreleased Recordings

(Time Life) *AB/*MM/*MP

6 Jorma Kaukonen: River of Time (Red House) *AG

7 T Jarrod Quartet: Jazz Offerings To The Schnauzer King
(Music Room) *CP/*MT

8 Split Lip Rayfield: I'll Be Around (self) *DN

9 Brian Molnar & The Naked Heart: Temperance & The Devil
(Avenue A) *HT/*RF

10 Gurf Morlix: Last Exit To Happyland (self) *DA

11 Chris Stuart: Crooked Man (Backcountry) *AA/*HA

12 Bucky Halker: Wisconsin 3.13.63, Vol 2 (Revoluting) *GS/*TJ

13 Barry & Holly Tashian: Long Story Short (Rock-A-Lot) *EB

14- The Dixons: Still Your Fool (Cow Island)

Randy Weeks: Going My Way (Certifiable) *NA/*TF

15- Graham Lindsay: We're All Alone In This Together (self) *MB/*R78

Bruce Springsteen: Working On A Dream (Columbia) *EW/*SG

16- Guy Davis: Sweetheart Like You (Red House) *RJ

Leona Williams: New Patches (Heart of Texas) *TS

17- Beausoleil: Alligator Purse (Yep Roc)

Phil Lee: So Long, It's Been Good To Know You (Palookaville) *DG

Miss Leslie: Between The Whiskey & The Wine (Zero Label) *ATC

18 Charlie Haden & Friends: Rambling Boy (Decca) *BW

19- Pieta Brown: Flight Time (T-Records) *JP

Derek Trucks Band: Already Free (Victor) *N&T

20- Kensington Hillbillies: Tecumseh (self) *FS

Tom Rush: What I Know (Appleseed) *LW

21- Andrew Bird: Noble Beast (Fat Possum) *HG

Audie Blaylock & Redline (Rural Rhythm) *CL

Eric Brace & Peter Cooper: You Don't Have To Like Us Both
(Red Beet) *KM

Amber Digby: Passion, Pride & What Might Have Been
(Heart of Texas)

Bob Dylan: Tell Tale Signs (Columbia) *HP

Jason Isbell & The 400 Unit (Lightning Rod) *RV

Dex Romweber Duo: Ruins Of Berlin (Bloodshot) *JMB

VA: A Tribute To Yank Richell (Yanksville) *RMP

22- Asylum Street Spankers: What? And Give Up Show Biz?
(Yellow Dog) *MN

Starline Rhythm Boys: Live At Charlie O's World Famous
(Cow Island)

23- Beautiful Loser Society: Aim Low (self)

Joe Cassaday & The West Sound: The 47th Problem (Avenue A)

Greg Copeland: Diana & James (Inside/Hemifran) *AOK

Roy Heinrich: All Night All Day (3H) *CS

Gretchen Peters with Tom Russell: One To The Heart,
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Truckstop Honeymoon: Great Big Family (Squirrel) *OO

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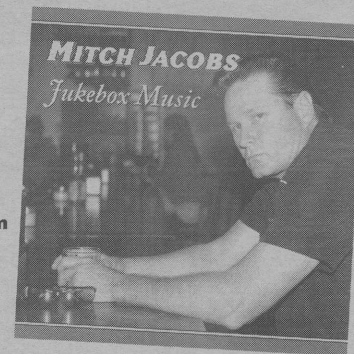
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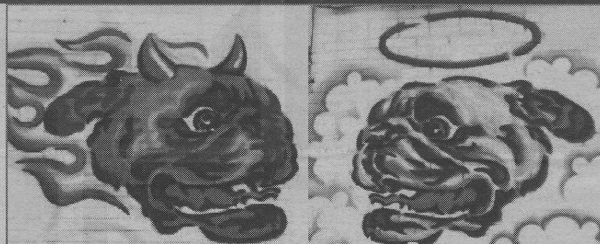
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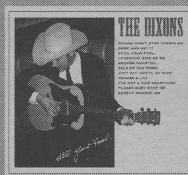
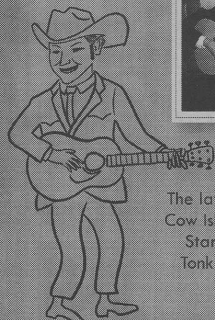
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JOHN THE REVEALATOR

Couple of footnotes to the cover feature; **Dion & The Belmonts** were fourth on the Winter Dance Party bill and when DeMucci was offered a seat on Holly's private plane, he couldn't bring himself to pay \$36, the exact amount his family struggled to come up with every month to pay the rent. The other is that when **Ritchie Valens** finally made the Rock & Hall of Fame, they cackhandedly asked a Puerto Rican, Ricky Martin, to induct him. If you're thinking, so what?, ask a Mexican-American to explain why this was such a faux pas.

• Last month, I mentioned **Ray Campi's** liner notes for a German release called **Austin's Original Hillbilly Poet**, which Casey Monahan of the Texas Music Office sent me, asking if I knew anything about the artist, **Gene Snowden**, which I don't. I never heard back from the label, but if you analysed the sentence I quoted, from Campi's first para, "Joe Ely, Butch Hancock [sic], Lou Ann Barton, Rosie Flores, Ray Benson, Kimmie Rhodes, Jerry Jeff Walker, Joe Ely [again], John [sic] Emery and others have had flirtations with major record companies," Asleep At The Wheel had 17 major label releases, Jerry Jeff Walker 12 and Joe Ely 10, rather more than mere 'flirtations.' At the other extreme, Butch Hancock and Jon Emery have had none, which leaves Lou Ann Barton and Rosie Flores, whose one major label album apiece, respectively on Asylum and Reprise, would qualify as 'flirtations,' though Flores' eponymous debut was recalled, which is kinda like, you know, when your date goes to the restroom and never comes back. I actually have a copy of Rosie's LP, as Reprise didn't bother with the units that already been shipped to Europe.

• Two odd bits of Elvisiana came my way in late 2008. Hal Davis emailed me a story about "the least known of Elvis' girlfriends," **Marilyn Evans**, "that lovely creature sitting on top of the piano" as a Memphis paper captioned a photograph taken of Elvis, Johnny Cash, Carl Perkins and Jerry Lee Lewis at Sun Studios on December 4th, 1956. Evans, then a dancer at The New Frontier, Las Vegas, never capitalized on her relationship with Presley and has long been a mystery figure, even Peter Guralnik couldn't track her down. As Colin Escott couldn't either, lawyers advised him to create a fictitious character, 'Dyanne,' for the play he co-authored, **The Million Dollar Quartet**, now running in Chicago. Then Evans, now Marilyn Knowles-Riehl, 71, saw a **Chicago Tribune** story about the missing-girlfriend mystery, and contacted the paper. "For 52 years she has hidden in plain sight, a living, missing link to one of America's most magical music moments"—which she barely remembers, though listening to the album for the first time in her life, she recognized her voice requesting **End Of The Road**.

• Will Indian of The Nortons, whose Rhythm Rats used to back San Antonio sax legend the late **Clifford Scott**, found a reference to Scott playing on the soundtrack album of **It Happened At The World's Fair**. "Clifford used to tell us he played with Elvis but he couldn't remember which movie... now we know." One problem is that every other source says Boots Randolph played on the album, but www.elvis.com is obviously run by obsessives who wouldn't make a mistake like that.

3RD COAST MUSIC PRESENTS 2009

Next month, **3CM** will once again present a Cavalcade of Stars, **BIGGER, BETTER, LONGER, TWO LOCATIONS**. I'll be hosting at **Opal Divine's Penn Field** for four days (Thursday 19th-Sunday 22nd), plus working with another venue of which you may not have heard before. This is because **The G&S Lounge**, 2420 South 1st (at Oltorf), which has been around for 22 years, is using NotSXSW as the grand rollout for its new incarnation as a music venue, and my old friend and colleague **Brad Reed**, formerly booker at Jovita's and Patsy's Cowgirl Cafe, asked me if I'd help them out, so I've cycled a lot of my Opal D's lineup through G&S, giving you two chances to see many of the artistes. If you go online, you'll find some pretty ugly comments about G&S—Jimmy does not take shit from anybody—but habitués Jo Carol Pierce and Dave Insley love the joint, and that's good enough for me.

As always, I'll be offering an emailable version of all the NotSXSW schedules I receive. Well, actually not. This year, I'm being a hardass and only including info supplied by advertisers—I have a business to run here. Appreciation? Bleep that. Anyway, let me know if you'd like to get a copy (it'll be sent out in early March).

† DON RANDALL

Think of an electric guitar, now think of another. Chances are one is the Fender Stratocaster, the other the Fender Telecaster. Tom Wheeler, former editor of **Guitar Player**, says the marketing genius who made Leo Fender's instruments so ubiquitous changed the way the public viewed guitars, adding, "It's highly unlikely that Fender could have achieved anywhere near as worldwide success without Don Randall." Born October 20th, 1917, in Kendrick, Idaho, Randall was managing an electric parts wholesaler in Santa Ana, CA, when he learned about the lap steel guitars and small amplifiers Fender was building in his small radio shop in nearby Fullerton. The two teamed up and in 1950 launched the Broadcaster, renamed Telecaster because of a trademark dispute, followed, in 1954, by the Stratocaster. Randall negotiated the 1965 sale of Fender's firm to CBS for \$13 million. He died on December 23rd, aged 91.

RUBEN MOLINA • CHICANO SOUL

(Mictlan paperback ☼☼☼☼)

Few months back, I reviewed Molina's fabulous discography, **The Old Barrio Guide To Low Rider Music** (Mictlan, paperback), and a friend, who I'll call Steve Dean on account of that's his name, asked why I hadn't covered his other book. My reason was that Margaret Moser had written a huge and excellent feature on it in the *Austin Chronicle*, to which Steve responded, "Well, not everyone reads the *Chronicle*." Ah, yes, good point. I don't for a start, unless someone points out something exceptional like Moser's piece (which you can find online). So, playing catchup, **Chicano Soul** is, as the subtitle, 'Recordings & History of an American Culture,' indicates, the more analytical part of Molina's one man crusade to rescue what he politely understates as being "often overlooked," the Chicano music of the 50s and 60s, with the final chapter taking the story into the Chicano Pride movement of the 70s. After a chapter on early influences and pioneers, Molina goes geographical, minutely examining the development of scenes in San Antonio, Southern California, Dallas/Fort Worth and Phoenix & Albuquerque. His encyclopedic grasp on the subject is equalled only by his stupendous collection of formal and informal photographs, posters, album covers, picture sleeves, record labels, magazine covers and other ephemera, which make this, like the **Old Barrio Guide**, a visual delight. Molina has a great touch for riveting and revealing detail, such as The Latinaires' Paula Estrada being replaced on the 1962 recording of the #1 hit *Hey, Paula* because Mercury didn't want to use an Hispanic singer. Even more than **The Old Barrio Guide**, this is a fascinating look at an organic culture, far below the corporate radar, in which success depended not on promotion and marketing but on the audience. **JC**

STEVE JAMES • SHORT BLUE STORIES

(Hobemian ☼☼☼☼)

On his tenth album, James guarantees himself rather more airplay than is usual for a hardcore Country Blues singer/songwriter/guitarist. His *Folk Radio* is a natural for, well, folk radio, at least with DJs who have a sense of humor, and for more or less affectionate mockery of folk radio by other DJs. Packing 16 tracks, mostly originals and all but three solo, into 54 minutes, James, as usual, offers some absolutely dazzling work on resonator, acoustic, slide and 12-string slide guitars, resonator and slide mandolin, taking on, with justified self-confidence, Frank Hutchison's extraordinary slide guitar solo on the original 20s Okeh version of *Worried Blues*. Other covers are of *Dough Roller*, one of only four surviving songs by Mississippi blues legend Garfield Akers, *Reckon I Did* by folksinger Jonathan Byrd, Furry Lewis' *Judge Harsh Blues*, Lazy Lester's *The Same Thing Could Happen To You*, on which he's joined by touring partner Del Rey, and Jagger/Richards' *Factory Girl*. Del Rey also plays and sings on two of the originals. On the Del Rey/Steve James website, there's a quote that reads "his intensity and focus always reminds me of James Coburn's character in *The Magnificent Seven*"—what a great line. To be honest, I don't remember saying that, but I'll happily take the credit, and say it again. **JC**

BARRY & HOLLY TASHIAN

LONG STORY SHORT

(Rock-A-Lot ☼☼☼☼)

Been a while since **At Home** (Copper Creek, 2002) but the Tashians are back to remind us that they're as good as it gets when it comes to duets in their mix of folk, country, swing, gospel and bluegrass. The album gets off to a limp start with the mushy (in England, I'd say 'wet') *We Don't Give Up On Love*, but gets into gear with *Worry Doesn't Worry Me*, one of seven songs mostly written by them both and AN Other, never a good sign, but those lovely harmonies and stellar playing (Mike Henderson plays National Steel Resophonic on five tracks) lifts them above their dubious origins. Covers are of *The Grey Funnel Line* by British sailor/folksinger Cyril Tawney, Jerry Livingston's 1932 hit *Darkness On The Delta* and Big Joe Turner's *Boogie Woogie Country Girl*. One nice touch of practical activism is that, in "an effort to reduce plastic waste," the CD is being shipped without a jewel case. **JC**

CHRIS DARROW

CHRIS DARROW/UNDER MY OWN DISGUISE

(Everloving ☼☼)

Some musicians are world famous for no very good reason, and some are virtually unknown for very good reason. One thing you have to give Southern California slide guitarist/fiddler Darrow is perseverance. Since 1966, giving new meaning to the word eclectic, he's tried his hand at bluegrass, country-rock, folk, surf, psychedelia and world music in a succession of bands without gaining much traction with any of them, and been a sideman for Leonard Cohen, Linda Ronstadt, Mike Nesmith, John Stewart, James Taylor, Sonny & Cher, Gene Vincent, Helen Reddy and John Fahey—there's a lineup you don't see every day. In the early 70s, when major labels were signing bassplayers, Darrow cut two country/folk-rock albums for United Artists, both of which became "cult classics," ie they sank without trace. Quite why anyone would want to dig up these turkeys and reissue them, not just on CD but also as a double LP, is beyond me. I can't hardly listen to this stuff, though maybe if I could time warp my stash from back then it might sound groovy, man. **JC**



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6th, Larry Lange's Lonely Knight, 10pm

7h, Sunset Valley Boys, 3pm

11th, Miranda Dawn, 7pm

13th, South Austin Lucky Dawgs, 10pm

14th, Bo Porter, 10pm

18th, Tri Del Rio, 7pm

19th, Fat Man & Little Boy, 7pm

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20th, The Tailgators, 10pm

21st, Crawfish Boil w/Charles

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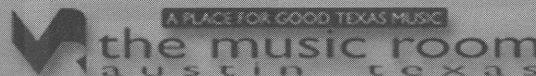
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**** Piss on this noise

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THE MUSIC REALLY DOES SUCK

Last month, I noted that the British group Kitty, Daisy & Lewis were unusual in that the 40s and early 50s music they love isn't stuff that would annoy their parents, it's what might have annoyed their grandparents or great-grandparents. As a literary device this, obviously, riffs on what's pretty much a sociological cliché, the persistent intergenerational culture clash. If I was to say that ever since cavemen started beating rocks together, the old have been telling the young, 'Kids nowadays don't know how to beat rocks together properly,' you'd get the point.

For a long time, it's been taken for granted that, to adolescents, one of the key attractions of a musical genre is that it'll irritate the crap out of their parents, and that they, in turn, will become parents and forget they were once on the other end of 'Turn that [add emphasis] noise down.' Personally, I'd like to say to parents, "Don't be such fucking squares. Of course you hate it, that's the whole point," while congratulating myself on never having had children of my own.

However, the reality is that Kitty Daisy & Lewis wouldn't have been able to annoy their forebears for the simple reason that back then they wouldn't have had any money to buy records, let alone record players. As Jo Stafford observed (*Billboard*, 10/3/58), "Rock & Roll is an economic thing. Today's 9 to 14 year old group is the first generation with enough money given to them by their parents to buy records in sufficient quantities to influence the market. In my youth, if I'd asked my father for 45¢ to buy a record, he'd have thought seriously about having me committed."

Even so, the primary audience for recorded music remained young, working people, 18 and up, so this new record buying market was exposed to, by radio and older siblings, and adopted adult-orientated music that parents and community leaders found deeply disturbing. Back then, there were any number of ways to enrage parents, primarily, of course, rock & roll, which, at a 1958 Congressional hearing, Frank Sinatra described as "brutal, ugly, desperate, vicious," yay!, but also white trash country and rockabilly, jungle music R&B, electric blues and doo wop, even goddess Commie folk. It was a great time for adolescents who wanted to mess with parental heads, plus they got to listen to some pretty great music.

By 1962, this Golden Age was pretty much over. The major labels, ever eager to commodify anything that might sell, replacing teen rebellion with teen romance, wild men with pliable teen idols, black acts with soundalike white ones, began, ever more aggressively, to manufacture and market socially acceptable music to a growing, indiscriminate schoolage audience. This integument never holds for long, the urge to annoy parents is just too strong, but each generation has to find something even more outrageous than the music of their parents' youth—it they were once punks, how do you top that? As gangsta rap becomes mainstream, one shudders to think what will replace it as a vehicle of white suburban teen obnoxiousness. If I had children, the best way they could get up my nose is by adopting contemporary country, but then I'd clamp down more in sorrow than in anger.

My email signature currently includes a line I swiped off a button Sundance Records, San Marcos, gave me, "You're not getting old, the music really does suck." That's because, over the last 50 years, music has largely gone from something to be appreciated for itself to the ephemeral soundtrack of a temporary lifestyle. **JC**

† RITCHIE VALENS

Calling February 3rd, 1959, 'The Day The Music Died' may be hyperbolic, but the simultaneous deaths of Buddy Holly, Ritchie Valens and The Big Bopper, 50 years ago this month, was, obviously, a musical disaster, paralleled only by another airplane crash, that of March 5th, 1963. Holly, already transitioning into a more 'sophisticated' entertainer, who only joined the Winter Dance Party because a financial dispute and sagging sales had left him short of money, became an icon, JP Richardson's *Chantilly Lace* will live for ever on oldies radio, while Valens is still an inspiration to Hispanic musicians. A professional for just over a year, a recording artist for six months and dead at 17, Valens was, with three hit singles, still more nationally successful than The Champs, Sam The Sham & The Pharaohs, ? & The Mysterians or Sunny & The Sunglows, who could never replicate their one-off hits.

Below is an edited and abridged version of Ruben Molina's chapter on Valens in *Chicano Soul* (see reviews). When I mentioned this project to Mike Molina (no relation), drummer with Los Fabulocos (who will play Casbeers [13th], The Continental Club [14th] and Gruene Hall [15th] this month), he instantly volunteered to provide cover art. **JC**

In October, 1957, Gil Rocha of The Silhouettes was looking for a sax player to round out his group and on the suggestion of his drummer, he decided to listen to this kid from San Fernando High who could play guitar and sing. "One day the doorbell rings and there's this young angel faced looking kid standing at the doorway with a guitar in one hand and a little amp in the other. I automatically thought, 'What is this, he doesn't even have a guitar case or nothing, he looked awfully young,' but I just said 'Well, come on in.' Now, remember, I was looking for a sax player. I said, 'Ritchie, can you play this, can you play that?' and he was saying yes to all of the songs I wanted to hear. I said, 'play a couple' and he did plus some Little Richard stuff, the real fast up-tempo stuff with that new back beat sound. I said, 'you're in.'" A few months later, Doug Macchia, who worked for a printer that did work for Del-Fi, saw The Silhouettes at the American Legion Hall in Pacoima and passed the word along to Bob Keane, "There's a 16-year Chicano kid out in the Valley named Richard Valenzuela, maybe you'd like to check him out."

After witnessing the energy that this kid was generating at a talent show, Keane suggested they do some recording and, in May of 1958, Valenzuela, with Sears Harmony Stratotone in hand, stepped into Keane's basement studio for his first audition. It had only been seven months since he had joined The Silhouettes, however, through his guitar playing, his showmanship and his determination, he was quickly becoming a local star. His first formal recording sessions began in earnest in July 1958. Keane surrounded him with top studio musicians, including guitarist/arranger Rene Hall and drummer Earl Palmer, who gave him a strong foundation and worked to smooth out his lack of experience. According to Keane, it took 30 or so takes to record *Come On, Let's Go*, but after getting a reference copy pressed, Keane went straight to KFWB disk jockey Chuck Blore, who was so impressed he asked Keane to get Valenzuela to the LA County Fair Grounds in Pomona. Just before the record's September release, Keane convinced his new act that he should adopt a stage name. At that time, there were no Latin rock & roll stars and any artists with Latin surnames sang in Spanish. For a whole week, the newly minted Ritchie Valens played live at the KFWB booth and the record went to #1 in LA. On October 6th, during his first national tour, he appeared on Dick Clark's *American Bandstand*.

In November of 1958, Valens was back in the studio. He had already recorded a song he had written called *Donna* and needed a B side. "I had heard *La Bamba* before while living down in Mexico," recalled Keane, "but it was the original ethnic version... I had never thought about how it would sound the way Ritchie was playing it." Keane had to convince Valens it was worth recording. Finally, after Hall and Palmer worked the song out, Ritchie agreed to record it. Once again, Keane took the demo to Blore and once again Valens had a hit. This time it went national, going to #1 in several cities including Los Angeles and Chicago. With *Donna* and *La Bamba*, Valens had a teen ballad backed with an ethnic folk song sung in Spanish taking America by storm, only through the open mind of early rock & roll was this possible.

As 1958 was coming to an end, Ritchie was busy. He had a #1 song with *Donna*, which was quietly being followed by *La Bamba*, and he was in demand on the national spotlight. Valens was booked to appear on *American Bandstand* in December, in early January of '59 he was at the MGM studios for the filming of *Go, Johnny, Go!*, a rock & roll film hosted by Alan Freed and starring Chuck Berry.

The Winter Dance Party tour began its fateful journey on January 23rd, 1959, in Milwaukee, where it was 25° below zero. In Clear Lake, Iowa, Buddy Holly, fed up with the buses and in need of a warm bed and shower, decided to charter a plane to Fargo, North Dakota. Initially, only Holly and several of his group were scheduled to board the plane. However, Waylon Jennings and Tommy Allsup gave their seats up to Ritchie and JP Richardson. On February 3rd, shortly after 1am, the single engine Beechcraft Bonanza lifted off from Mason City Airport. Shortly after dawn, the wreckage was spotted eight miles away. There were no survivors.

The tragic death of Valenzuela created a void in Los Angeles' rock & roll music scene. Keane had proved that a Mexican-American kid from the barrio could make it on the national music scene. **Ruben Molina**

THIRTEEN

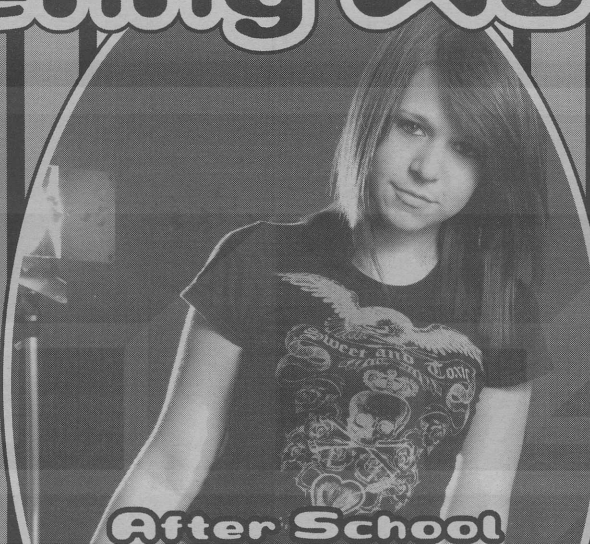
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- 1st Don Everly • 1937 Brownie, KY
Cyprien Landreneaux † 1981
Blaze Foley † 1989
- 2nd CB Stubblefield • 1927 Navasota, TX
Glenn Barber • 1935 Hollis, OK
Rusty Kershaw • 1940 Tiel Ridge, LA
Jenks Carman † 1968
- 3rd Johnny Guitar Watson
• 1935 Houston, TX
Ritchie Valens † 1959
Buddy Holly † 1959
Big Bopper † 1959
- 4th Paul Burlison • 1929 Brownsville, TN
Louis Jordan † 1975
- 5th Bob Dunn • 1908 Braggs, OK
Link Davis Sr † 1972
- 6th Geno Delafosse • 1971 Eunice, LA
Jesse Belvin † 1960
- 7th Dock Boggs • 1898 West Norton, VA
Wilma Lee Cooper
• 1921 Valley Head, WV
Warren Smith
• 1933 Humphreys County, MS
King Curtis • 1934 Fort Worth, TX
Earl King 1934 • New Orleans, LA
Gene Elders • 1951 Chicago, IL
Dock Boggs † 1971
Roxy Gordon † 2000
Dale Evans † 2001
- 8th Skeet Dixon • 1929 Marshall, TX
Ray Sharpe • 1938 Fort Worth, TX
Tom Russell • 1950 Los Angeles, CA
- 9th Ernest Tubb • 1914 Crisp, TX
Jivin' Gene • 1940 Port Arthur, TX
Joe Ely • 1946 Amarillo, TX
Bill Haley † 1981
- 10th Aldus Roger • 1916 Carencro, LA
Rockin' Dopsie • 1932 Lafayette, LA
Michael Fracasso
• 1952 Steubenville, OH
Mike Ireland • 1961 Kansas City, MO
- 11th Gene Vincent • 1935 Norfolk, VA
Slim Richey • 1938 Atlanta, TX
- 12th Waylon Jennings † 2002
- 13th Tennessee Ernie Ford • 1919 Bristol, TN
Fred Zimmerle • 1931 San Antonio, TX
Boudleaux Bryant • 1920 Shellman, GA
Terri Hendrix • 1968 San Antonio, TX
- 14th Valerio Longoria • 1924 Kenedy, TX
Magic Sam • 1937 Grenada, MS
Tim Buckley • 1947 Washington, DC
Michael Doucet • 1951 Scott, LA
Buddy Knox † 1999
- 15th Bill Doggett • 1916 Philadelphia, PA
Hank Locklin • 1918 McLellan, FL

- Little Walter † 1968
- 16th Jimmy Wakely • 1914 Mineola, AR
Charlie Ryan † 2008
- 17th Johnny Bush • 1935 Houston, TX
Eck Robertson † 1975
- 18th Pee Wee King • 1914 Abrams, WI
Warren Storm • 1937 Abbeville, LA
Irma Thomas • 1941 Ponchatoula, LA
Johnny Carroll † 1995
- 19th Smokey Robinson • 1940 Detroit, MI
- 21st Bobby Charles • 1938 Abbeville, LA
- 22nd Jesse Ashlock • 1915 Walker Co, TX
Ernie K-Doe • 1936 New Orleans, LA
Mick Green • 1944 Wimbledon, UK
- 23rd Austin Pitre • 1918 Ville Platte, LA
Steve Jordan • 1939 Elsa, TX
Erik Hokkanen • 1963 Clearwater, FL
- 24th Michelle Shocked • 1962 Dallas, TX
Tom Shaw † 1977
- 25th Ralph Stanley
• 1927 Big Spraddle Creek, VA
Faron Young • 1932 Shreveport, LA
- 26th Fats Domino • 1928 New Orleans, LA
Johnny Cash • 1932 Kingsland, AR
Mitch Ryder • 1945 Hamtramck, MI
- 27th Hardrock Gunter
• 1925 Birmingham, AL
Bobby Balderama • 1950 O'Donnell, TX
Jane Gillman • 1958 Washington, DC
Little Joe Carson † 1964
- 28th Don Helms • 1927 Brockton, AL
Domingo Samudio • 1937 Dallas, TX
Jon Dee Graham • 1951 Dallas, TX
Stuart Hamblen † 1989

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