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FREEFORM AMERICAN ROOTS #46
ROOTS BIRTHS & DEATHS
REVIEWS ❀❀❀❀❀ (or not)

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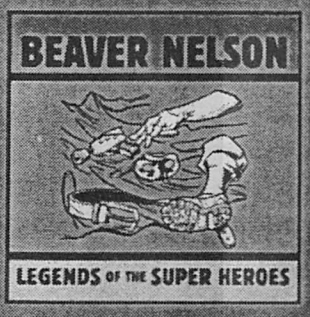

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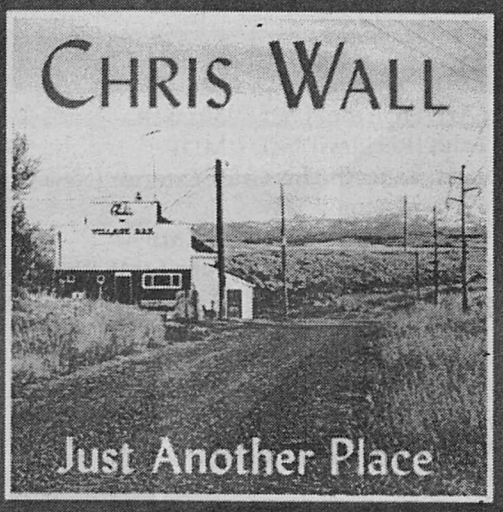

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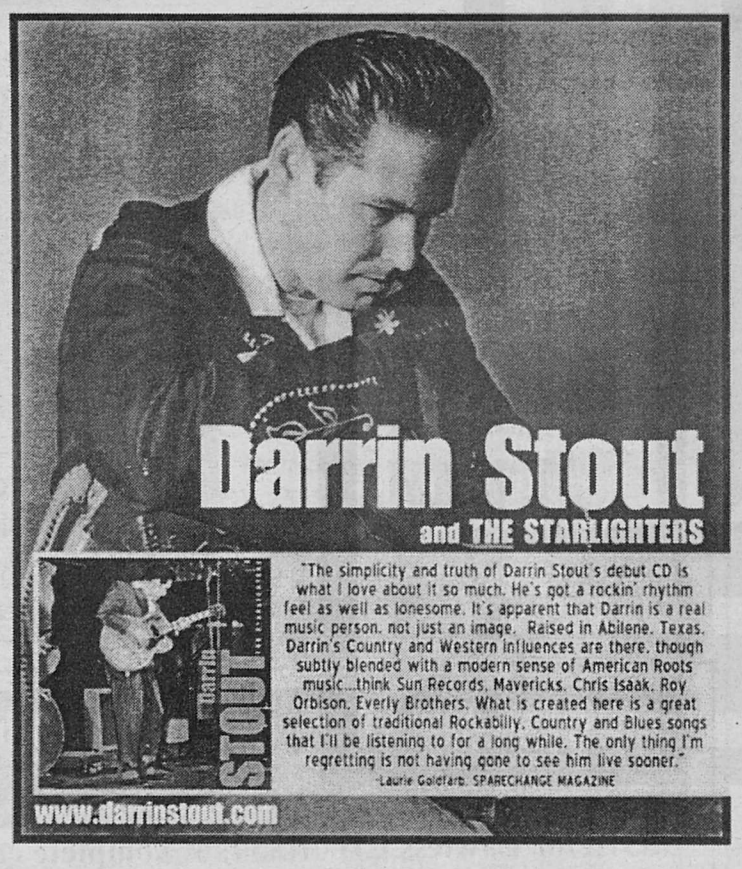

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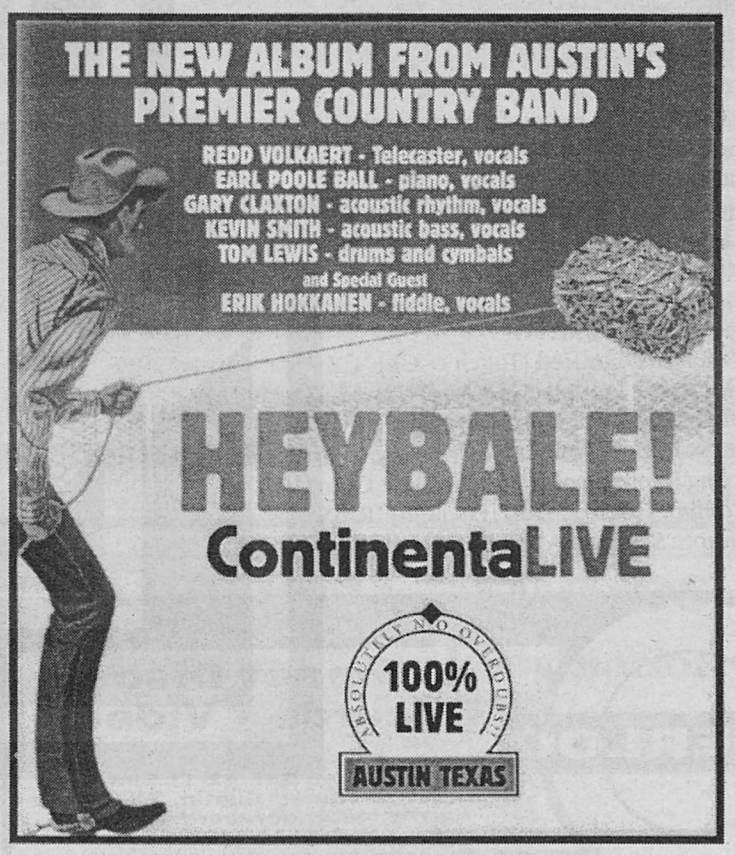

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#1 KEVIN DEAL: THE LAWLESS

(Blind Nello) *JCS/*ND/*S&D/*TG/*TT

2 **Cornell Hurd Band: Live At Jovita's** (Behemoth) *DN/*KD/*LB/*RR
3 **Fred Eaglesmith & The Flathead Noodlers: Balin** (AML) *TF/*TO
4 **Ray Wylie Hubbard: Growl** (Philo) *CM/*DWT/*JP/*RJ/*SC/*TJ
5 **Scott Miller & The Commonwealth: Upside Downside** (Sugar Hill) *JB/*R&H/*RC/*SB
6 **Greg Trooper: Floating** (Sugar Hill) *BF/*DB/*GJ/*LW/*TA
7 **Reckless Kelly: Under The Table & Above the Sun** (Sugar Hill) *DO/*EGB/*FM/*KR/*PT
8 **Big Sandy & The Fly-Rite Boys: It's Time!** (Yep Roc) *BC/*DC/*JZ/*PP/*SH
9 **Retta & The Smart Fellas: They Took The Stars Out Of Heaven** (Retta) *RH/*WH
10 = **The Derailers: Genuine** (Lucky Dog) *KF/*MM
Tom Russell: Modern Art (HighTone) *CL/*DP/*MR
11 **Audrey Auld: Losing Faith** (Reckless) *MD/*MDT
12 **John Hiatt & The Goners: Beneath This Gruff Exterior** (New West) *DY/*JM
13 **Gillian Welch: Soul Journey** (Acony) *TW
14 **The Swindles: Songs in the Key of T** (MJW) *JS/*MP
15= **Kenny Butterill: Just a Songwriter (Hayden's Ferry)** ***MF/*RT**
Sid Selvidge: A Little Bit Of Rain (Archer) *BL/*JH
16 **The Jayhawks: Rainy Day Music** (American) *CW
17 **The Legendary Shack Shackers: Cockadoodledon't** (Bloodshot) *DF/*3RC
18 **Stacey Earle & Mark Stuart: Never Gonna Let You Go** (Gearle/Evolver) *AR/*OR
19 **Marcia Ball: So Many Rivers** (Alligator) *RCS
20 **Lucinda Williams: World Without Tears** (Lost Highway) *SG
21 **Gina Lee: Where Ya Been?** (Glee Club) *CP
22 = **Halden Wofford & The Hi-Beams** (Hi-Beams) *DA
The Iguanas: Plastic Silver 9-Volt Heart (Yep Roc) *SM
23= **Michael Johnathon: Homestead** (PoetMan) *SMJ
Kimmie Rhodes & Willie Nelson: Picture In a Frame (Sunbird) *NA
Tommy Womack: Washington, DC (tommywomack.com)
24 = **Darien Brahms: Green Valentine** (Cornmeal) *SF
Merle Travis In Boston 1959 (Rounder) *KC
Rhonda Vincent: Full Circle (Rounder) *MA
26= **Heybale: Continental Live** (DIY) *MT
Bill Kirchen: Dieselbilly Road Trip (Cracker Barrel) *TS
27= **Jack Baymoore & The Bandits: Diggin' Out!** (Tail) *DV
Big Ditch Road: Ring (Eclectone) *OS
Andrew Bird: Weather Systems (Righteous Babe) *R&B
Mark Brine: For Karrie (Wild Oats) *GS
Jesse Brock: Kickin' Grass (Sugar Hill) *EB
June Carter Cash: Press On (Dualtone) *TH
Craig Chambers: Goin' To Town (WR) *BR
The Crooked Jades: Seven Sisters; A Kentucky Portrait (Copper Creek *JT
Drive By Truckers: Decoration Day (New West) *ST
Fleshtones: Do You Swing? (Yep Roc) *JF
Mike Gunther: Every Dream That's Dropped and Died (Heart of a Champion) *JQB
The Hangdogs: Wallace '48 (Crazyhead) *DWB
Jolie Holland: Catalpa (self) *MO
Waylon Jennings: Live The Extended Version (RCA) *H&H
Johnnie & Jack: For Old Times Sake (Bear Family) &RW
The Kickbacks: Blindside View (Sodapop) *MY
EG Kight: Southern Comfort (Blue South) *DT
Kieran Ridge Band (self) *RP
Silkworm: You Are Dignified (Touch & Go) *CZ
Jackson Taylor Band: Hollow Eyed And Wasted (Gaske) *EW
Tree By Leaf: Postcards From Rome (self) *CD
Steve Turner: Searching For Melody (Houston Party) *AL
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Tony Williamson: Sessions At McBane Mill (Bonfire) *LG

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FREEFORM AMERICAN ROOTS is compiled from reports provided by 111 freeform DJs in the US, Canada, Australia, New Zealand, Europe and Uruguay. More information can be found at www.accd.edu/tcmn/far.

BILLY DEE • HEART, DON'T FAIL ME NOW

(Billy Dee ❀❀❀.5)

Veterans make good seasoning for a music scene; it's hard for young Austin country players to get too full of themselves when the standards are set by Jimmy Day or Johnny Gimble, Redd Volkaert or Pete Mitchell. Though electric bassplayer Billy Donahue may not have that kind of name recognition, he's played with Wendell Adkins, Johnny Paycheck, Vern Gosdin and, for the last five years, Dale Watson, and also fronted many house bands, including Gilley's in Pasadena, TX. The man, in short, has paid some dues. Now living in Austin, Dee is making his move, pulling out a big barroom baritone and 12 solid honkytonk tearjerker and Western originals, backed by Redd Volkaert and Watson (who also co-produced) on guitars, Erik Hokkanen fiddle, Ricky Davis steel and Dave Sanger and Ron Erwin drums. Many sidemen can take a number here and there, but Dee, on whom Gosdin is clearly a major influence, can convincingly carry an entire set. Too generous for his own good, Watson could well wind up losing his bassplayer. **JC**

THE BEST OF CLIFTON CHENIER

(Arhoolie ❀❀❀❀)

Chris Strachwitz is the Indiana Jones of roots music, retrieving fabled but long lost treasures from the decaying ruins of legendary labels, but he's also scored some notable A&R triumphs, none more so than signing Clifton Chenier, whose recording career, from his first LP in 1965 until his death in 1987 and beyond, was defined by his 24 Arhoolie albums. In culling 17 tracks that would epitomize the work of a man who created, established, perfected and popularized an entirely new musical genre, Strachwitz deliberately set out to "highlight both [Chenier's] prowess on the accordion as well as his powerful blues chops." In fact, the album is sub-titled 'The King Of Zydeco & Louisiana Blues,' and the only non-original is Magic Sam's *All Your Love*. Obviously, this doesn't have the breadth of Rhino's long out of print double CD **Zydeco Dynamite**, which included some of Chenier's 50s Elko and Speciality singles, but it does have a 15 minute KPFA, Berkeley, interview of Chenier by Strachwitz from 1978. **JC**

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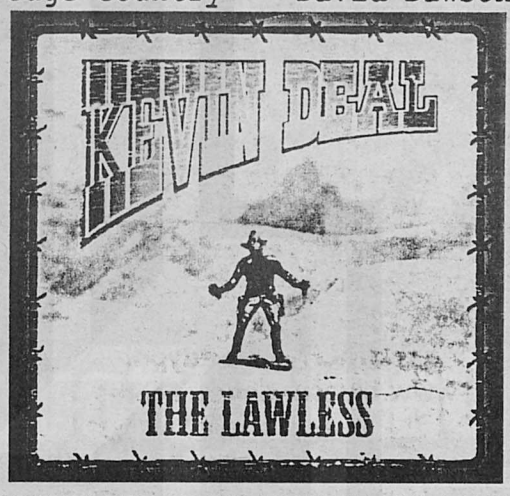

"A master of the almost lost art of story-songwriting akin to Townes Van Zant, Guy Clark, & Mickey Newbury."
- *Scott Homewood*
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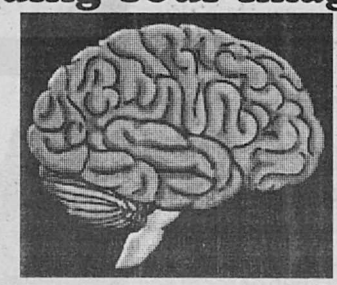
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JOHN THE REVEALATOR

Footnote to last month's remarks about **Lucinda Williams**, specifically her **Car Wheels** period bass player boyfriend, reader Hal Davis reminded me of an old, but timeless, joke: Did you hear about the bass player who was so bad even the lead singer noticed?

♦ The Return of **Johnny Conqueso**! You may (or may not) recall that at one time I were a DJ, hosting first Saturdays on **Third Coast Music Network**, KSYM, San Antonio. I never did really find out what happened there, but I'm now back as one of the rotating Saturday hosts, so, if you have nothing better to do on a summer Saturday afternoon, you can listen to me commit music at 90.1fm, www.accd.edu/tcmn, on June 14th and June 21st, 2-6pm CDT.

♦ **The Flatlanders** are cutting another album right now, but before making **One Road More** (aka **More A Legend Than A Band**) for Plantation, bassplayer Sylvester Rice financed a session at a three-track studio in Big Spring, the tape of which has been sitting in his attic for the last 30 years. After Joe Ely finally found a machine that would play it, he, Butch Hancock and Jimmie Dale Gilmore clubbed together to buy it from Rice. No word on what they plan to do with it but I'm told it sounds even better than the official album. So even if the new one turns out to be another dud, there's something to look forward to. And should you happen to be in Lubbock between now and December 12th, the Buddy Holly Center, 1801 Avenue G (806/767-2686, www.buddyhollycenter.org), is hosting **Maybe Life Is A Railroad Crossing: The Photography of Butch Hancock**. The exhibition is free, with performances and education programs TBA.

♦ In back and forth emails, **Beth Kelly**, the better half of honkytonker **Roy Heinrich**, came up with a couple of good 'uns. The first was, "Roy's playing at Bizarre Bazaar tomorrow & wowee is that a lot of fun. Jane Clarke throws a great party. I think the last one put all Roy's married band members in the hole since their wives were shopping while they were playing." The other was, "You're lucky to not be around the constant bitching, whining and moaning of all those who did so well here in the 90s and now have to do real work. Roy's getting lots of questions from musicians as to how they can also get a crappy day job like his."

♦ Do you know who wrote *You Win Again*? Or *It Happened In Monterey*? Wrong, both are by **Dale Watson**. It says so on his new album.

♦ A reader reported seeing this line in a **June Carter Cash** obituary (but I have to admit I haven't seen the original): "with her husband, legendary **Johnny Carter** by her side."

♦ Just when you thought it couldn't get any worse, guilt by association. **Paul Beane** who owns KRBL, Lubbock, KLVT, Levelland, and KZZN, Littlefield, sent **Kevin Deal**'s **The Lawless** back unopened with a note saying, "My radio stations will no longer have *any* association with a **Lloyd Maines** project of any type. Mr Maines' recent diatribe toward Lubbock stations in particular has pushed us to extend that ban [on the Dixie Chicks] to any project associated with Lloyd. I feel obliged to end our support of Maines' music until he realizes that the problem lies with his daughter and not the radio stations that made them famous." Rather oddly, the KRBL website gives a Maines Brothers reissue as an example of the West Texas music played on what they call ReBeL radio! Sometimes it's downright embarrassing to live in Texas.

FAR REPORTER OF THE MONTH #1

JOE '3PHUS' PARERES

Third Coast Music Network,
KSYM, San Antonio, TX

In certain circles the man is known as Joe 3Putts. The only member of the TCMN Air Force with the multiple addictions of music and golf and collecting those weird little golf visors, 3Phus came to the TCMN shortly after what he refers to only as "that unfortunate incident" at an ultra-exclusive, all-female golf academy in the Swiss Alps. 3Phus is not the only member of the TCMN Air Force to have posed unashamedly for a camera while wearing a skirt. He is, however, the only member of the TCMN to have posed unashamedly for a camera while wearing a skirt and a very unattractive hat. The hat made his butt look too big.

Favorite colors: Fire engine red and Lime green (hey, he plays golf and all golfers believe those colors actually go together).

Favorite food: Crème something-or-other.

Most notable quote: "I'm hell on that percentage of light thing."

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COLLECT THE SET!

taken by Tracy Lynn Tucker

CHARLES EARLE's B-Sides

SAYING GOOBYE TO JUNE

Seems like I've devoted a lot of ink recently to talk about the deaths of important figures in the Nashville music community. News of the death of June Carter Cash was quite a blow for those of us in Music City; we had spent much time worrying about the condition of husband Johnny Cash, who had been in and out of the hospital in recent months, but it was June who went first. She passed on May 15, age 73, just eight days after heart surgery.

June, the last surviving daughter of Mother Maybelle Carter, may have best known as the wife of Johnny Cash, but to only look at her in this light is to ignore an impressive body of music, often created in the shadow of her legendary husband. As a member of the Carter Family, one of the most influential acts in the early days of country music, she began her career singing on radio shows in 1939. By 1950, she had played all over the south, recorded with Chet Atkins and Homer & Jethro and joined the Grand Ole Opry as a member of the Carter Family.

June met Johnny backstage at the Grand Ole Opry in the late 50s. Legend has it that Cash told her at the time that he would marry her one day. In 1963, June joined with Merle Kilgore to write *Ring of Fire*, one of the classic songs in the history of country music. Johnny had a huge hit with the song that year ,about the time that June began touring with him. The two married in 1968.

One thing June is universally credited for is having kept Johnny alive during some very tumultuous years of his life. As he battled addiction to drugs and alcohol, she stood by him as the dependable rock in his life. Cash has commented in recent years of his admiration for June due to her devotion to him in difficult times.

It should also be noted that June previously released three solo albums and had another scheduled for September release. She also wrote two books and won three Grammy Awards during her career. She is survived by Johnny, son John Carter Cash and daughters Carlene Carter and Rosey Nix, as well as stepdaughter Rosanne Cash.

One final thought on this...with Johnny in poor health, many in town have speculated about how the loss of his wife will affect him. Johnny had said in recent interviews that the two were closer these days than they had ever been during their marriage. Cross your fingers for the man in black.

MORE CONTROVERSY FOR THE DIXIES

Just when you thought things couldn't get any weirder for the Dixie Chicks, along comes another media flap that has them talking about everything but music. It seems Toby Keith, country music's biggest jackass, has been accentuating his flag-draped concert performances by showing an image of Natalie Maines cozying up to Sadaam Hussein. Country music has been using patriotism as a marketing scheme ever since 9/11, and this is just the latest sad attempt to cash in on anger.

Not to be outdone, Maines appeared via satellite on last month's ACM Awards wearing a T-shirt that carried the logo 'FUTK.' Keith's fans would soon follow with 'FUDC' shirts at an appearance the following week. A publicist for the Chicks said that the letters on their shirt stood for "Freedom, Understanding, Truth and Knowledge." Uhm...right. Since their publicist won't let them say it, here is a big fuck you to Toby Keith.

THE STATE OF THINGS IN NASHVILLE

Early in 2003, I reported that the last quarter of record sales in country music produced some numbers that were extremely encouraging to the folks on Music Row. With new releases from Shania Twain, Dixie Chicks, Faith Hill and Tim McGraw within a couple of months of each other, country sales soared even at a time when the rest of the music industry was seeing sharp drops in sales due to internet piracy.

Well, leave it to Nashville to find a way to screw the pooch. Here is a stat from Soundscan that is downright staggering: For the week ending May 18, the top 75 new country albums sold a combined 390,000 copies, which is fewer units than the top two pop albums sold together.

Think about that. We're talking *75 albums vs two*. The brief boost has gone away. With Tim, Faith and Shania, you can attribute this to their having made lousy records that pop audiences didn't not warm up to as they have previously.

As for the Dixies, we know why their sales have stalled, and it is certainly a shame. The president of the Country Radio Broadcasters recently commented that he hopes the Chicks controversy will end soon so that they can help radio numbers rebound. Perhaps this guy should have had the guts to stand behind the Chicks when radio networks were banning them.

The bottom line in all of this is that the predicted boom in country music due to the late 2002 releases from major stars is actually nothing of the sort. Record sales are way down this year. Ticket sales for the annual Fan Fair this month in Nashville are well below previous years. Labels are even getting out the ax. Sony Nashville just let go of label president Allen Butler (the man who terminated Willie Nelson, couldn't happen to a nicer guy), along with vice presidents Blake Chancey and Mike Kraski. If country music fans living out in the sticks ever figure out how to download music from the net, there won't be a pot to piss in or a window to throw it out of in Nashville.

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CHULAS FRONTERAS/DEL MERO CORAZON J'AI ETE AU BAL

(Brazos Films DVDs ❀❀❀❀❀)

Superlatives have rained down on Les Blank and Chris Strachwitz's films for the last quarter century, so it's fairly safe to assume that anyone with any interest in, respectively, Conjunto and Norteño or Cajun and Zydeco already knows about one or other or both of them, at least by reputation. Wonderful as the videos were, they pale beside the DVDs, which feature all the bells and whistles one associates with the format but to much better effect than with regular movies. At any rate, I found myself rooting around in 'Special Features' with which I normally never bother. Apart from the gorgeous picture and sound quality, the obvious attraction is that both discs offer 30 minutes of previously unreleased footage, though I'd rather have had them integrated into the main sequences than offered as stand alone bonuses. This would have dramatically enhanced the presence and significance of some performers, most notably Lydia Mendoza and Canray Fontenot. Still, with all that great footage of Mendoza, Fontenot, Narciso Martinez, Don Santiago, Flaco and Santiago Jr Jimenez, Los Alegres De Terán, Little Joe y La Familia, Chavela, Los Pingüions Del Norte, Clifton Chenier Queen Ida, Walter Mouton, the Balfa Brothers, DL Menard, Nathan Abshire, John Delafose, Bois Sec Ardoin, Chuck Guillory, The Hackberry Ramblers, Dennis McGee, Boozoo Chavis and many more, this is a minor quibble. Both DVDs offer optional subtitles and also audio commentaries by the makers which are interesting but distracting, so my tip is rather than watch a whole film through, **Chulas Fronteras** comes in at 58 minutes, **Del Mero Corazon**, in many ways the best of the three, 28 minutes, and **J'Ai Été Au Bal** 84 minutes, in both modes, to run each separate scene with the commentary off and then jump back and toggle it on if you want to know more. The only redundant features are Strachwitz's text essays—I have asked "*Why* did they make this film?" more times than I can remember, but never about these three. **JC**

KEVIN DEAL • THE LAWLESS

(Blind Nello ❀❀❀❀)

Whether Kim would have left him because he would not lay his guitar down we'll never know, because Kevin Deal did hang up his axe and busted knuckles for a decade to support a growing family. With his masonary business up and running, he started playing out a bit, gaining a reputation as one of the best harp players in the Dallas/Fort Worth area, but the long pent up music started flowing and this is his fourth album in five years. After a rather shaky debut, he made two solid albums on which, as he himself freely acknowledges, his songwriting was heavily influenced by Terry Allen, Joe Ely, Dave Alvin, Steve Earle, Robert Earl Keen and, most obviously, Ray Wylie Hubbard. You can still hear those influences but apart from the very Ray Wyliesque *Pick 'Em To Win*, they're more nuanced, which makes it rather odd that one of three covers among the 13 tracks is Max Stalling's derivative Freedom For Mary. Of the others, even as a country blues, Lynyrd Skynyrd's *Mississippi Kid* is an error of judgement, partially balanced by a good version of Jimmie Davis & Hank Williams' *Lonesome Whistle Blow*. Deal is still somewhat of a work in progress, but he gets better with every (Lloyd Maines produced) album and, making no concessions to 'Texas Music,' is one of the few disciples of the great Texas singer-songwriters there's any need to take seriously. **JC**

HALDEN WOFFORD & THE HI-BEAMS

(Hi-Beams ❀❀❀❀.5)

Some years ago, I dropped by a workshop being given by Mark O'Connor and someone asked what guitar he'd recommend. His answer was Ovation and when the room gasped in shock and horror, he explained, "If the airline loses it or it gets stolen or broken, you can go to a music store anywhere in America and buy another one just like it. You don't get attached to them."

The human equivalent of Ovations, cutting across all musical genres, is Local Heroes. These are the acts that nobody outside Bumfuck city limits, or anyway the county line, has ever heard of, and they never will because you can go to any venue anywhere in America and hear another one just like them. In many ways this is good thing, it would be a pretty sorry town that couldn't produce and support at least one halfway decent country dance band, bar blues band and singer-songwriter, but there's no demand for them anywhere outside their home base. Or for their records, which may be competent enough, but, well, you don't get attached to them. Like Ovations, they're simply too generic.

Local cover bands may well be the biggest single segment of country music—if you could assemble all the paying and drinking customers spread out in dancehalls, bars, VFWs and so on all over America any given Saturday night, every Nashville star would drool, and if you added up all the miniscule record sales from those places, you'd likely get a very interesting total—but outside local papers, they're invisible. Nobody gives a rat's ass about them because they operate in an area where originality is not a necessary, or even particularly desirable, attribute. Often fronted by people who took an unsuccessful run at Nashville back when, they may slip an original or two into the set, but that's not what they're paid for, and, to be fair, most of them make very nice money cranking out covers.

Then there are bands like Denver's Halden Wofford & The Hi-Beams which aspire to something more than mediocrity, bands committed to real country—an expression this one uses often—and fueled by a blend of talent, creativity, confidence, ambition and attitude. Initially, they pay a heavy price, as bassist and ramrod Ben O'Connor observes. "We got run out of the country bars a long time ago, seeing as how we play actual country music which is not allowed at country bars in Colorado. We're too stubborn to play anything modern, most of our guys have already done the bar circuit for years, and Halden wants to play his songs his way."

Though welcomed by rockabilly bars, mainly the very cool looking Skylark (see Ben's pictures at www.denverbarndance.com), where "we're on a first-name basis with almost everyone who comes in the door," the band decided it had to try to break out of Denver. "What it came down to is that other than the occasional wedding or opening slot for a national band, we'd been playing for the same 100 people for three years, and we couldn't keep the band going unless we could find some way to expand the audience. So I got an unlimited long distance plan and started calling every place I'd ever played or even heard about within 6-8 hours of Denver, mostly looking for municipal concert series shows. We caught a break when we played for a Cheyenne Frontier Days press reception,then they hired us to play on the Denver-Cheyenne train during the rodeo."

Like many before them, The Hi-Beams discovered that it takes way more than a village to raise a roots act, in fact it takes several countries—no roots musician in his or her right mind will be boycotting France and Germany this or any other summer. The obvious way to reach new audiences and venues is to make an album, so obvious that everyone and their brother does it, an avalanche of dross from which roots writers, DJs, venues and fans try to snatch nuggets of gold like this.

To be honest, what I liked first about the album was Halden Wofford's name, which sounds like one of the **Guys Of The Big D Jamboree.** It's actually his grandfather's name, his own is Bret Bertholf, and how's that for attention to detail? What I liked second was his voice, which sounds like one of the guys of the Big D Jamboree. What I liked third was that he writes great country songs. What I liked fourth was that he not only yodels, he mentions Don Walser in *Yodelin' Rhythm & Blues*. O'Connor pretty much wrote the review for me: "What I love about The Hi-Beams is that we have a distinctive sound. It's classic sounding, but it's not a Xerox copy of 50s country or western swing. I think Halden is a major songwriting talent and a great singer." Amen to that, I couldn't put it any better.

Denver Joe Vasquez says The Hi-Beams are "My favorite band in this whole rotten, stinking, dirty town." With this album, they may well become a lot of people's favorite band on this whole rotten, stinking, dirty planet. **JC**

FAR ON THE INTERNET

As you may notice, space is a little tight this month, so I wasn't able to run an updated version (post the rules and regulations that ran a lot of stations off the net) of the schedule of FAR reporters who are still webcasting. I will get to it, but drop me an email if you can't wait. Also, webmonster Paul Daly has posted it, with links, at www.accd.edu/tcmn/far/FAR_shows.htm.

MY BACK PAGES

Before my shelves buckle under the weight, I'm thinning out my store of back issues of *Music City Texas* but rather than toss them, I thought I'd see if anyone actually wanted any of these little slices of Austin and Texas music history, dating from 1989 (including #1, of which I have plenty). I really just want to cover postage costs, so drop me a line and we'll work something out.

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Heart Don't Fail Me Now is a breath of fresh air in a day and time where country music needs someone to throw a wrench in the works and shake things up. Dee's vocals are strong and rich throughout the album and his songwriting skills are right up there with the best of the legends. The musicianship on the effort is tight, and the production is nearly flawless. — *Marc Ringwood, TexasTroubadors.com*

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"Halden Wofford's authentic bray is a vocal time machine, a stirring, nasally joy that yanks traditional country fans back to the days of Hank Williams and other classic country singers." - Westword Magazine

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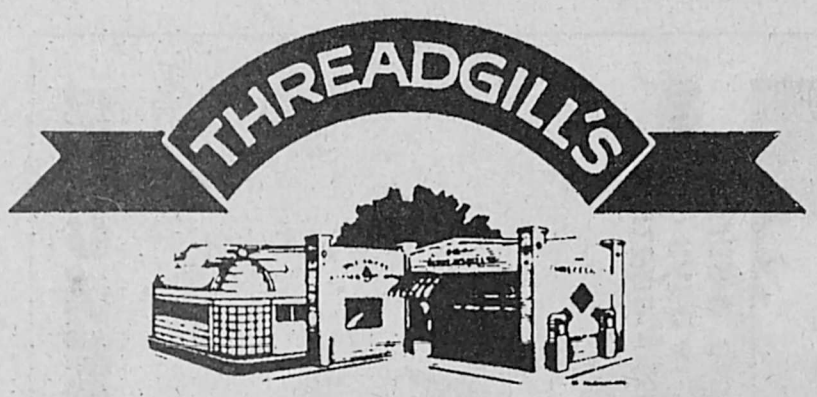

American Food Southern Style

JUNE ARRIVALS & DEPARTURES

1st-- Johnny Bond • 1915 • Enville, OK
----- Shelly Lee Alley † 1964
2nd - Carl Butler • 1927 • Knoxville, TN
3rd - Memphis Minnie • 1897 • Algiers, LA
----- Buster Pickens • 1916 • Hempstead, TX
----- Joe Bonsall • 1921 • Lake Arthur, LA
----- Boots Randolph • 1927 • Paducah, KY
----- Deke Dickerson • 1968 • St Louis, MO
4th - Texas Ruby • 1908 • Wise Co, TX
----- Freddy Fender • 1936 • San Benito, TX
----- Rabon Delmore † 1952
5th - Narciso Martinez † 1992
6th - Gary US Bonds • 1939 • Jacksonville, FL
----- Joe Stampley • 1943 • Springhill, LA
----- Clarence White • 1944 • Lewiston, ME
----- Steve Riley • 1969 • Mamou, LA
----- Adolph Hofner † 2000
----- Smokey Montgomery † 2001
7th - Wynn Stewart • 1934 • Morrisville, MO
8th - Adolph Hofner • 1916 • Moulton, TX
----- Steve Fromholz • 1945 • Temple, TX
----- Alton Delmore † 1964
9th - Les Paul • 1915 Waukesha, WI
----- Herb Remington • 1926 • Mishawaka, IN
----- Jackie Wilson • 1934 • Detroit, MI
----- Slaid Cleaves • 1964 • Washington, DC
10th Howlin' Wolf • 1910 • West Point, MS
11th John Inmon • 1949 • San Antonio, TX
----- Bruce Robison • 1966 • Houston, TX
12th Charlie Feathers • 1932 • Holly Springs, MS
----- Junior Brown • 1952 • Cottonwood, AZ
----- JE Mainer † 1971
----- Angelais LeJeune † 1974
----- Johnny Bond † 1978
13th Clyde McPhatter † 1972
14th Wynonie Harris † 1969
15th Tex Owens • 1892 • Kileen, TX
----- Leon Payne • 1917 • Alba, TX
----- Waylon Jennings • 1937 • Littlefield, TX
16th Iain Matthews • 1946 • Scunthorpe, UK
----- Bob Nolan † 1980
17th Red Foley • 1910 • Blue Lick, KY
----- Henry Zimmerle • 1940 • San Antonio, TX
----- Mike Buck • 1952 • Fort Worth, TX
----- Dewey Balfa † 1992
18th Marti Brom • 1961 • St Louis, MO
----- Jud Newcomb • 1968 • IL
20th T Texas Tyler • 1916 • Mena, AR
----- Brian Wilson • 1942 • Hawthorne, CA
----- Ira Louvin † 1965
----- Louise Massey † 1983
----- Boudleaux Bryant † 1987
21st Clifford Scott • 1928 • San Antonio, TX
----- Paulino Bernal • 1939 • Raymondville, TX
22nd Kris Kristofferson • 1936 Brownsville, TX
----- Jesse Ed Davis † 1988
23rd Zeb Turner • 1915 • Lynchburg, VA
----- Elton Britt † 1972
----- Wade Fruge † 1992
25th Clifton Chenier • 1925 • Opelousas, LA
----- Eddie Floyd • 1935 • Montgomery, AL
----- Link Davis Jr • 1947 • Port Arthur, TX
----- Jody Nix • 1952 • Big Spring, TX
26th Big Bill Broonzy • 1893 • Scott, MS
----- Chris Isaak • 1956 • Stockton, CA
27th Nathan Abshire • 1913 • Gueydan, LA
----- Roy Wiggins • 1926 • Nashville, TN
----- Clay Blaker • 1950 • Houston, TX
28th Lester Flatt • 1914 • Overton Co, TN
----- Groovy Joe Poovey • 1938 • Dallas, TX
----- Lloyd Maines • 1951 • Lubbock, TX
29th Johnny Ace • 1929 • Memphis, TN
----- Bill Kirchen • 1948 • Bridgeport, CT
----- Lowell George † 1979

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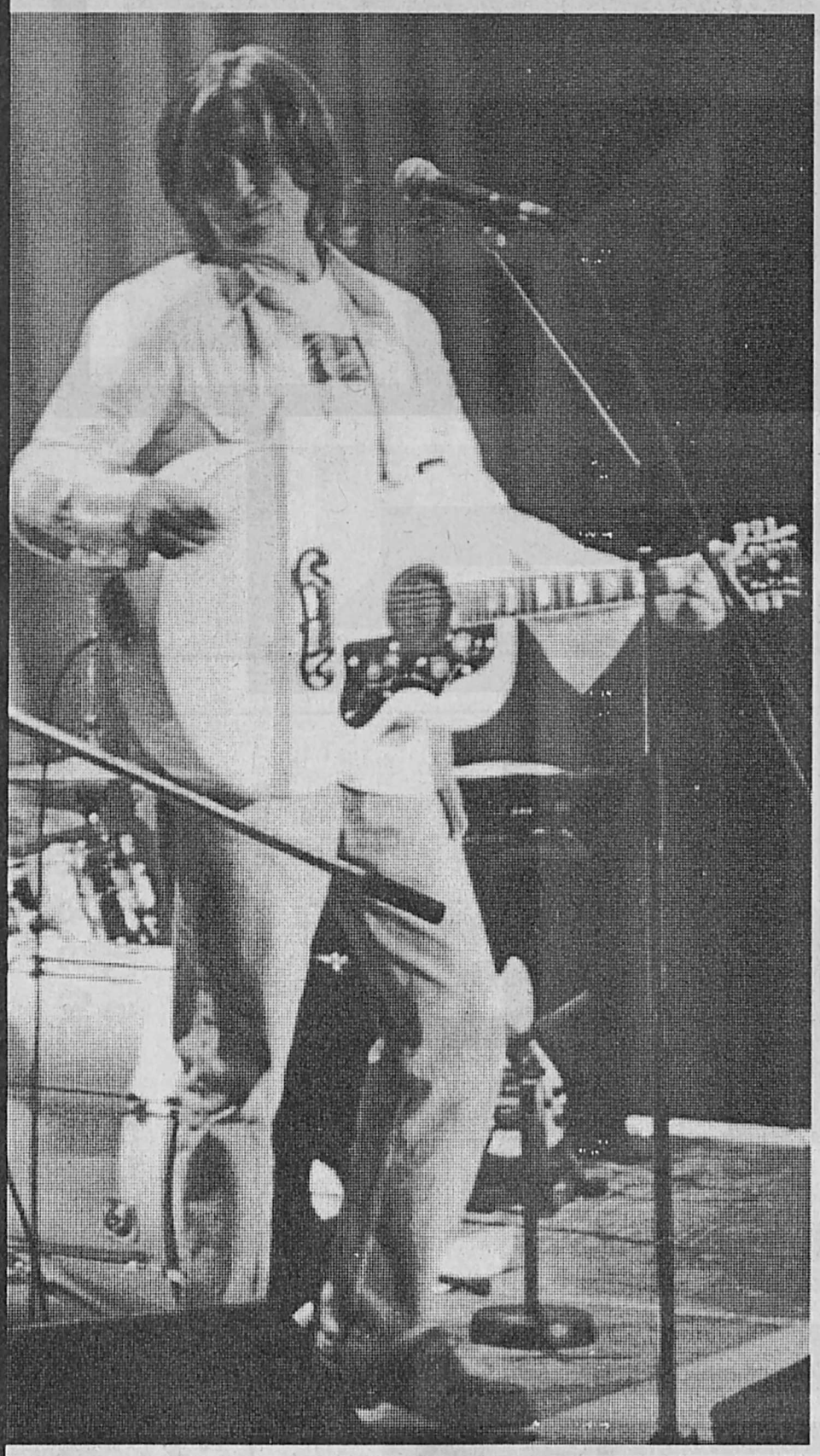

REVIEWS

❀❀❀❀❀ (or not)

TERRY ALLEN

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ANGOLA PRISON SPIRITUALS

•

DARIEN BRAHMS

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HEYBALE!

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THE LARKINS

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THE MICKEYS

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WILLIE NELSON

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ELIZABETH McQUEEN

•

THE SLAUGHTER RULE

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THE WAIFS

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GILLIAN WELCH

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ANDREA ZONN

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