

# 3<sup>rd</sup> COAST MUSIC

BLAZE FOLEY

#105/194 OCTOBER 2005

## REVIEWS

\*\*\*\*\* (or not)

•  
COLIN BROOKS

•  
HANK COCHRAN

•  
ANNA COOGAN  
& NORTH 19

•  
*Fins, Chrome  
& The Open Road*

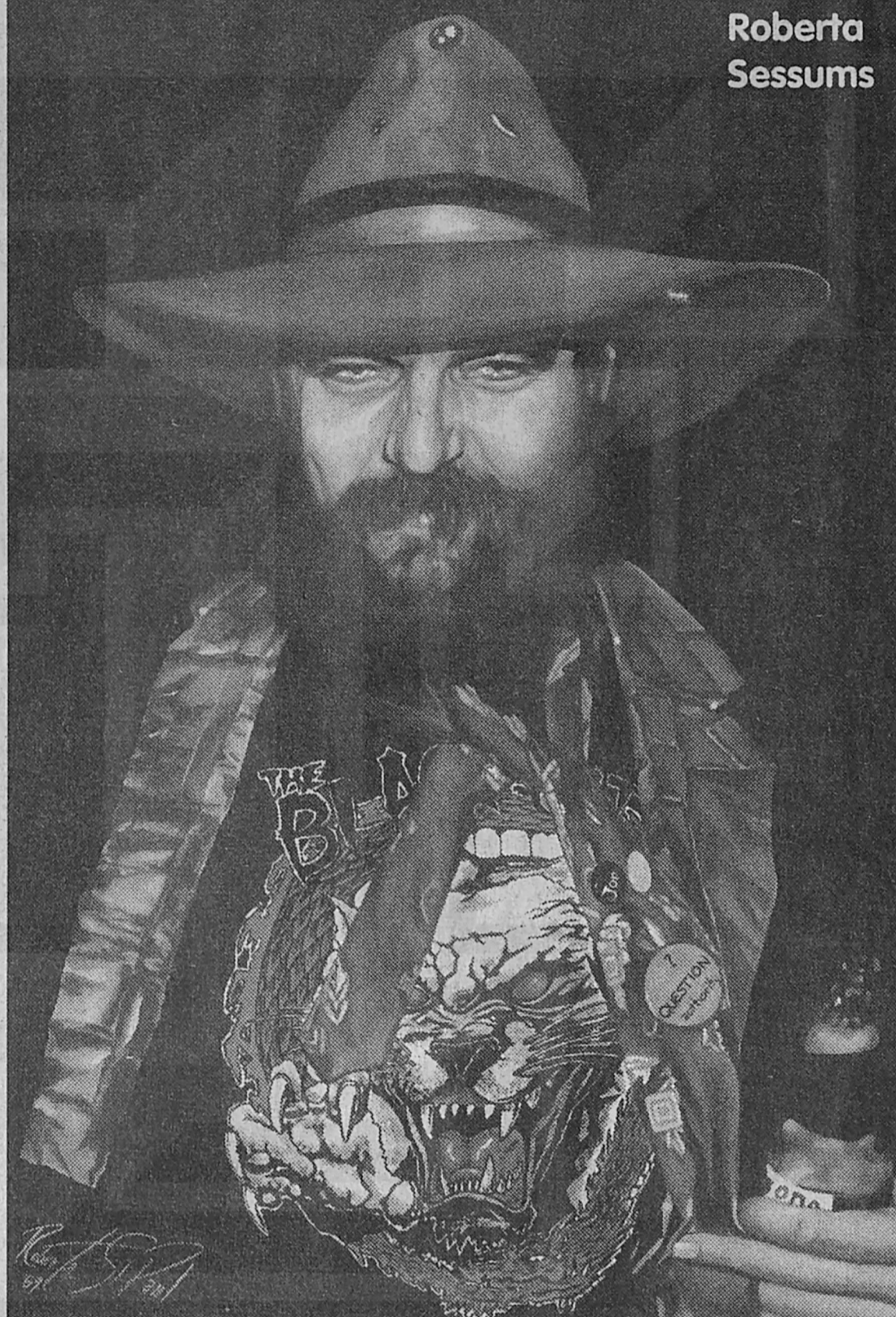
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ROBERT EARL KEEN

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KIM LENZ

•  
PILGRIM

•  
GENE WATSON

Roberta  
Sessums



JOHN THE REVEALATOR  
CHARLES EARLE's B-Sides  
FREEFORM AMERICAN ROOTS #74  
ROOTS BIRTHS & DEATHS



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## FREEFORM AMERICAN ROOTS #74

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### #1 Miss Leslie & Her Juke-Jointers:

#### Honky Tonk Revival

- (Zero Label) \*CP/\*DB/\*EW/\*KD/\*ND/\*RH/\*TH
- 2 Eliza Gilkyson: Paradise Hotel (Red House) \*CD/\*DJ/\*SM/\*TJ/\*TT
  - 3 James McMurtry: Childish Things  
(Compadre) \*GC/\*GM/\*GV/\*OO/\*PP/\*RC
  - 4 Joe West: The Human Cannonball (Frogville) \*GS/\*RE/\*RS/\*T&J
  - 5 Marti Brom Sings Heartache Numbers  
(Goofin' [Finland]) \*BL/\*JF
  - 6= Marty Stuart & the Superlatives: Soul's Chapel  
(Superlatone) \*BF/\*DF/\*KC/\*TG
  - Cary Swinney; Big Shots (Johnson Grass) \*AA/\*BH
  - 7 Jimmie Dale Gilmore: Come On Back (Rounder) \*CS
  - 8 Corb Lund: Hair In My Eyes Like A Highland Steer  
(Stony Plain) \*BS/\*DP
  - 9 Arlo Guthrie: Live In Sydney (Rising Son) \*MR/\*TR
  - Billy Joe Shaver: The Real Deal (Compadre) \*PTT
  - 10= Kinky Friedman & The Texas Jewboys: Mayhem Aforethought  
(Sphincter) \*HP/\*ST
  - Wayne Scott: This Weary Way (Full Light) \*FW/\*RM
  - 11= Caitlin Cary & Thad Cockrell: Begonias (Yep Roc) \*JS/\*SB
  - Rodney Crowell: The Outsider (DMZ/Sony) \*JP
  - Waco Brothers: Freedom & Weep (Bloodshot)
  - 12= Colin Brooks: Blood And Water (Skywater) \*TF
  - Calexico/Iron & Wine: In the Reins (Overcoat) \*SF
  - The Woodys: Telluride To Tennessee (Everett Family) \*BR/\*KR
  - 13 Kate Campbell: Blues & Lamentations (Large River) \*JA
  - 14 Bob Dylan: No Direction Home (Columbia/Legacy) \*K&V/\*SMJ
  - 15= Grayson Capps: If You Knew My Mind (Hyena) \*JB/\*MP
  - Delbert McClinton: Cost Of Living (New West) \*MB
  - 16= Tim O'Brien: Cornbread Nation (Sugar Hill) \*RJ
  - Rod Picott: Travel Log; Live 2005 Vol 1 (Welding Rod) \*HT/\*KM
  - 17= Janet Beazley: 5 South (Backcountry) \*EB
  - The Blasters: 4-11-44 (Rainman) \*JZ
  - 18= Jeff Black: Tin Lily (Dualtone) \*MF
  - Jordan Chassan: East of Nashville, West of Knoxville (Strong)
  - The Modern Sounds Of The Knitters (Zoe/Rounder) \*TW
  - 19= Dan Penn & Spooner Oldham: Moments From This Theatre  
(Proper) \*TA
  - Dwight Yoakam: Blame The Vain (New West) \*MM
  - 20= Bastard Sons of Johnny Cash: Mile Markers (Texacali) \*RV
  - Steve Dawson: Sweet Is The Anchor (Undertow) \*BK
  - Amber Digby: Music From The Honky Tonks (Yellow Rose) \*SH
  - 21 Gas Money: 22 Dollars (self) \*TM
  - 22= Bobby Bare: The Moon was Blue (Dualtone) \*T&L
  - Guy Forsyth: Love Songs; For & Against (Small & Nimble) \*SC
  - South Austin Jug Band: Dark And Weary World (Blue Corn) \*DA
  - Dale Watson; Heeah!! (Continental Song City/Koch) \*MT
  - 23= BoDeans: Homebrewed; Live From The Pabst (Backporch) \*N&T
  - Cowboy Junkies: Early 21st Century Blues (Zoe) \*DY
  - Josh Lederman y Los Diablos- Let's Waste Another Evening (9 Mile)
  - Angela Strehli: Blue Highway (MC)



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**WHERE MUSIC STILL MATTERS**

\*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs in the US, Canada, Europe, Australia, New Zealand and Uruguay. More information can be found at [www.accd.edu/tcmn/far](http://www.accd.edu/tcmn/far)

## LOOSE DIAMONDS #19

A DJ's PRIVATE STASH

ERIKA BRADY

**E**rika Brady is one of FAR's two professors, the other being Rod Moag, who recently retired from UT. She also hosts the closest thing to a bluegrass show in the FAR roster, *Barren River Breakdown*, WKYU, Bowling Green, KY. Though quite a few FAR shows specify that they'll play just about anything *but* bluegrass, Erika is our leading exponent of throwing it into the mix. I have to wonder about this, in my experience bluegrass fans have no time for any other music, while for everyone else a little bluegrass goes a long way, but maybe folks in Kentucky are as broadminded as she is. **JC**

*Barren River Breakdown* has been around a long time: it's in its 25th year, I believe. When I took it on eight years ago, it was all acoustic, programming in a ratio of about a third each of bluegrass, Celtic, and 'contemporary folk' (ie lots of singer-songwriter). I jettisoned the Celtic, kept the bluegrass, got very choosy about the singer-songwriters and began to broaden the format beyond the exclusively acoustic. Also, I include a lot of what I think of as 'vintage,' which from week to week might mean anything from Jimmie Rodgers to Wanda Jackson to Charlie Christian, depending on my theme and the musical point I'm trying to make. My tag line is 'American music with roots,' which offers lots of space.

Currently *BRB* airs for two hours midday on Saturdays and Sundays. Because of our heavy production schedule (and my unpaid volunteer status), it's always been necessary to share the duties. My current co-host, Mark Hayes, with whom I alternate shows, came on board about a year ago and has an outstanding collection of rare early country material that greatly enriches his programs.

An NPR station, WKYU covers most of the population base of Kentucky. *BRB* has a large, loyal and phenomenally knowledgeable listener base, including many musicians. We never know who will call in, especially during membership drive. The station management values the show and treats us exceptionally well. I make my living as a Folk Studies professor at Western Kentucky University, which houses the station. It's a nice fit.

I welcomed John's invitation to do Loose Diamonds this month because he didn't frame it as a 'best of...' list—that always makes me nervous. Here is a handful of albums that I simply can't imagine doing without. I know I'll think of more as soon as I send these off, but these are the ones that jumped off the shelf and into my hands. In no particular order:

- Delbert McClinton: Live** (New West, 2003)  
**Eddie Pennington w/Cary Black: Just My Style** (Bee/Nephi, 2000)  
**Eddie Hinton: Very Extremely Dangerous** (Capricorn, 1978)  
**Dan Penn: Do Right Man** (Rhino, 1991)  
**Hugh Moffatt & Katy Moffatt: Dance Me Outside** (Rounder 1992)  
**Tony Rice: Church Street Blues** (Sugar Hill, 1989)  
**VA: Folks, He Sure Do Pull Some Bow; Vintage Blues, Jazz, Stomps, Shuffles and Rags, 1927-1935** (Old Hat, 2001)  
**Del McCoury Band: Cold, Hard Facts** (Rounder, 1996)  
**Emmylou Harris: Live At The Ryman** (Reprise, 1992)  
**Bryan Sutton: Ready To Go** (Sugar Hill, 2000)  
**Tommy Emmanuel & Jim Nichols: Chet Lag** (Adalt, 2000)  
**Best of Cannon's Jug Stompers** (Yazoo, 2001)  
**Keith Whitley: Sad Songs And Waltzes** [originally JD Crowe & New South: Somewhere Between, Rounder, 1981] (Rounder, 2000)  
**Pat Haney: Ghost Of Things To Come** (FreeFalls, 2001)  
**Del McCoury Band: Cold, Hard Facts** (Rounder, 1996)  
**Jimmy LaFave: Blue Nightfall** (Red House, 2005)  
**Kentucky Colonels: Appalachian Swing** (Capitol, 1965)  
**David Grier: I've Got The House To Myself** (Dreadnought, 2002)  
**Steve Earle: Train A'Comin'** (Winter Harvest, 1995)  
**Steve Earle, Guy Clark, Townes Van Zandt: Together At The Bluebird Cafe** (American Originals, 2001)  
**Everly Brothers: Songs Our Daddy Taught Us** (RCA Victor 1958)  
**New Grass Revival: Fly Through The Country/When The Storm Is Over** (Flying Fish, 1992; originally Flying Fish 1975 and Flying Fish 1977)

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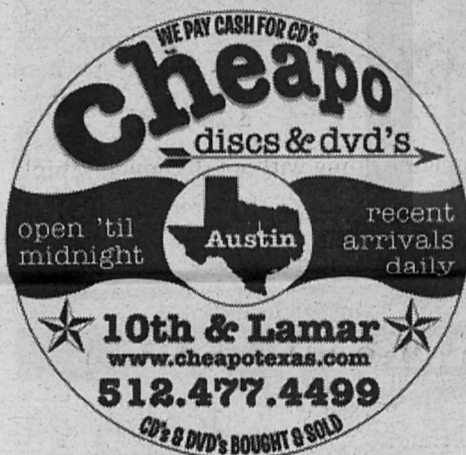
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+ David Holt Band

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 Thu 13th • The Small Starsan  
 Fri 14th • Cary Swinney (CD release)  
 Sat 15th • Two Hoots & A Holler  
 Sun 16th • Gospel Brunch, noon-3pm  
 Miss Neesie & The Ear Food Gospel Orchestra  
 Tue 18th • Songwriters Open Mic w/Glenn Allen & Kim McKenzie  
 Thu 20th • Los Super Vatos (Bubba Hernandez of Brave Combo  
 & David De La Garza of La Mafia)  
 Fri 21st • Sisters Morales  
 Sat 22nd • Ear Food Orchestra  
 Tue 25th • TBA  
 Thu 27th • Ana Egge  
 Fri 28th • Doyle Bramhall + Rusty Martin  
 Sat 29th Joe 'King' Carrasco with The Dale Peterson Band  
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## The Long-Awaited Release of Blaze Foley's Third Studio Album is Now!!



A few months before he was shot to death on Feb. 1, 1989, Blaze Foley and a band comprised of steel player Charlie Day and the Waddell Brothers, bassist David and drummer Leland, recorded ten tracks at the Bee Creek Studio in Driftwood, Texas.

Whatever happened to Foley's final studio work? The word was that the master tapes were destroyed in a fire and the rough mix cassettes, and subsequent burned CDs given to band members, couldn't be found.

The Bee Creek sessions seemed destined for a similar fate until July 2005 when Leland Waddell received a call from an old friend in Indiana. The guy said he'd been cleaning out his car and found an unmarked CD. He played it to see if it contained anything and he thought it sounded like Blaze. Excitedly, Waddell asked the friend to overnight the disc and, sure enough, it was the rough mixes of those 1988 sessions.

Michael Corcoran, Austin American Statesman

Now, 17 years later, Waddell Hollow Records proudly presents ten songs - Fully restored with Pro Tools by John Sheppard. This is the album that Blaze wanted to make, including "If I Could Only Fly", "Clay Pigeons" and two songs thought to be lost forever — Calvin Russell's "Life Of a Texas Man" and Jubal Clark's "Black Granite."

Available now from [www.waddellhollowrecords.com](http://www.waddellhollowrecords.com) and Waterloo Records. Listen, and you won't believe your ears.

## ANNA COOGAN & NORTH 19 • GLORY

(Tarnished \*\*\*\*.5)

Comparing Seattle-based Coogan to Barbara Clark won't mean much to those of you foolish enough not to have acquired a copy of **Wholehearted**, but will have the cannier among you pricking up their ears. You must have heard the joke about how a chick singer changes a lightbulb by taking hold of it and waiting for the world to revolve round her, but with Clark and Coogan the world, or at least everything in the studio, revolving round them just seems like the natural order of things. Neither woman is a powerful singer, Coogan's only faux pas is sounding strident when she tries to turn it up on *Rise Above*, but absolutely nothing gets in the way of their lithe voices and subtle effects, and this isn't merely good production, in fact no producer is credited on **Glory**. Coogan trained as an opera singer for ten years, which shows in her range and control, before switching to folk-country and developing a knack for writing excellent songs, notably *Another Day*, the title track and *The Holy Ghosts Of Texas*. North 19, Travis Beard on banjo and Kevin Burkett bass, are supplemented by drums, lap steel/Dobro and pedal steel on an album which at ten tracks, nine if you don't count Beard's instrumental *Colombia* on which he commits serious banjoism, could have used a couple of covers from the live set. **JC**

## KIM LENZ • UP TO MY OLD TRICKS AGAIN

(Hightone \*\*\*\*.5)

For all her Dallas fans hailed her as the new 'Queen of Rockabilly,' the redhead had a couple of problems, one, of course, was the insurmountable Martí Brom, the other that both her Hightone albums, **Kim Lenz & Her Jaguars** (1998) and **The One & Only** (1999), coincided with releases by Josie Kreuzer, with neither claiming the crown. However, it turned out to be something of a non-issue when she got married (historically, a disastrous move for rockabilly women) and had a baby (ditto in spades), and, though still performing at festivals, such as one in Spain this summer, Lenz pretty much faded out of sight. This compilation brings together six tracks of the 14 on the first album, recorded live to one-track by Wally Herson, four of the 14 on the second, plus *Cool Love* from Bloodshot's Wanda Jackson tribute **Hard-Headed Woman** and Big Al Downing's *Down On The Farm* from Bloodshot's **The Bottle Let Me Down**. I have one big complaint with the selection, it omits Lenz' outstanding version of *Havin' A Ball*, which she got from an unlabeled cassette, other than that, the remastering, by Marty O'Flaherty, continues the late, great Bob Stone's technosizzle tradition of rehabilitating albums that had slipped one's mind. Particularly on the six mono tracks, Lenz really had that rockabilly swagger happening. Shame about *Havin' A Ball* though. **JC**

## GENE WATSON • THEN & NOW

(Koch Nashville \*\*\*\*)

Don't give up your day job is usually advice given to no-hopers, but even when he was cranking out a steady stream of hits for Capitol and MCA in the 70s and 80s, honky tonker Watson went on fixing dings and dents, in Paris, TX, and Houston, where he owns his own body shop. Always celebrated as much for his taste in material as his soulful voice, Watson revisits songs he cut in the 70s (*I Wonder How It Is In Colorado, You Could Know As Much About A Stranger, If I'm A Fool For Leaving*), 80s (*If I Were You I'd Fall In Love With Me, Baby Me Baby, You Put Out An Old Flame Last Night, Back In The Fire, Sometimes I Get Lucky, Everybody Needs A Hero, I Didn't Think Of You At All, The Jukebox Played Along*) and early 90s (*Only Yesterday, I Catch Myself*), but these are all what he calls "buried" songs, album tracks, not the hits like *Love In The Hot Afternoon* or *14-Carat Mind*. Working with traditional country musicians, including pianist Hargus 'Pig' Robbins who also played on his 1975 debut LP, Watson, who often suffered from inappropriately slick production in his heyday, still sounds great (an obvious influence on George Strait and Randy Travis among many others), with a timeless set which includes many songs, most obviously *You Could Know As Much About A Stranger*, that may have been minor back then but could and should be hits today. **JC**

## VA: FINS, CHROME & THE OPEN ROAD: A TRIBUTE TO THE CADILLAC

(North 95 \*\*\*\*)

Why was I surprised to find a website devoted to songs about Cadillacs? It lists 284 of them, 166 if you insist on having 'Cadillac' in the title. It might be going too far to say that you could take any 21 of them at random and put together a better tribute, but one weakness here is that 13 of the songs are touted as "Original!" and I suspect were commissioned for the project, mostly from no name blues bands. Another is that the best tracks are by people of whom you've actually heard, Maria Muldaur (doing a pretty good Pearl Bailey imitation on *Solid Gold Cadillac*), Rory Black (*Don't Touch My Caddy*), Rosie Flores (Springsteen's *Cadillac Ranch*, come to think, where's *Pink Cadillac*?) and Jim Lauderdale (Johnny Cash's *One Piece At A Time*), suggesting that there's a reason you don't know people like Mr Nick's Blues Mafia, who open with Brian Setzer's poorly constructed *Look At That Cadillac*, or Canadian Bob Walsh who took one of the very few great songs by a British-born rockabilly, and turned into boring bar blues. Vince Taylor's original *Brand New Cadillac* is on Ace's **Crazy About An Automobile**, which is rather a model of what this kind of compilation ought to be, and, incidentally, has five pink 50s Eldorado Biarritz on the cover. North 95 should have checked out the Caddy Daddy website. **JC**

## COLIN BROOKS • BLOOD AND WATER

(Skywater \*\*\*\*.5)

Press a Bob Schneider fan, past or present, hard enough and you'll eventually get to bedrock when she (if there are male Schneider fans they keep quiet about it) finally confesses, "He's so cute." If Schneider's looks can trump his horrid little jingles, Brooks should be acing the *Austin Chronicle* awards and knocking off any Hollywood star he fancies, because he not only has that scruffy, moody Colin Farrell thing going for him, he's the real deal. Calling himself a 'slinger-songwriter,' Brooks is a pretty fair picker himself, long working as a sideman, in Taos, New York City and, for the last three years, Austin, on guitars, dobro and lap steel, but, resisting the enormous and understandable temptation to round up some of Austin's finest, he's cut the most basic of albums, one man, one guitar, two mikes. Oh, and harmonies by two hundred fellow Kerrville New Folk 2003 winners. OK, just two of them, Anais Mitchell on *Water In The Sky* and Jonathan Brook on the sensational *Jenny Was A Keeper* and the whimsical *Cornbread*, on both of which he's joined by Tim Beattie. Actually, this was originally intended to be demos for his next 'real' album, but when Brooks and his backer heard the raw power of these 12 tracks, one, Motherland, recorded on John Aiellii's KUT show *Eklektikos* last June, and many recorded the week they were written, a couple on the same day, they realized they had a viable album right there. Maybe it's because it's so easy to find great support in Austin that this stripped to the bone album is so effective, or maybe it's because Brooks, in any setting, is a singer-songwriter to watch out for. **JC**

## PILGRIM

(Dusty [Sweden] \*\*\*\*)

Take equal parts of Floyd & Lloyd Armstrong, Tine Valand & Liz Tove Vespestad and Debbie Mylius & Leone Becker, shake thoroughly and presto, Pilgrim. Like the Armstrongs, Karin Forsman and Maria Forsman-Larsson are country singing twins, like Valand & Vespestad, the erstwhile Somebody's Darling, they're Scandinavian country singers, though Swedish rather than Norwegian, and like the owners of D&L's Texas Music Cafe, they own a music joint, Bar KoM in Gothenburg. With a secure home base and four years with, well they may well be Sweden's best players but that don't mean squat anywhere else, anyway their five piece band, the twins have got sibling harmony down cold and offer it up on Johnny Cash's *Cry Cry Cry*, Buck Owens' *Tiger By The Tail*, Patsy Cline's *Honky Tonk Merry Go Round* and *I Love You Honey*, The Carter Family's *Single Girl, Married Girl*, the Louvin Brothers' *If I Could Only Win Your Love* and *Hoping That You're Hoping* and George Jones' *Love Bug*, plus five English-language originals. When *I Love You Honey* first appeared on a Dusty compilation, a writer for the British country magazine *Maverick* preferred it to the original, pretty strong words indeed but while I prefer Marti Brom's version to both Patsy's and Pilgrim's, I can see his point. **JC**

## THE HEART OF HANK COCHRAN

(Koch \*\*\*\*)

Cochran, who wrote *Don't You Ever Get Tired Of Hurtin' Me?*, *It's Not Love (But It's Not Bad)*, *I Fall To Pieces*, *A-11*, *Make The World Go Away*, *She's Got You* and many other country classics, says people should stick to what they do best, in his case, obviously, songwriting. However, in the early 60s, he did cut some singles for Monument subsidiary Gaylord (nothing to do with the Beast That Ate Nashville) and in 1966 an entire LP, **The Heart Of Hank**, for the parent label, in a series featuring writers like Harlan Howard and Cindy Walker. As Cochran didn't use anything he could sell to hitmakers, in fact the best song is Merle Haggards's *All Of Me Belongs To You*, and his voice while good was not particularly distinctive, his album was rather ordinary, but then that means ordinary by 1966 standards, when you had to make do with musicians like Grady Martin, Lloyd Green, Hargus 'Pig' Robbins, Roy Huskey and Charlie McCoy. Out of print for almost 40 years, this reissue includes three of the Gaylord recordings. **JC**

## ROBERT EARL KEEN

### MERRY CHRISTMAS FROM THE FAMILY

(University of Texas Press, cloth/CD \*\*\*\*)


Xmas is coming, at least according to my mailbox. When I reviewed **Gringo Xmas** in 1994, Jim Beal Jr chided me for having reservations about *Merry Christmas From The Family*, Keen's dysfunctional family carol. "See, this is where being English is a problem. Americans recognize this family because their's are just like it." Since then, of course, I've married into an American family, which certainly has its moments, to which, I suppose, I contribute ("Big sister brought her new husband. He's an Englishman, we didn't know what to think of him"). The song sure has staying power, it's been on four Keen albums and two singles, three Jill Sobule and one Dixie Chicks' Xmas albums and Sony's 2002 **Christmas; 16 Greatest Hits**, and now Keen has extended it into book form, each line illustrated by photographs and other visuals, some by Keen himself, with FAR reporter Lynne Greenamyre, in her Lurlene The Trailer Court Queen persona, featured as brother Ken's second wife, Mary Nell (she also contributed the Eggnog From Hell recipe to go with "homemade eggnog"). Except for hardcore Keen fans, this is very much a present to give or be given rather than something to you'd buy for yourself, and seems destined to end up in bathrooms, but it'll provide a lot of amusement while sitting on the throne. The accompanying CD single seems, from its length, to be a new version. Coming next from UT Press, James McMurty's illustrated **Choctaw Bingo**. **JC**



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27th Craig Tounge, 7pm  
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## AND THE NOMINEES ARE...

### Award Contenders Headed For Gotham on CMA Tab

It's still hasn't really sunk in yet. I've written about it. Laughed about it. Been baffled by it. Scoffed at it. And now, as I sit here looking at the list of nominees for the 39th Annual CMA Awards, I just have to ask one more time... what the hell was the CMA thinking by moving their award show to New York this year?

The average New Yorker doesn't give two hairs off of a dead donkey's balls that Brad Paisley and Lee Ann Womack led the way with six nominations. They care even less that Keith Urban and Toby Keith followed with four a piece. Ask a guy in the Bronx what he thinks of Brooks & Dunn and he'll grab his crotch and say, "I got your Brooks & Dunn right here".

On top of country music's identity crisis in the Big Apple, there are tremendous costs to be incurred by moving the show. And in an unprecedented move by the host of a major entertainment awards show, the CMA has announced that they are going to pony up for \$500,000 in travel expenses for artists, band members and crew. Nominated artists will get first class flights and accommodations and can bring up to 11 people with them all on the CMA's tab. That's right, even the guy who pushes cases for the Warren Brothers gets a freebie trip to New York.

As crazy as this expenditure seems, I have to ask what the CMA's motivation was here. Did they get so much negative feedback from artists about moving the show from Nashville to New York that they wanted to buy some good will? Do they think Faith Hill can't afford a hotel room at New York prices? I don't have the answer on this one.

But in spite of their many bad ideas, the CMA has a pretty respectable group of nominees for their show this year. The fact that country music traditionalists Paisley and Womack, have the most nominations is a good sign. To see the full list of nominees got to [www.cmaawards.com](http://www.cmaawards.com). The show is scheduled for Tuesday, November 15 at 7pm Central on CBS. Check this page next month for my annual CMA Award predictions.

### BENSON STEPS DOWN

While I'm on the subject of CMA blunders, I am happy to report that CMA executive director Ed Benson will gradually pass his responsibilities over to a subordinate in the coming months. Benson, who has served in his position since 1992, presided over country music in the late 1990s, certainly some of the industry's darkest musical days. He has also spearheaded some very dumb decisions (see the above portion of this column).

# CHARLES EARLE'S B-Sides

As if all of this weren't enough, the late Waylon Jennings told me personally that Benson treated him like dirt. That should be enough to put the man on some sort of permanent country music shit list. I'm glad to see him go and I hope his successor is a better leader.

### TROUBLE IN PARADISE

By now you have probably heard that Renee Zellweger is seeking to have her four-month marriage to Kenny Chesney annulled. In her statement about the situation, Zellweger used the word fraud in relation to Chesney. This set off some wild speculation as to what she might have meant by that, but Zellweger later stated that it was just legal terminology and didn't mean anything. However, the word fraud means quite a bit when related to an annulment in California. In a legal sense it means that Chesney hid or misrepresented something major about himself prior to the marriage.

Subsequent statements from the couple have said they seeking to keep this matter as quiet private as possible. But in this tabloid age, you can bet that won't be easy to pull off. Plenty of people around Nashville are speculating that Chesney is a little light in the Tony Llamas. Who knows, but I'll bet the National Enquirer is on the story right now.

### BAD NEWS FOR SONGWRITERS

This item is inserted into my column for all of you out there who dream of writing hit songs for a living. Ringtones for cellular phones are now accounting for 15% of all license fee revenue collected by the major licensing agencies. BMI has already collected \$6.7 million this year off of those annoying goddamned songs you hear being played on the phones of every spoiled brat you see at the mall. This announcement comes in the same year when the ringtone of a frog making motorcycle sounds over the theme of *Beverly Hills Cop* kept Coldplay from topping the British music charts. All of this really makes me miss the days when record stores were the only place you could buy music.

### PLANS ANNOUNCED FOR TOBY'S NEW LABEL

I had written in this column previously that Toby Keith had announced plans to create and record for his own independent record label. Details were announced last month and they are pretty interesting. Keith's label will be called Show Dog Records and he will supposedly running the show. He stated that he has already invested \$5 million in the project with more to come.

Keith's plans to open his own label came as a result of his dissatisfaction with his current label, Universal Music Group. He was signed to UMG earlier in his career, but left for the Dreamworks label due to creative differences. Then UMG turned around and bought Dreamworks, leaving him answering to his old bosses again. Keith has said plenty of negatives about UMG. But he still owes them one more album and they will be handling the distribution for Show Dog.

So to summarize, Keith is pissed at the label that made him a millionaire and wants to get rid of them. So he takes on the huge additional responsibilities of running a new label, and in doing so he will still be lining the pockets of the people at UMG. Give 'em hell Toby!!!

### GAC COMING TO NASHVILLE

The Great American Country cable network announced last month that they are moving their headquarters from Denver to Nashville. This announcement begs the question of just exactly what the hell they were doing in Colorado. Maybe they remembered that John Denver won a CMA award or something. But whatever the case, they are coming to Music City. The economic impact will be minimal. GAC will have a staff of about 30. But the move will

give GAC much more industry access and should help to increase the network's national profile.

### AND FINALLY...

This doesn't have anything to do with country music, but I thought it was worth including. The nominees for induction this year into the Rock & Roll Hall of Fame were announced last month and the list is very eclectic and interesting. Check it out: Miles Davis, Grandmaster Flash & the Furious Five, Blondie, John Mellencamp, Cat Stevens, The Patti Smith Group, Sex Pistols, The Stooges, Lynyrd Skynyrd, Black Sabbath, Dave Clark Five, J Geils Band, Chic, Joe Tex, Sir Douglas Quintet

A very impressive list. It will create some tough choices for voters

### COMPETE WITH CHARLES EARLE!!!!

Charles suffered a personal loss last week when a dear friend was killed in an auto accident, so he came up a little short on words (I'm amazed he came up with any). He promises to be back in force next month with his annual CMA Award predictions, so I'll use this space to list the nominees and invite you to see if you can outguess the man in the belly of the beast and win a copy of Amber Digby's *Music From The Honky Tonks* by emailing your forecast to me ([john@3rdcoastmusic.com](mailto:john@3rdcoastmusic.com)) before November 14th. Of course, this will expose you as someone who knows way too much about commercial country...

#### ENTERTAINER OF THE YEAR

Kenny Chesney, Alan Jackson, Toby Keith, Brad Paisley, Keith Urban

#### FEMALE VOCALIST OF THE YEAR

Sara Evans, Alison Krauss, Martina McBride, Gretchen Wilson, Lee Ann Womack

#### MALE VOCALIST OF THE YEAR

Kenny Chesney, Alan Jackson, Brad Paisley, George Strait, Keith Urban

#### HORIZON AWARD

Dierks Bentley, Big & Rich, Miranda Lambert, Julie Roberts, Sugarland

#### VOCAL GROUP OF THE YEAR

Alison Krauss + Union Station featuring Jerry Douglas, Diamond Rio, Lonestar, Rascal Flatts, Sugarland

#### VOCAL DUO OF THE YEAR

Big & Rich, Brooks & Dunn, Montgomery Gentry, Van Zant, The Warren Brothers

#### SINGLE OF THE YEAR

Brad Paisley: *Alcohol*, Toby Keith: *As Good As I Once Was*, Sugarland: *Baby Girl*, Rascal Flatts: *Bless The Broken Road*, Lee Ann Womack: *I May Hate Myself In The Morning*

#### MUSICIAN OF THE YEAR

Jerry Douglas (Dobro), Paul Franklin (steel guitar), Dann Huff (electric guitar), Brent Mason (guitar/electric guitar), Randy Scruggs (guitar/mandolin)

#### ALBUM OF THE YEAR

Keith Urban: *Be Here*, Rascal Flatts: *Feels Like Today*, Tim McGraw: *Live Like You Were Dying*, George Strait: *Somewhere Down In Texas*, Lee Ann Womack: *There's More Where That Came From*

#### MUSIC VIDEO OF THE YEAR

Who gives a shit?

#### MUSICAL EVENT OF THE YEAR

George Strait duet with Lee Ann Womack: *Good News, Bad News*, Willie Nelson with Lee Ann Womack: *I'll Never Be Free*, Brad Paisley/Sara Evans: *New Again*, Shania Twain with Billy Currington: *Party For Two*, Jimmy Buffett with Martina McBride: *Trip Around The Sun*

#### SONG OF THE YEAR

Brad Paisley: *Alcohol*, Toby Keith/Scotty Emerick: *As Good As I Once Was*, Marcus Hummon/Bobby Boyd/Jeff Hanna: *Bless The Broken Road*, Odie Blackmon: *I May Hate Myself In The Morning*, Gretchen Wilson/John Rich: *Redneck Woman*, Gretchen Wilson/John Rich: *Whiskey Lullaby*



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# JOHN THE REVEALATOR

**M**ajor math screwup last month in my review of **20 All-Time Greatest Hits**, in which I said that **Porter Wagoner** sounded pretty good at 68. Reader Joe Specht of Abilene points out that "the Thin Man from West Plains is actually 78 years old, which makes this latest offering even more amazing."

♦ FAR reporter Richard Schwartz (Professor Purple, *Amarillo Highway*, KZMU, Moab, UT) writes, "I was interested to read in your review that the Record Plant live Kinky album [**Kinky Friedman & The Texas Jewboys: Mayhem Aforethought**] was made from the only tape, serendipitously uncovered, known to exist of the show. A bit over a year ago I mentioned to Little Jewford of Sphinxer Records that I had an old open reel tape of the concert that I recorded over the air from a KSAN broadcast. At that time KSAN was an underground FM station that was unusually good for a commercial station. He asked for a CD dub of the show tape, which I sent. Several weeks ago he sent me a copy of the reissue CD. I wondered if my sending him the dub of the show and the reissue CD might be related and now you're leading me to believe that they are. Someone did a good job cleaning up the sound and I would have happily sent the original tape (recorded at 3.75 ips on a good machine with an early consumer Dolby unit) if he'd asked. As it is, I replayed the tape on an old Teac without Dolby directly to the analog inputs of a CD burner. I must admit I would have enjoyed seeing my name on the CD packaging, but so it goes. It's nice to think that my stoned late Sunday evening taping of KSAN's live broadcast led to a unique artifact 30 years later."

♦ Richard also makes a rather good point about Freakwater's **Thinking Of You**, "I agree with your comment in the August **3CM** that 'memory' and 'ebony' don't rhyme in *Jack The Knife*, but a musical saw on a cut allows a little forgiveness," adding, "Curiously, before the September issue arrived, I'd built a set for Sunday that included Gilkyson, Waco Brothers, and Cary Swinney along with Dylan doing a Woody Guthrie tune. I've already played both the acoustic and full band download versions of *We Can't Make It Here Anymore* and my copy of **Childish Things** hasn't arrived yet, so McMurtry wasn't included. There's nothing like a set whose time has come."

♦ And from former *Third Coast Music Network* host Cap'n Paul Daly, now living in Dallas, "It was interesting to read your radio album poll. I actually did play **Townes Van Zandt: Live At The Old Quarter, Houston** in its entirety (10/6/00) and got a lot of complimentary calls—except for one drunk lady who said "Townes Van Zandt playing live in Houston? Don't you know he's dead!?!?" I got a lot of drunks on Friday afternoon."

## JC's AMA PREDICTIONS

**A**lbum of the Year: **Buddy Miller: Universal House Of Prayer**. Well, I thought he might get the benefit of the Susan Lucci Effect after coming up empty on six previous nominations, but gave **Steve Earle** the edge, so wrong on this one.

Artist of the Year: **John Prine**. I said he might slide through if Earle and Miller cancelled each other out, but figured whichever of those two didn't get Album of the Year would get this one, so wrong again.

Instrumentalist of the Year: **Sonny Landreth**. Correctomundo.

New/Emerging Artist of the Year: **Mary Gauthier**. Well, right again, but what a no-brainer. I admire Gauthier's stuff, but 'New/Emerging Artist' my ass. Song of the Year: **Mark Heard: Worry Too Much** (recorded by Buddy Miller). Wrong. I thought Tift Merritt might get a bottom of the ballot mercy fuck after, as I predicted, striking out on her other two inexplicable nominations, but I guess even the AMA didn't want any part of **Tambourine**. However, the press release refers to "the late Mark Heard," which would've been a factor in handicapping had I known.

♦ FAR favorite **John Lilly** is now, or anyway soon will be, the proud owner of a customized Washburn F-25 Dreadnought acoustic guitar. In online voting, his entry won the 2005 **Ghost Writers in the Sky** songwriting contest, sponsored by HankFest, a Hank Williams tribute festival held mid-September in Chicago. You can listen to *Blue Highway* at [www.hankfest.com/gwitspage.htm](http://www.hankfest.com/gwitspage.htm).

♦ I am not a big **Arlo Guthrie** fan. Apart from anything else, I'm still horrified that Woody's son would cross a picket line to play a concert. However, I have to give him credit for his Hurricane Katrina initiative. Guthrie and friends will travel from Chicago to New Orleans on *The City Of New Orleans*, performing at train stations and venues along the way to benefit small venues destroyed by Katrina. They plan to depart Chicago Dec 5 and arrive in or near New Orleans on Dec 17, hoping to deliver sound boards, cables, lighting and other pro gear to small clubs and venues in New Orleans and elsewhere in the devastated area, to help them get up and operating as quickly as possible. Artists and locations for benefit shows along the track will be announced early October, but the Rising Son Records website already lists dates and places in Illinois, Tennessee, Mississippi and Louisiana. Guthrie's project can be contacted by emailing [train2NO@risingson.com](mailto:train2NO@risingson.com)

♦ Grim as the news has been, I had to laugh when I saw this in a report from Associated Press: "The Wal-Mart store in uptown New Orleans... survived the storm but was destroyed by looters. 'They took everything—all the electronics, the food, the bikes... The only thing left are the country-and-western CDs. You can still get a **Shania Twain** album.'"

♦ You may have come across the 'controversy' about **Bob Dylan** selling an official, remastered version of the long-bootlegged **Live At The Gaslight 1962** exclusively through Starbucks. Personally, I don't see a problem, Dylan's credibility went down the toilet with that Victoria's Secret commercial. Still, there is a rather wonderful asymmetry in a recording made in a Greenwich Village cafe that showcased a singer-songwriter with one failed album only being available as a marketing ploy for a corporate chain which would have run the Gaslight out of business.

♦ Closer to home, if you attended the **Austin City Limits Music Festival** last year or the year before, you could have grabbed a cuppa joe at the **Flipnotic's** booth, but not this year. **Starbucks** is now an official sponsor of the event and part of the deal is that no Austin coffeeshop can compete with them. Capital Sports & Entertainment, who manage the Austin Eats Food Court, clearly failing to grasp the concept, unless they plan to rename it the Anywhere In America Eats Food Court, says, "They are a worldwide strategic partner in marketing the ACL brand," whatever the fuck that means other than that a giant corporation paid big bucks to run off the locals. Next year, ACL Sell Naming Rights, Now Starbucks Music Festival, or possibly not as, much to the delight of Flipnotic's Mark Kamburis, Starbucks fucked up so badly that on the first day of the festival they had no coffee of any kind to offer and were calling local suppliers and coffeeshops trying to round up supplies and equipment.

♦ Couple of things from the **Pilgrim** review. One is that there's actually no longer a D in **D&L's Texas Music Cafe** anymore as Debbie Mylius is now running a dive store in Costa Rica, or one of those Central American countries (I get them mixed up). At some point, Leone Becker, who can't see L's Texas Music Cafe working, is going to relaunch as Beck's On Congress, but as the D&L's 'brand' (God, I hate that word) is still active if inaccurate, it worked for my purposes. Incidentally, Becker used to be lead singer in Oz roots band The Helldorados, so yet another linkage. Also, I was trying to come up with an all-female lineup but damned if **The Kinleys** aren't, as far as I can make out, the only female twins in country music history and I wasn't about to insult the Forsman ladies by invoking that rubbish.

♦ **Blaze Foley** had quite extraordinarily bad luck with recording. He cut an album at Muscle Shoals in 1983, but his drug dealing backer got busted and the DEA seized the masters and all but about 600 copies of the LPs, which Blaze traded away for beers and such. Earlier, the masters of two sessions with Gurf Morlix, one cut in Houston in the late 70s with a band, the other in Fredericksburg in the early 80s, were stolen out of the back of Blaze's station wagon. Morlix tells me, "The recording wasn't finished, but was good enough to be released sometime. I asked Blaze why he thought someone would steal big 2 inch reels of tape, and he said 'They were shiny!'" And, of course, you should already have read Leland Waddell's account of what happened to Foley's last studio recording.

♦ One question was where **Heartland** fitted into the story. I never heard it, but I know the British label had a Foley album ready to roll, even the artwork was done, but after Foley's death, his lawyer, Peggy Underwood, put up so many obstacles that Heartland's Pete Flanagan got exasperated enough to talk about releasing the album anyway, putting the money into escrow and sorting the legalities out later. However, this became moot when he went bankrupt. The problem is that both the Waddells and Morlix say they'd never heard of Heartland or Flanagan, which made me wonder if there was yet *another* album out there in limbo. However, **Lost John Casner**, expert on all things Foley, whose **Live At The Austin Outhouse** recordings set the whole Blaze bandwagon in motion, tells me that what is now **Wanted More Dead Than Alive** is in fact the same album Heartland wanted to release, though he speculates that they didn't commission it but were picking up the pieces, which would explain why the Waddells didn't know of the label's involvement.

♦ This is a boiled down version of a held over piece I did a few months ago and was reminded of watching a recent *SNL* on which the band, while not much good, wasn't actually annoying. In his **History Of The Byzantine Empire** George Finlay observed of the ascent of a nonentity to the imperial throne, "Romanus had risen to the highest rank without rendering himself remarkable either for his valor or ability; the successful career of his family, therefore, naturally excited the ambition of every enterprising officer." While much has been made of **Ashlee Simpson's** public humiliations, the question I never saw asked, let alone answered, was how come a woman who, aspiring no higher than mediocrity, fails to achieve it, and who has paid absolutely no dues whatsoever, was booked by *Saturday Night Live* in the first place? The most fascinating thing about Simpson is that while pretty much everyone, most notably the 70,000 people who booed her at the Orange Bowl, causing me to radically revise my opinion of football fans, knows she's crap, she's still a star, or, any rate, a celebrity. Is it any wonder that she, and others like her, excite the ambition of the least talented of *American Idol* contestants? What, they must ask themselves, hasn't she got that I haven't got?

## † CLARENCE BROWN

**S**adly, though losing his home in Slidell and being evacuated to Orange may have hastened Gatemouth's death, he was not expected to last the year after several health problems flared up shortly after he cut his last album, **Timeless** (Hightone), earlier this year. One of America's master musicians, the great multi-instrumentalist was, for no apparent reason, always labelled as a bluesman, but whoever organized his funeral got it right—there was no music because what do you play to mark the passing of a man who could, and did, play anything, be it blues, R&B, jazz, zydeco, cajun or country? I count myself lucky I got to hear him play all these styles again at Casbeers, jeez, was it really two years ago? Born in Vinton, LA, April 24th, 1924, Clarence' Gatemouth' Brown died on September 10th, age 81.



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## GONE BUT FAR FROM FORGOTTEN

Back when I was running the Insiders' Polls in *Music City Texas*, asking everyone from bookers to barmaids who they thought were the best musicians in Austin (waitresses and doormen, incidentally, tend to have excellent taste and very decided opinions), one musician objected to the whole exercise; music, she said, isn't a competition. Well, bullshit, of course it's a competition, for gigs, for bums on seats seguing into paid admissions, for album sales, for label interest, for airplay, even, God help us, for ink. A basic truth about music is that the supply always exceeds the demand and to make any headway takes hard work, perseverance, good luck and talent, more or less in that order. I might add that, a perennial also ran, the singer who thought music isn't a competition folded her hand many years ago.

To make matters worse, the competition isn't just the other musicians working in the same city or region and/or in the same genre or subgenre, it's also the countless musicians who've recorded since, oh let's say 1901, when Victor Talking Machine introduced the Victrola. They may not be bugging venue bookers, but just because they've been dead for years, or even decades, doesn't mean that Jimmie Rodgers, Robert Johnson, Elvis Presley, Muddy Waters, Miles Davis, Bill Monroe, Frank Sinatra, Johnny Cash and a huge army of other artists whose work lives on in reissues aren't still selling records. Come to think, there are plenty of working musicians whose new releases have to compete with their own Golden Age back catalogs.

If we could all buy as many albums as we wanted, and had unlimited free time—better yet, eternal life—in which to listen to them, this wouldn't matter, but we don't, so every rocker from the locker impacts every minty fresh debut, and, of course, the oldies usually have a huge advantage, reputation. Would I hold it against you if you changed your mind about gambling on that album I recommended last month and instead bought *Sketches Of Spain* on CD to replace your ancient and scratchy LP? Hell, no. It's not that music used to be better, or rather, not just that music used to be better (as Dottie Webb proved mathematically in these pages a couple of years ago, 1963 was The Last Good Year), rather that there are just so many great vintage albums competing with the current crop, some of which may stand the test of time, most of which won't.

How many singer-songwriter and country albums will come out of Austin this year? Several dozen at least, but they're all about to be buried alive by a man who was murdered long before most of those hopefuls trying to make a name for themselves, many of whom may quite possibly have never heard of Blaze Foley, arrived in Austin.

Did I think twice about making it my cover story? Not hardly. Apart from anything else, it's a great story, but, more to the point, at this stage a new Blaze Foley album is far more than a product, it's an Event, and by the same token, many roots DJs will make this a featured album, devoting precious airtime, meaning somebody else's album won't make the cut. Is it fair that struggling musicians have to compete with a legend, one beyond any concerns he might have had about his career, which he didn't much care about in the first place, usually looking no further ahead than a couch to sleep on that night? And against an album few people ever knew even existed and those who did thought was lost beyond all hope, but, as Leland Waddell remarks, has risen like a phoenix from the ashes of the master tapes? Probably not, but then if they're expecting fairness, they're in the wrong business anyway.

Last month, I remarked that the trouble with the future is that there's so damned much of it. Musicians might be inclined to think that the same is true of the past.

JC

## BLAZE FOLEY WANTED MORE DEAD THAN ALIVE

The events leading up to the recording of, the recovery of and the eventual release of this CD, are truly stranger than fiction. I'll try to shed a little light on how after more than fifteen years of being lost, stolen, or destroyed, these songs of Blaze Foley's life have ended up on this CD. First, let me say that this is the absolutely truth as clearly as I can remember it. I met Blaze in 1983 over at Townes Van Zandt's house, where he was asleep on the couch when I arrived. When he woke up, he picked up his guitar and sang *If I Could Only Fly*. I told him that I could fly and I was going to fly right down to the liquor store and buy us some vodka. From then on, I was lucky enough to call him my friend. We played together every time we could with my brother David and many other friends and musicians. We played for the fun of the music, in any place that would let us. We didn't care about the money and hardly ever made any, but every now and then they would let us run a bar tab [mistake, mistake].

Fast forward about six years, to us sitting in the Austin Outhouse, a place we all had been thrown out of many times, but always gravitated back to. Blaze said that he really wanted to do a country album in a good studio, with us and other friends. So we made it happen. We had a good friend and lawyer, Peggy Underwood, who really wanted to help Blaze with his career (and, by the way, kept us all out of jail). She was very involved in Blaze's music and, contrary to what a lot of people say, did love and believe in him and was willing to financially support the project.

We booked Bee Creek Recording Studio in Driftwood, TX, run by bass player and engineer Spencer Starnes. The core group for the project was my brother David, on bass, Joe Gracey on acoustic guitar, Charlie Day [Jimmy Day's brother] on steel guitar, Kimmie Rhodes on vocals and me on drums. We recorded the first day and got the 10 tracks that are here pretty much done. On the second day we cleaned up the tracks and had Kimmie record her vocals. We recorded these songs live, rather than overdubbing the instruments one at a time. Everything was going great and we were getting ready to start the third day, when it just fell apart. No more days were booked, no one got paid, the money disappeared. No explanation was given to me, Blaze, or anybody else. Just like that, it was over. Luckily, some of us made copies of what we had done up until then. Over time, copies of copies were handed around to friends, until they too just disappeared. The master tapes of all the music was also missing, supposedly burned up in a fire, and for 15 years we thought everything was lost or destroyed.

Around the 4th of July, 2005, I got a call from an old friend of mine, Mel Pouch, who has been living up north for years. He said he was listening to an old CD that he had found on the dashboard of his car. Mel said he thought it was the songs David and I did with Blaze. I could not believe my ears and asked him to send it to me ASAP. Two days later, it showed up at my house. I listened to it with David and, sure enough—there it was, the lost Blaze Foley Country Album. The quality was not there yet, but we said that we had to try to save it.

So, with the blessing of Marsha Weldon (Blaze's sister), the studio skills of Jon Sheppard, and a lot of hard work, we have pulled the last ten songs of Blaze Foley's life out of that long forgotten CD. For me, it's the best I've ever heard Blaze sing. When we originally recorded them, he was truly happy and so excited about the record. This is finally the Blaze Foley album he always wanted. It has risen like the phoenix from the ashes—this is as good as it gets. There are literally hundreds of Blaze's friends that have kept his memory alive, and always will. I hope this brings them joy, and I hope we have done Blaze proud.

**Leland Waddell;** friend, drummer, racecar driver and malcontent  
(Waddell Hollow \*\*\*\*\*5)

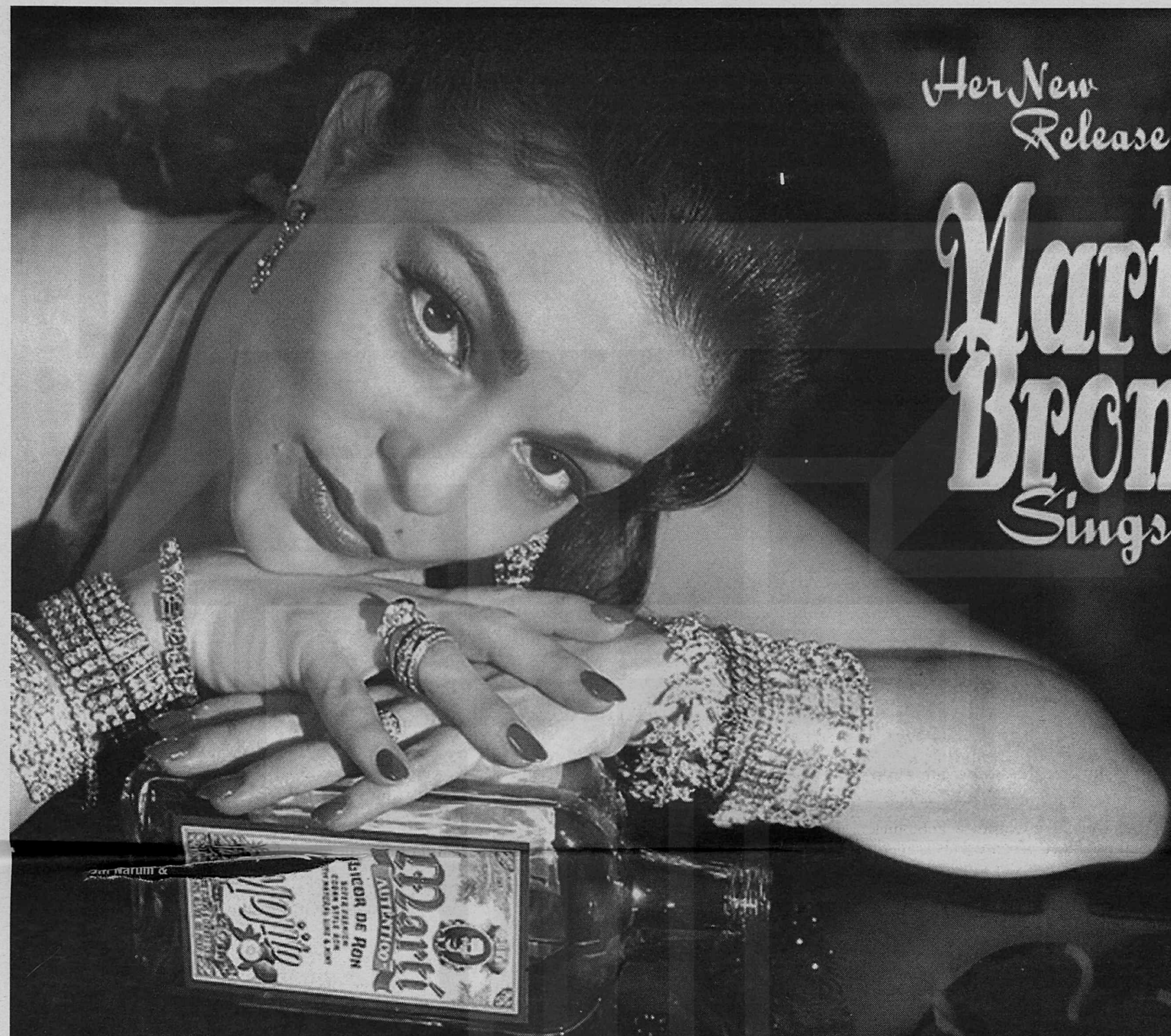
Death, it has been cynically observed, can be great career move and the title David & Leland Waddell have given to the miraculously rediscovered album they played on and 'semi-produced' back in 1990 reflects how Michael Fuller, aka Blaze Foley, has become far better known since his murder in 1991 than he was in his lifetime, despite a dearth of recordings, just the *Live At The Austin Outhouse* cassette released just after his death, reissued on CD in 1999, with a second volume, *Oval Room*, in 2004, plus a clutch of patchy tribute albums. In my column, you'll find an account of Foley's rather bizarre recording history, leading up to the extraordinary story Leland Waddell tells above, from which one hopeful conclusion might be drawn, that this isn't necessarily the end of the line, in fact John Casner tells me he has four songs on a lo-tech board cassette and knows of reel-to-reel tapes, including early versions of songs Foley brought to Texas, owned by friends of his in Georgia and made in the mid-70s when he still 'Deputy Dawg.'

Though I saw Foley several times in singer-songwriter mode, usually at the Austin Outhouse (which I never got thrown out of), the last time, possibly his last public appearance, was sitting in for a couple three songs with Don Walser's Pure Texas Band at Henry's, so I had some small idea of what to expect from what's long been codenamed 'Blaze's Country Album.' Only four of the ten songs, *If I Could Only Fly*, *Down Here Where I Am*, *Faded Love & Memories* and *Clay Pigeons* (always my favorite), are on either of the live albums, the others being *Blue Eyes (Ooh Love)*, *1-2-3-4-5*, *Alibis*, *It's Just You*, Calvin Russell's *Life Of A Texas Man*, and the late Jubal Clark's *Black Granite*, but these versions of the familiar material are a revelation. Foley and his players sound like they're sitting around on someone's porch having a picking party. They might not have been so relaxed if they'd known the shutters were about to come down, and we can only be grateful that they were recording live rather than laying down tracks, but this is one the great albums of 2005, even if it's 15 years late.

JC

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# Marti Brom Sings...



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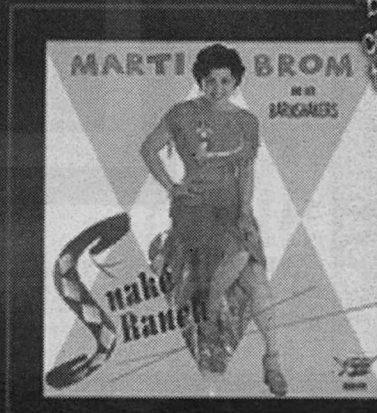
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## OCTOBER ARRIVALS & DEPARTURES

- 1st --- Marc Savoy • 1941 Eunice, LA  
 2nd --- Leon Rausch • 1927 Springfield, MO  
 ----- Charline Arthur • 1929 Henrietta, TX  
 ----- Wayne Touns • 1958 Lafayette, LA  
 ----- Gillian Welch • 1968 Manhattan, NY  
 ----- Gene Autry † 1998  
 3rd --- Albert Collins • 1932 Leona, TX  
 ----- Eddie Cochran • 1938 Albert Lea, MN  
 ----- Chris Gaffney • 1950 Vienna, Austria  
 ----- Woody Guthrie † 1967  
 ----- Victoria Spivey † 1976  
 ----- Dennis McGee † 1989  
 4th --- Larry Collins • 1944 Tulsa, OK  
 ----- Janis Joplin † 1970  
 5th --- Billy Lee Riley • 1933 Pocahontas, AR  
 ----- Johnny Duncan • 1938 Dublin, TX  
 ----- Belton Richard • 1939 Rayne, LA  
 7th --- Uncle Dave Macon • 1870 Smart Station, TN  
 ----- Dale Watson • 1962 Birmingham, AL  
 ----- Smiley Lewis † 1966  
 ----- Johnny Kidd † 1966  
 8th --- Pete Drake • 1933 Augusta, GA  
 9th --- Goebel Reeves • 1899 Sherman, TX  
 ----- Ponty Bone • 1939 Dallas, TX  
 ----- Sister Rosetta Tharpe † 1973  
 10th --- Ivory Joe Hunter • 1914 Kirbyville, TX  
 ----- John Prine • 1946 Maywood, IL  
 ----- Cyril Neville • 1948, New Orleans, LA  
 11th --- Gene Watson • 1943 Palestine, TX  
 ----- Jon Langford • 1957 Carleon, Wales  
 ----- Rex Griffin † 1959  
 ----- Tex Williams † 1985  
 12th --- Gordon Terry • 1931 Decatur, AL  
 ----- Gene Vincent † 1971  
 13th --- Lacy J Dalton • 1948 Bloomsburg, PA  
 ----- Gabby Pahinui † 1980  
 14th --- Bill Justis • 1927 Birmingham, AL  
 ----- Melba Montgomery • 1938, Iron City, TN  
 15th --- Victoria Spivey • 1906 Houston, TX  
 ----- Mickey Baker • 1925 Louisville, KY  
 ----- Sid King • 1936 Denton, TX  
 ----- Al Stricklin † 1986  
 16th --- Stoney Cooper • 1918 Harmon, WV  
 ----- Canray Fontenot • 1922 L'Anse aux Vaches, LA  
 ----- Ella Mae Morse † 1999  
 17th --- Tennessee Ernie Ford †  
 18th --- Lotte Lenya • 1898 Vienna, Austria  
 ----- Chuck Berry • 1926 San Jose, CA  
 ----- Julie London † 2000  
 19th --- Piano Red • 1911 Hampton, GA  
 ----- Marie Adams • 1925 Linden, TX  
 ----- Jeannie C Riley • 1945 Anson, TX  
 20th --- Stuart Hamblen • 1908 Kellyville, TX  
 ----- Wanda Jackson • 1937 Maud, OK  
 ----- Merle Travis † 1983  
 ----- Danny Gatton † 1994  
 21st --- Andy Starr • 1932 Mill Creek, AR  
 ----- Roy Nichols • 1932 Chandler, AZ  
 ----- Mel Street • 1933 Grundy, WV  
 ----- Steve Cropper • 1941 Willow Springs, MO  
 ----- Monette Moore † 1962  
 ----- Bill Black † 1965  
 ----- Mel Street † 1978  
 22nd --- Peck Kelley • 1898 Houston, TX  
 ----- Bobby Fuller • 1942 Baytown, TX  
 ----- Dorothy Shay † 1978  
 23rd --- Speckled Red • 1892 Monroe, LA  
 ----- Boozoo Chavis • 1930 Lake Charles, LA  
 ----- Johnny Carroll • 1937 Cleburne, TX  
 ----- Ellie Greenwich • 1940 Brooklyn, NY  
 ----- Dwight Yoakam • 1956 Pikeville, KY  
 ----- Maybelle Carter † 1978  
 24th --- Big Bopper • 1930 Sabine Pass, TX  
 ----- Glen Glenn • 1934 Joplin, MO  
 25th --- Walter Hyatt • 1948 Spartanburg, SC  
 ----- Johnny Lee Wills † 1984  
 ----- Roger Miller † 1992  
 26th --- Beto Villa • 1915 Falfurrias, TX  
 ----- Wes McGhee • 1948 Lutterworth, UK  
 27th --- Floyd Cramer • 1933 Samti, LA  
 ----- Dallas Frazier • 1937 Spiro, OK  
 28th --- Bill Bollick • 1917 Hickory, NC  
 ----- Blackie Forestier • 1928 Cankton, LA  
 ----- Iry Lejeune • 1928 Church Point, LA  
 ----- Hank Marvin • 1941 Newcastle, UK  
 29th --- Albert Brumley • 1905 Spiro, OK  
 ----- Narciso Martinez • 1911 Tamaulipas, Mexico  
 ----- Lee Clayton • 1942 Russellville, AL  
 ----- Duane Allman † 1971  
 30th --- Patsy Montana • 1914 Hot Springs, AR  
 31st --- Dale Evans • 1912 Uvalde, TX  
 ----- Ray Smith • 1934 Melbar, KY  
 ----- Calvin Russell • 1948 Austin, TX

## Threadgill's World HQ

301 W Riverside

- 1st, James McMurtry  
 2nd, Gospelaires (11am)  
 4th, 10th, 11h, 18th & 25th,  
 Tribe 13 w/Cyril Neville  
 5th, 12th, 19th & 26th,  
 Bob Schneider & The TX Bluegrass Massacre  
 6th, The Bluerunners  
 7th, Monte Montgomery  
 9th Rock Bottom Choir (11am)  
 13th, Bonnie Bishop  
 14th, Vallejo  
 15th, Michael Corcoran's Hoot Night  
 16, LZ Love (11am),  
 Asylum Street Spankers (4pm)  
 17th, 24th & 31st,  
 Elizabeth McQueen & Jason Roberts  
 20th, Rick Monroe  
 21st, Guy Forsyth  
 22nd, Los Aztex  
 23rd, Bells of Joy (11am)  
 28th, Mike McClure  
 29th, Papa Mali & Special Guests  
 30th, Durden Family

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- 4th, 11th & 18th,  
 Carolyn Wonderland & Cole El Saleh  
 5th, Carley Wolf  
 6th, Matt Williams  
 12th, Jade Day  
 19th, Drew Womack

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