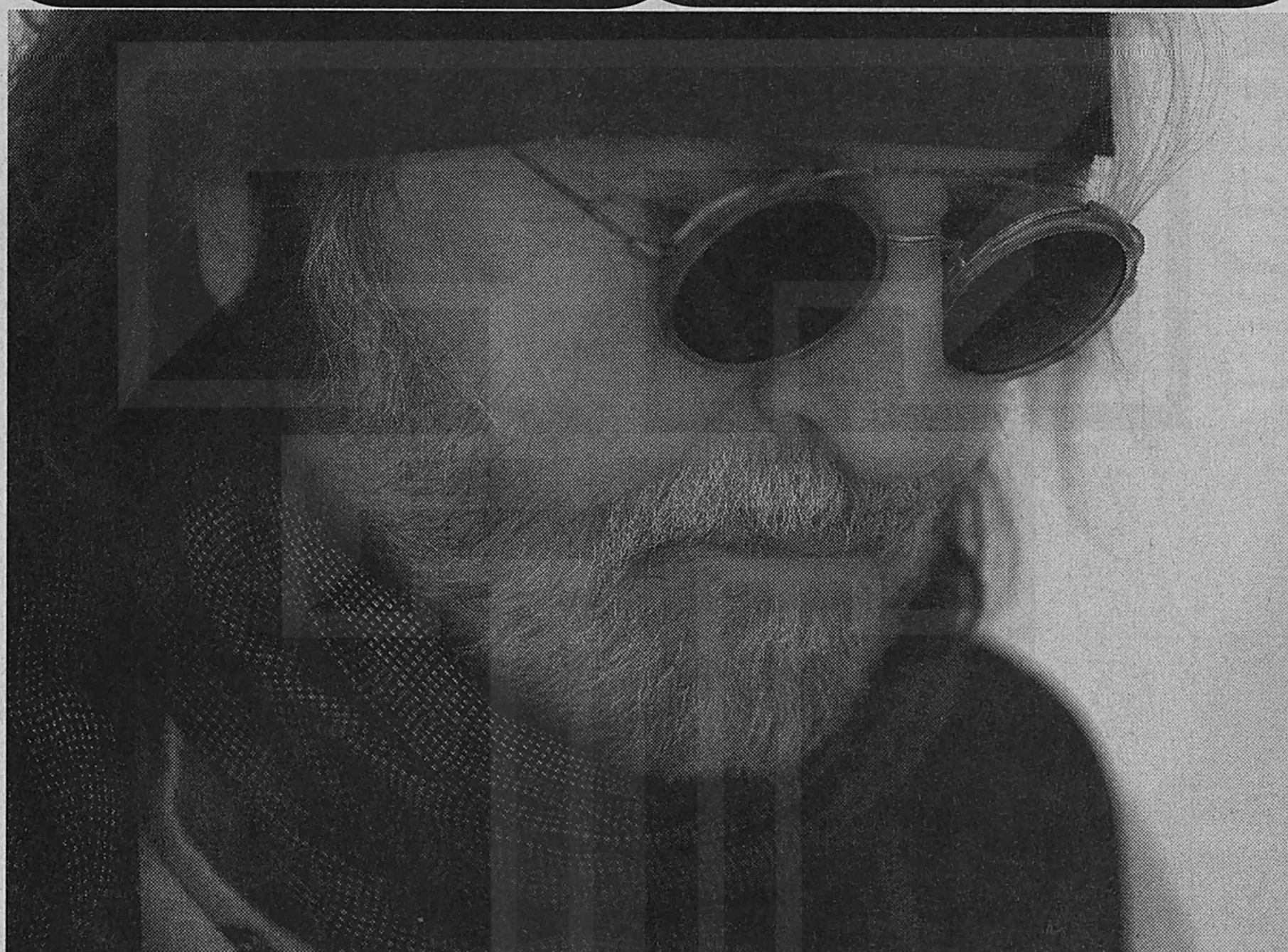


3rd COAST MUSIC



RAY WYLIE HUBBARD

#156/245 January 2010



FAR & Away 2009
JOHN THE REVEALATOR
JC's BEST O'2009
FREEFORM AMERICAN ROOTS
#125

ROOTS BIRTHS & DEATHS
REVIEWS * * * * * (or not)
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- 3 The Starline Rhythm Boys: Masquerade For Heartache
(Cow Island) *JP
- 4 Rosie Flores & The Pine Valley Cosmonauts: Girl Of The Century
(Bloodshot) *BL/*LG
- 5 Ray Wylie Hubbard: A. Enlightenment B. Endarkenment
(Bordello) *JM/*R78/*TG
- 6 Beautiful Loser Society: The Long Slow Decline
(Pearl Palace) *JD/*MN
- 7 Patrick Bloom: Ghosts Of Radio (Mud Dauber) *BB
- 8 Kevin Deal: Seven (Blind Nello) *KD/*MM
- 9 Chip Taylor: Yonkers, NY (Train Wreck) *GG/*RL
- 10 Caroline Herring: Golden Apples Of The Sun
(Signature Sounds) *RF
- 11= Caroline Mark & NQ Arbuckle: Let's Just Stay Here
(Mint) *DF
- The Texas Sheiks (Tradition & Moderne) *JW
- 12= Nancy Apple: Shine (Ringo) *CP/*ST
- Amber Digby: Another Way To Live
(Heart Of Texas) *GS/*MT
- Hank Williams: Revealed (Time-Life) *PP
- 13= Arty Hill & The Long Gone Daddys: Montgomery On My Mind
(Cow Island)
- Tom Russell: Blood And Candle Smoke (Shout Factory) *DP
- 14 Danny Barnes: Pizza Box (ATO) *RMT
- 15= Bill Chambers: Drifting South (Whitewater) *FS
- Tony Denikos: Already Gone (TMC) *MP
- Euphonia: The Old Jawbone (self) *AG
- 16= James Hand: Shadow On The Ground (Rounder) *KF
- Shelley King : Welcome Home (Lemonade)
- Chuck Prophet: Let Freedom Ring! (Yep Roc) *BJ
- John Shipe: Yellow House (Involushun)
- Doug & Telisha Williams: Ghost Of The Knoxville Girl
(No Evil) *BP
- 17 Teri Joyce: Kitchen Radio (Girl Friday) *SH
- 18= Avett Brothers: I And Love And You (American)
- The Mayflies A Thousand Small Things (Mud Dauber) *HP
- 19= Blue Mother Tupelo: Heaven & Earth (Diggin Music) *MDT
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*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs.
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FAR & AWAY 2009

ALBUMS OF THE YEAR

- #1 Starline Rhythm Boys: Masquerade For Heartache (Cow Island)
- 2 Dave Alvin & The Guilty Women (Yep Roc)
- 3 Eilen Jewell: Sea Of Tears (Signature Sounds)
- 4 Sam Baker: Cotton (Music Road)
- 5 Cornell Hurd Band: American Shadows; The Songs Of Moon Mullican (Behemoth)
- 6 Buddy & Julie Miller: Written In Chalk (New West)
- 7 Slaid Cleaves: Everything You Love Will Be Taken Away (Music Road)
- 8 Arty Hill & The Long Gone Daddies: Montgomery on My Mind (Cow Island)
- 9 Wayne Hancock: Viper Of Melody (Bloodshot)
- 10 Carolyn Mark & NQ Arbuckle: Let's Just Stay Here (Mint [Canada])

DEBUT ALBUMS

- #1 Teri Joyce: Kitchen Radio (self)
- 2 Sarah Jarosz: Song Up In Her Head (Sugar Hill)
- 3 Dave Rawlings Machine: A Friend Of A Friend (Acony)
- 4 Fill 'Er Up With... Ethyl & The Regulars (Sweet Crude)
- 5 Beth McKee: I'm That Way (SwampGirl)
- 6 The Del Moroccos: Blue Black Hair (Hi-Style)

VARIOUS ARTISTS/TRIBUTE ALBUMS

- #1 The Man of Somebody's Dreams; A Tribute To The Songs Of Chris Gaffney
(Yep Roc)
- 2 Keep Your Soul: A Tribute To Doug Sahm (Vanguard)
- 3 Steve Earle: Townes (New West)
- 4 Singing Through the Hard Times; A Tribute To Utah Phillips (Righteous Babe)
- 5 Things About Coming My Way:
A Tribute To The Music Of The Mississippi Sheiks (Black Hen)
- 6 Cornell Hurd Band: American Shadows: The Songs Of Moon Mullican (Behemoth)

REISSUE/HISTORIC ALBUMS

- 1 Hank Williams: Revealed: The Unreleased Recordings (TimeLife)
- 2 Neil Young: Archives Vol 1 (Reprise)
- 3 Charlie Feathers: Can't Hardly Stand It (El Toro [Spain])
- 4 Collectors Choice Vols 1-4 (El Toro [Spain])
- 5 Woody Guthrie: My Dusty Road (Rounder)

FEMALE ARTIST

- #1 Eilen Jewell
- 2 Jo Serrapere 3 Teri Joyce
- 4 Rosie Flores
- 5 Betty Soo 6 Gretchen Peters
- 7 Amanda Shires 8 Sarah Borges

MALE ARTIST

- #1 Dave Alvin
- 2 Slaid Cleaves 3 Drew Nelson
- 4 Levon Helm 5 Wayne Hancock
- 6= Sam Baker Corb Lund Gurf Morlix

DUO/GROUP

- #1 Starline Rhythm Boys
- 2 Arty Hill & The Long Gone Daddies
- 3 Eric Brace & Peter Cooper
- 4 Dave Alvin & The Guilty Women
- 5 Band Of Heathens
- 6 Cornell Hurd Band
- 7 Ethyl & The Regulars

INSTRUMENTALIST

- #1 Gurf Morlix
- 2 Jerry Miller 3 Sam Bush
- 4 Buddy Miller 5 Jorma Kaukonen
- 6 Elana James 7 Amanda Shires

SONGWRITER

- #1 Tom Russell
- 2 Sam Baker 3 Slaid Cleaves
- 4 Chip Taylor 5 Bap Kennedy
- 6 Danny Schmidt 7 Eilen Jewell
- 8 BettySoo 9 Drew Nelson
- 10 Jo Serrapere

BESTS IN THE INDUSTRY

- #1 Bill Hunt (Cow Island)
- 2 Joe Swank (Bloodshot)
- 3 Jenni Finlay (Jenni Finlay Promotions)
- 4 Ellen Stanley (Red House)
- 5 Gurf Morlix
- 6 Jay Lewis (Yep Roc)



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 9th, South Austin All Stars, 10pm
 13th, Tony Airolidi, 7pm
 14th, Riff Ryders, 7pm

15th, Charlie Terrell
 & The Murdered Johns, 10pm
 16th, Jon Dee Graham + Jesse
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 10pm
 20th, Charlie Irwin & Friends, 7pm
 21st, Matt Smith's World, 7pm
 22nd, Redd Volkaert, 10pm
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 29th, Shawn Pittman, 10pm
 30th, Greg Izor & The Kick Boxers

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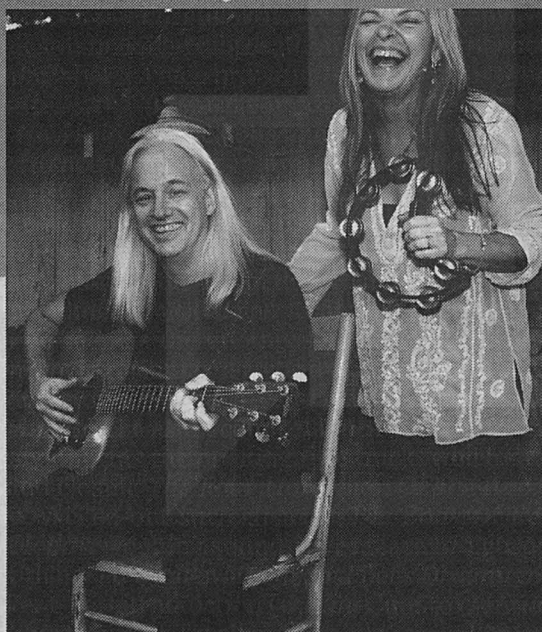
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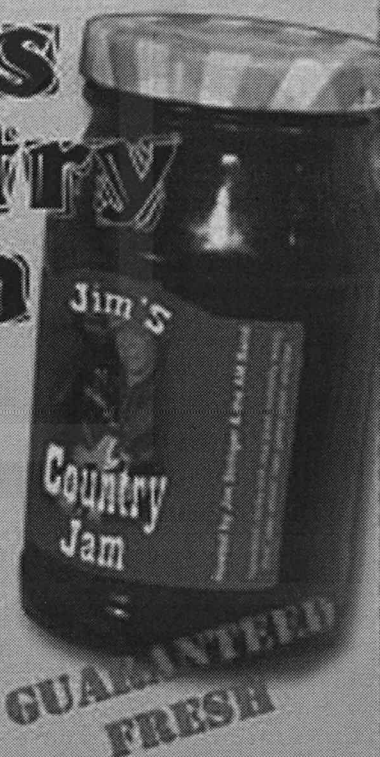
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JOHN THE REVEALATOR

Most months, a couple three errors slip past me, one of the well-known perils of word processing being that you can look at a typo, even an incomplete sentence, eg "stick [it] up their jumper," and just not register it, which is why God created copy editors. Last month I had a real severe attack of word blindness, for which apologies, especially to the former members of "The Hishwaymen."

• Mind you, at least none of those mistakes were in 36 point bold capitals, unlike the first line of **Lynne Margolis & John T Davis'** article on 'The Honky-Tonk' in the December issue of *Austin Monthly*, which read 'Over dinner one night, Pat Green and his then-fiance.' I can't imagine John T making a mistake like that, but can readily imagine him going "Oh, shit!" when he opened the mag to p86. Even if it was his error, Margolis, on the masthead as a copy editor, should have caught it. A friend suggested that it was a sly way of letting us know that Green is a little light in his Lamas, but Kori sounds like a girl's name to me.

• Over at the *Austin American-Statesman*, it was the factcheckers who slipped up on December 6th, letting this photocaption get by them: "Houston Mayor Bill White... mingled with Philamina Baird and **Bob Wills**, who performed with his Texas Playboys at the Black Tie & Boots Inaugural Ball outside Washington on Jan 19." I have to credit alert reader Kevin Gallagher for this one as I didn't bother reading the story myself. Last month, I lauded Sonny Burgess & The Legendary Pacers for kicking ass in their 70s, but Wills, born in 1905, leaves them standing, or would if he hadn't died in 1975.

• Noting that **Rosanne Cash** was #1 in the Americana Music Association's radio chart, Rob Silverberg (*Crosstracks*, WCUW, Worcester, MA) reports, "My wife and I were in the car this weekend and we picked up some syndicated radio show on which Cash and John Leventhal were being interviewed and talking about **The List** (what a revelation, make up a list of great country songs!!). I couldn't help but think how they basically took these great songs (how did *Girl From The North Country* get on 'the list'?) and made them boring. They were talking about Hanks Snow's *Movin' On*, which is probably not a great song, but it is at the very least an amusing toe tapper. Her husband said he wanted her to do it in the vein of Peggy Lee's *Fever*.... yike! They actually made **Hank Snow** and **Peggy Lee** simultaneously roll over in their graves."

• Late November, San Antonio's *Southside Reporter* had a front page story on **San Anto Cultural Arts'** recently unveiled 150-foot-long neon-lit mural depicting Randy Garibay, Manny Castillo, Valerio Longoria, Felix Villarreal, Clifford Scott, Rocky Morales, Eva Garza, Rosita Fernandez, Doug Sahm and Lydia Mendoza. If you know San Antonio, the location is pure West Side—on the wall of a bail-bond building, "caddy-corner from the Bexar County Adult Detention Center."

• I have nothing but admiration for Casey Monahan and the Texas Music Office, but a recent email trumpeting 36 Texas born-or-based Grammy nominees did raise my eyebrows somewhat. **Steve Earle** (Best Contemporary Folk Album, for the wretched **Townes**), born in Virginia, based in Nashville, did spend much of his youth in Schertz, outside San Antonio, pretty damned marginal, but still better than perennial 'Austinite' **Lucinda Williams** (Best Americana Album, for the wretched **Little Honey**), born in Louisiana and long, long gone from Texas. However, the real how do they figure that headscratcher is **Los Tigres Del Norte** (Best Norteño Album), who were all born in Rosa Morada, Sinaloa, Mexico and have been based in San Jose, CA, since the late 60s.

• According to an Internet forum for employment-related issues, the worst company in America to work for is—**Gibson Guitars**.

• As a footnote to the Ray Wylie Hubbard cover story, **The Four Horseman Of The Apocalypse** are identified as Conquest, War, Famine and Death and I'd just like to go on record as saying that I have no idea who those other three guys are (though there was a kid at my school called De'Ath, hmmm...).

NANCY APPLE • SHINE

(Ringo ☼☼☼☼)

January 2nd, 2010, marked the 60th anniversary of the opening of The Memphis Recording Service at 706 Union Avenue, and though the building went through several incarnations after Sam Phillips moved to a larger location in 1960, it was reopened as Sun Studio in the 80s. Phillips' original equipment is mostly in Memphis' Rock & Soul Museum, but, even so, cutting an album at 706 Union has an undeniable cachet, and whether or not Apple, dubbed the local 'Queen of Country,' really drew inspiration from recording in that hallowed room, the fact is that her fourth album (fifth if you count a joint outing with Rob McNurlin) is her best yet. Also a FAR reporter (*Car Tunes*, WEVL), Apple is an unabashed booster, including among the 15 tracks Bob Childers' *Elvis Loved His Mama* and her own *Sun Will Always Shine* (written the day Johnny Cash died) and *Moonlight Over Memphis* (*Cathead Biscuits And Gravy* is more regional). Other covers are Ronny Elliott's *Creole Boy With A Spanish Guitar*, Jesse Mae Robinson's *Let's Have A Party* and Keith Sykes' *B.I.G.T.I.M.E.* In keeping with her home town's history, Apple, while fundamentally hillbilly (yay! first use of new editorial policy), there are strong strains of rockabilly, folk, twang, soul and blues in what she dubs 'Memphis Music.' **JC**

JC's BEST O'2009

When you deal with the year in monthly chunks, it's quite startling to collate it and realize how much good music came along in what was otherwise a rather dismal year. There were more possibles that it pained me to have to leave out, but having set the FARsters a format, I had to stick to it myself. Is there a correlation between tight budgets and great music in hard times? Let me sleep on that one. **JC**

ALBUMS OF THE YEAR

Gurf Morlix • Last Exit To Happyland (Rootball)
Jo Serrapere • Love Going South (Detroit Radio Co)
Phil Lee • So Long, It's Been Good To Know You (SteadyBoy)
Kendel Carson • Alright Dynamite (Train Wreck)
Carrie Rodriguez • Live In Louisville (Luz)
BettySoo • Heat Sin Water Skin (Sweet Papaya)

DEBUT ALBUMS

Amanda Shires • West Cross Timbers (self)
Beth McKee • I'm That Way (SwampGirl)
Teri Joyce • Kitchen Radio (Girl Friday)

LIVE ALBUMS

David Olney & Sergio Webb • Live At Norm's River Roadhouse Vol 1
 (Deadbeet)
Larry Lange & His Lonely Knights • Live At Evangeline Café
 (My Tee Fine)

James McMurtry • Live In Europe (Lightning Rod)

VARIOUS ARTISTS/TRIBUTE ALBUMS

VA • The Man Of Somebody's Dreams;
A Tribute To The Songs Of Chris Gaffney (Yep Roc)
VA • Wild Thing; The Songs Of Chip Taylor (Ace [UK])

REISSUE/HISTORIC ALBUMS

The Pirates • Live In America (Goofin' [Finland])
Charlie Feathers • Can't Hardly Stand It (El Toro [Spain])
Creedence Clearwater Revival • The Concert (Concord/Fantasy)

FEMALE ARTIST

Eilen Jewell • Rita Hosking • Rosie Flores

MALE ARTIST

Arty Hill • Tim Carroll • Phil Lee

INSTRUMENTALIST

Mick Green (The Pirates) • Marvin Dykhuis • Gurf Morlix

DUO/GROUP

Starline Rhythm Boys • Arty Hill & The Long Gone Daddies • Daddy

SONGWRITER

Sam Baker • Nathan Moore • Grant Peebles

BEST IN THE INDUSTRY

Bill Hunt (Cow Island)
 Fred Krc (SteadyBoy) • Jenni Finlay • Rich Brotherton

SPECIAL MENTIONS

Elijah Wald • How The Beatles Destroyed Rock & Roll (Oxford UP)
Henry Owings (ed) • The Rock Bible (Quirk)

SHELLEY KING • WELCOME HOME

(Lemonade ☼☼☼☼)

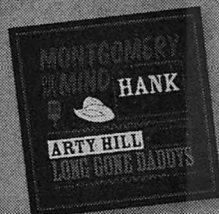
Back in the day, singers tended to be built along fairly generous lines, for the simple reason that you needed a goodsized chest cavity to project to the back of the opera house, church or honky tonk. While nothing like as XXL as blues belters such as Big Mama Thornton, who made no bones about their size, Arkansas-born King is also no Taylor Swift elf, but the payoff is that she has the biggest female voice in Austin since Sherri Barr, an asset, along with great taste, that has won a fervent following for her live shows, the *Dallas Observer* dubbing her 'Queen of the Road.' However, until now, she never quite connected on album, but her fifth, a gospel-tinged collaboration with John Magnie, Steve Amadee and Tim Cook of The Subdudes, is pure gold. Raised on singing in church, King is simply magnificent, while the 'dudes provide not just great instrumental backing but sensational harmonies on an album that would be hard to overpraise. I don't often draw comparisons, but there are many times on this album when I'm reminded of Irma Thomas, and you can't say much fairer than that. **JC**

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HILLBILLY MUSIC COMING ROUND

Every year, I get invited to participate in *Nashville Scene's* annual Country Critics Poll, and every year I send in my ballot, and every year absolutely nobody I voted for makes the cut. However, this time round, while turning over in my mind such names as Arty Hill, The Starline Rhythm Boys, Miss Leslie, Eilen Jewell, James Hand, Teri Joyce, Mike Stinson and Phil Lee, out of idle curiosity I dialed up last year's poll results and decided I wanted no part of it anymore.

Geoff Himes' ambition, "In an era when so many country awards are popularity contests that do little more than echo the verdict of Soundscan," is to "create a poll that will distinguish quality from quantity (though, of course, they often overlap)... We want a Critics Poll that carries the same weight as the *Village Voice* poll does in pop and the *Downbeat* poll does in jazz." To be fair, the results he gets are very different from, say, the CMA awards. In 2008, Jamey Johnson, whom I simply don't get at all but at least doesn't make me want to puke, won Album, Male Vocalist, Songwriter and Artist Of The Year, while Taylor Swift only managed #7 Album, #6 Female Vocalist and #6 Songwriter.

Even so, right there you may be able to see my problem with this deal—according to the collective wisdom of America's country music critics, there are only five people in the entire country who are better at writing and singing country songs than Taylor Swift. Which is fucking ridiculous. However, pace Damon Runyon, who said, "The race is not always to the swift, but that's the way the smart money bets," I figure she's an odds on favorite for the 2009 go-round, and, as Himes lists the participants in his poll feature, I'm fixing to be a no-show so no one can suspect me of voting for her.

I have no quarrel with commercial country radio, as long as I don't have to listen to it, because it depends on advertising, which, in turn, depends on listenership, which, again, depends on playing what's popular, even if, or so I hope, the DJs have to hold their noses while they spin that crapola. However, I hold no such brief for the cheerleaders who call themselves country music critics, but vote for Swift or Lady Antebellum (2008's #2 New Act, God help us). It's not just that they can't separate sheep from goats, they can't even tell ovines from bovines.

Last month, I mentioned that even the great Bill C Malone accepted as country anything that was marketed as such, which is quite obviously a snare and a delusion, compounded by the fact that country has become a monolithic term. This was not always the case, in her marvellous *You're So Cold I'm Turnin' Blue* (Viking/Penguin, 1982), Martha Hume identified no less than 23 country sub-genres. Writers in other fields still have such toolkits, even the most unreliable metal critic can triangulate a new release with pinpoint accuracy, even the flakiest jazz critic wouldn't label an acid jazz album as bebop, but country writers can't make any meaningful distinction between the work of Toby Keith and that of Arty Hill, it's all 'country.'

For some years, I've been using the term 'Real Country' to distinguish My People from commercial country, but that still implies a connection between the two, so I'm abandoning it. 'Hillbilly' went out of fashion in the 50s because it was considered offensive and derogatory, but, for my money, 'country' is now far more offensive and derogatory, so from now on, if you see me describe an album as Hillbilly, that's a Good Thing. Country? They can keep it.

JC

RAY WYLIE HUBBARD A. ENLIGHTENMENT B. ENDARKENMENT (HINT: THERE IS NO C)

(Bordello ****)

Not that one can readily imagine Ray Wylie Hubbard attending a high school reunion, but my plan was to set him up by asking him, in the persona of a fellow student, who hadn't seen him since graduation, 'How did that music thing work out for you?' Well, that approach didn't work out too well for me as Hubbard never set out to be a musician, "It just happened."

However, as *Three Faces West* (after a 1940 John Wayne movie), Hubbard, Rick Fowler and Wayne Kidd, modelling themselves on The Kingston Trio, played their first paying gig, in 1963, while still at Adamson HS, Dallas, getting \$5 each to perform at an 8th grade Spanish Club banquet. "We had three songs and one joke, Rick's mother bought us matching short-sleeved shirts, but it was December so we were freezing our asses off, Wayne had his capo on the wrong fret, so we sounded even worse than we actually were, it was awful. When we got home, my folks asked 'How was your gig?' We were in tears and quit music." This didn't take and right out of high school they started playing every summer at a Red River, NM, resort. "That was as close to a real job as I ever had, we washed dishes, swept up, drove tourists around, staged fake gunfights, ran the information booth, but it was still music-related because we played every night."

With not enough hours at North Texas State to avoid the draft, let alone graduate and live the straight life, Hubbard was in a jeep accident that gave him back problems ("the guys used to say, 'yeah, a yellow streak'") that still bothers him but did, at least, keep him out of the Vietnam War. After seven years as a folkie, Hubbard abruptly morphed into leading a country/hard rock band, The Cowboy Twinkies, considered to be the first cowpunks, but an Atlantic contract proved fruitless and Hubbard loathed Warner Bros' production of the band's only album so much that he refused to tour in support of it. "It broke my heart." From there his life span out of control, playing buckets of blood, drinking, drugging, blacking out, "I burned the bridge I was sleeping under."

20+ years clean and sober, Hubbard started his comeback with *Lost Train Of Thought* (Misery Loves Company, 1991; reviewed *MCT* #28) and really hit his stride as a songwriter with *Loco Gringo's Lament* (Dejadisc, 1994; cover feature *MCT* #62). Today, having survived the Cosmic Cowboy scare and, more recently, somehow managed to avoid contamination when adopted by the 'Texas Music' scene, in which he's a headliner because nobody wants to follow *Screw You, We're From Texas*, Hubbard is somewhat bemused to find himself cast as an elder statesman by young musicians. So what would the Wylie Lama say to one of them? "Get a degree in marketing! Seriously, I'd say read, don't just listen to *The Ghost Of Tom Joad*, actually read *The Grapes Of Wrath*."

Going back to my original question, Hubbard says, "Well, some days chickens, some days feathers, but I'm still writing songs I'm happy with because certain people like them, and still making records, though it probably helps that I'm sleeping with the owner of the label." Which brings us to his latest, of which the first thing Hubbard fans may notice is that it wasn't produced by Gurf Morlix. "It was a scheduling thing, finally Gurf said, 'We've done four albums together, you know what to do,'" so Hubbard coproduced with bass player George Reiff, though Morlix is one of seven featured guitarists. "I realized that each song would require a different guitar player for that particular song," so the credits also include Ray's son Lucas, Billy Cassis, Jeff Plankenhorn, Derek O'Brien, Seth James and David Abeyta, along with Reiff, Rick Richards drums/percussion, Kevin Russell mandolin, Bukka Allen piano/organ, Ray Bonneville harmonica, The Trishas vocals and Dustin Welch banjo.

A/B can be seen as the apotheosis of a remark Hubbard once made that he wouldn't mind being seen as a hybrid of Guy Clark and John Lee Hooker, even though he's rather closer to the Brechtian end of the songwriting scale than Clark, if you can imagine Brecht using country blues as a platform. Hubbard's own reading most obviously informs the opening title track, which draws on Edgar Allen Poe's *The Raven*, and closing *The Four Horseman Of The Apocalypse*, which, of course, draws on the wacked-out surrealism of *The Book Of Revelation*. The latter, and *Whoop And Hollar*, wouldn't sound out of place in a gospel tent revival, but they're juxtaposed with naked women (*Drunken Poet's Dream*, cowritten with Hayes Carll) and Chet Baker's heroin addiction (*Opium*), not to mention, a last minute addition, the almost obligatory rock & roll anthem, this time *Loose*.

One of my throwaway lines is that Hubbard is the only one of the Cosmic Cowboys who was still interesting *after* he cleaned up, and he just keeps getting more interesting. While so many songwriters of his generation, Guy Clark for one, seem to have run out of inspiration, Hubbard, like Mickey Newbury in his last years, still seems limitlessly fertile, reinventing himself with every album.

JC

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Wed 6th • Hank Harrison Trio

Fri 8th • Sara Hickman

Sat 9th • Lucky Tomblin Band

Sun 10th • Gospel Brunch with Earfood Gospel Orchestra
(church, noon-3pm)

Tue 12th • Bett Butler & Joel Dilley (cafe)

Wed 13th • The Neverly Brothers

Fri 15th • Will Taylor & Strings Attached: Songs Of The Police

Tue 19th • Open Mike w/Glenn & Kim (cafe)

Fri 22nd • Michael Martin & The Infidels

Sat 23rd • Seth Walker

Tue 26th • Ruben V

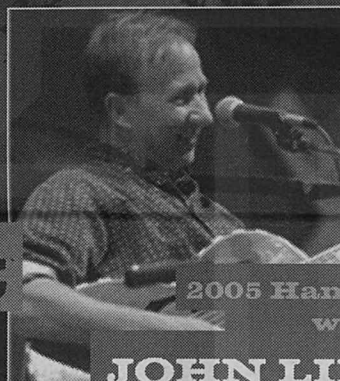
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JANUARY ARRIVALS & DEPARTURES

- 1st Fred Neil • 1936 St Petersburg, FL
David Rodriguez • 1952 Houston, TX
Hank Williams † 1953
Townes Van Zandt † 1997
- 2nd Roger Miller • 1936 Fort Worth, TX
Tex Ritter † 1973
Speckled Red † 1973
- 3rd Leon McAuliffe • 1917 Houston, TX
Gene Summers • 1939 Dallas, TX
Amos Milburn † 1980
- 5th Elizabeth Cotten • 1895 Chapel Hill, NC
Sam Phillips • 1923 Florence, AL
David Halley • 1950 Oklahoma City, OK
Iris Dement • 1961 Paragould, AR
- 6th Sandy Denny • 1947 London, UK
- 7th Leona Williams • 1943 Vienna, MO
Larry Williams † 1980
Carl White † 1980
- 8th Sara Carter † 1979
Leon 'Pappy' Selph † 1999
- 9th Jimmy Day • 1934 Tuscaloosa, AL
Buck Ramsey • 1938 Lubbock County, TX
Katie Webster • 1939 Houston, TX
Roy Head • 1943 Three Rivers, TX
- 10th Ronnie Hawkins • 1935 Huntsville, AR
Cyril Neville • 1948 New Orleans, LA
Alejandro Escovedo • 1951 San Antonio, TX
Howlin' Wolf † 1976
Zeb Turner † 1978
- 11th Tommy Duncan • 1911 Hillsboro, TX
Slim Harpo • 1924 Lobdell, LA
Robert Earl Keen • 1956 Houston, TX
Lou Whitney • 1943 Phoenix, AZ
- 12th Fred McDowell • 1904 Rossville, TN
Tex Ritter • 1905 Murvaul, TX
Ray Price • 1926 Perryville, TX
- 13th Rick Broussard • 1962 Seguin, TX
- 14th Luderin Darbone • 1913 Evangeline, LA
Allen Toussaint • 1938 New Orleans, LA
T-Bone Burnett • 1948 St Louis, MO
Audrey Auld • 1964 Hobart, Tasmania
- 15th Queen Ida • 1929 Lake Charles, LA
Earl Hooker • 1930 Clarksdale, MS
- 16th Mac Curtis • 1939 Fort Worth, TX
Barbara Lynn • 1942 Beaumont, TX
- 17th Grady Martin • 1929 Chapel Hill, TN
Steve Earle • 1955 Fort Monroe, VA
- 18th Al Perkins • 1944 Odessa, TX
- 19th Leo Soileau • 1904 Ville Platte, LA
Sleepy Hoffpauir • 1931 Crowley, LA
Charlie Waller • 1935 Hendersonville, TX
Phil Everly • 1939 Brownie, KY
Janis Joplin • 1943 Port Arthur, TX
- 20th Leadbelly • 1889 Mooringsport, LA
Whistling Alex Moore † 1989
- 21st Smith Ballew • 1902 Palestine, TX
Wolfman Jack • 1938 Brooklyn, NY
Jackie Wilson † 1984
- 22nd Sam Cooke • 1931 Clarksdale, MS
Jimmy Day † 1999
- 23rd Django Reinhardt • 1910 Liverchies, Belgium
Lisa Pankratz • 1968 Austin, TX
- 24th Tuts Washington • 1907 New Orleans, LA
Doug Kershaw • 1936 Tiel Ridge, LA
Jack Scott • 1936 Windsor, Canada
Aaron Neville • 1941 New Orleans, LA
Warren Zevon • 1947 Chicago, IL
Tex Thomas • 1951 Littlefield, TX
- 25th Sleepy John Estes • 1899 Ripley, TN
Jimmy Wyble • 1922 Port Arthur, TX
Speedy West • 1924 Springfield, MO
Etta James • 1938 Los Angeles, CA
- 26th Dennis McGee • 1893 Bayou Marron, LA
Stephane Grappelli • 1908 Paris, France
Claude Gray • 1932 Henderson, TX
Huey 'Piano' Smith • 1934 New Orleans, LA
Lucinda Williams • 1953 Lake Charles, LA
- 27th Joe Shelton • 1911 Hopkins Co, TX
Elmore James • 1918 Richland, MS
Bobby 'Blue' Bland • 1930 Rosemark, TN
Buddy Emmons • 1937 Mishawaka, IN
Moon Mullican † 1967
Mahalia Jackson † 1972
- 28th Carl White • 1932 Dallas, TX
Carolyn Hester • 1938 Waco, TX
Mary Cutrufello • 1970 Meriden, CT
T Texas Tyler † 1972
Al Dexter † 1984
- 29th Al Stricklin • 1908 Antioch, TX
Willie Dixon † 1992
- 30th Ruth Brown • 1928 Portsmouth, VA
Mance Lipscomb † 1976
Professor Longhair † 1980
Warren Smith † 1980
Lightin' Hopkins † 1982
- 31st Chuck Willis • 1928 Atlanta, GA
Roosevelt Sykes • 1906 Elmar, AK
Slim Harpo † 1970

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