

3rd COAST MUSIC

EAST NASHVILLE

#195/284 APRIL 2013



LOOKING BACK ON NotSXSW 2013

FREEFORM AMERICAN ROOTS #164

ROOTS BIRTHS & DEATHS

REVIEWS

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

BETTYSOO & DOUG COX

•

HILLBILLY SAVANTS

•

GRANT PEEPLES

'None Of The Hits All Of The Time'

\$10.
ADMISSION
ONE DAY
ONLY!

RICH MINUS

TRIBUTE TO A LEGEND · APRIL 7, 2013

STARTS AT
1:00 PM
TILL THE
COWS
COME HOME



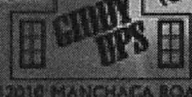
PROCEEDS BENEFIT THE RICH MINUS SCHOLARSHIP FUND FOR MUSICIANS
HONORING AND FEATURING THE LEGENDARY
SINGER SONGWRITER RICH MINUS
WITH SPECIAL THANKS TO ESTHER FARRIS
AT GIDDY UPS 12010 MANCHACA RD.

WITH CELEBRITY EMCEES AND PERFORMANCES BY
ALVIN CROW · APPA PERRY · BOBBY MACK · BOOMER NORMAN
BRAD BROISKY · CHRIS ALCARAZ · DAVID HALLEY
EMILY GRACE BERRY · ERNIE DURAWA · FREDDIE STEADY KRC
GEORGE ENSLE · JIMMY BUTLER · JOHNNY X REED
LELAND WADDELL · LOST JOHN CASNER · MATT HUBBARD
MANDY MERCIER · MICKEY WHITE BAND · THE NORTONS
PONTY BONE AND THE KEEPERS · RC BANKS · RUSTY TRAPPS
SPEEDY SPARKS · STEPHEN DOSTER · T. GOSNEY THORNTON
TED RODDY · THIERRY LE COZ · WILL INDIAN · WILL KNAAK
WILL SEXTON · AND OTHER SPECIAL GUESTS ·
CD's · POSTERS · MERCHANDISE WILL BE AVAILABLE

PHOTO TOP LEFT: DANA KOLFLAT · PHOTO CENTER RIGHT: NILES J. FULLER
STILL ALIVE IN TEXAS COVER PHOTO: PATRICK MATHE · POSTER ART: SHARLA ENSLE



GIDDYUPS.COM



12010 MANCHACA ROAD

(512) 280-4732

GOOD EATINGS
TO ENJOY



FREEFORM AMERICAN ROOTS #164

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs
DURING MARCH 2013

#1 YVETTE LANDRY: NO MAN'S LAND

(Soko) *AG/*BL/*DA/*GA/*GF/*JF/*JM/*JZ/*LB/*LMG/
*MI/*MM/*MN/*RH/*SC

- 2 Wayne Hancock: Ride (Bloodshot) *KW/*LG/*RF/*SH
- 3 Emmylou Harris & Rodney Crowell: Old Yellow Moon (Nonesuch) *AH/*DC
- 4 Stella!: Sorry Stella (Detroit Radio Co) *JP/*TJ
- 5 The Mavericks: In Time (Valory) *BP/*CTS/*JH
- 6 Son Volt: Honky Tonk (Rounder) *BG
- 7 Beth Lee & The Breakups: One More Time Again (self) *PP/*TG
- 8= Black Lillies: Runaway Freeway Blues (North Knox) *DWB
Howlin' Brothers: Howl (Ready Made) *SG
- 9 Steve Earle & The Dukes: The Low Highway (New West) *TL
- 10= Amanda Percy: Royal Street (self) *MP/*TA
Pharis & Jason Romero: Long Gone Out West Blues (Lula) *CJ
- 11 Amanda Cevallos: I'll Never Honky Tonk You (self) *EW
- 12= Farmington Hill: Bridge To Nowhere (Spooky Basement) *BB/*TM
Maya & The Ruins: Take This Song With You (self) *AA
The Stray Birds (self) *MB
- 13 VA: Unsung Hero; A Tribute To Ron Davies (Little Chickadee) *N&T
- 14= Gurf Morlix Finds The Present Tense (Rootball)
Chris Wall: El Western Motel (Cold Spring) *OO
Kelly Willis & Bruce Robison: Cheater's Game (Premium)
- 15= Carrie Rodriguez: Give Me All You Got (Ninth Street Opus) *MF
Daniel Romano: Come Cry With Me (Normaltown) *GS
Ruby Dee & The Snakehandlers: Rockabilly Playground (Dionysus)
Dale Watson; El Rancho Azul (Red House)
- 16= Deke Dickerson: Echosonic Eldorado (Major Label) *MT
Tear Stained Letters (self) *HT
- 17= Shinyribs: Gulf Coast Museum (Nine Mile) *JT
Holly Williams: The Highway (Georgiana) *DS
Milk Carton Kids: The Ash For Clay (Anti-) *R78
Kacey Musgraves: Same Trailer Different Park (Mercury) *GM
- 18= Robbie Fauss: I Am The Man You Know I'm Not (Normaltown)
Rob Lutes: The Bravest Bird (Lucky Bear) *GC
- 19= John Fullbright: From The Ground Up (Blue Dirt) *GN
Left Arm Tan: Alticana (self) *GG
Mara Levine: Jewels And Harmony *FH
Steve Martin & Edie Brickell: Love Has Come For You (Rounder) *KC
Todd May: Rickenbacker Girls (Peloton) *RC
3 Penny Acre: Rag And Bone (Second String) *GRR



**Compact Discs
Records • Video**

10-11 Mon- Sat 12-11 Sun
600-A North Lamar Austin, TX 78703
www.waterloorecords.com
(512)474.2500

WHERE MUSIC STILL MATTERS

*XX = DJ's Album of the Month, see chart IDs at tcmradio.com/far

BETTYSOO & DOUG COX ACROSS THE BORDERLINE: MORE LIES

(Borderline Talent *****)

Following on from *Across The Borderline: Lie To Me* (Borderline Talent, 2011), the Austin/Vancouver Island duo offer another 11 covers of favorite songs and, as with the earlier album, when everything lines up just so, BettySoo singing and Cox playing resonator guitar on a really great song, it's almost unbelievably fabulous. This time round, versions of Jo Carol Pierce's *Loose Diamond*, Charlie Faye's *Heartaches And The Old Pains*, from her *Travels With Charlie* (self, 2011), David Halley's *Rain Just Falls*, one of the 'Songs I Really Wish I'd Written,' from *Stray Dog Talk* (Demon [UK], 1990) and Chris O'Brien's *Blood Like Yours*, from *Little Red* (Highway 26, 2010) are alone more, far more, than worth the price of the album. Noelle Hampton's *Blackwing Butterfly* has that 'Forbidden Word' in the title, the best I can say for Jerry Jeff Walker's *Morning Song To Sally* and George Harrison's *While My Guitar Gently Weeps* is that they're not as annoying as the originals, both the Woody Guthrie's songs, *Vigilante Man* and *I Ain't Got No Home*, are just fine, but either one would have been enough and letting Cox sing lead, on Willis Alan Ramsey's *soppy Angel Eyes* and Amy Allison's *Everybody Thinks You're An Angel*, is simply a mistake. Still, as any DJ will tell you, any album with four songs competing with each other for airplay is way ahead of the game.

JC

GRANT PEEPLES GRANT'S LITTLE READ BOOK OF POETRY

(self, paperback + CD *****)

Even though Bob Dylan persuaded generations of potential poets to become songwriters instead, if only because poets rarely get to be that rich and famous, poems, as David Berman of Silver Jews acknowledged, make for shitty songs and songs make for shitty poems. Few other people, Leonard Cohen, Dave Alvin and Patti Smith come to mind, have successfully written both songs and poetry, while far more, most obviously Dylan, Jim Morrison, Jewel, Billy Corgan and Jeff Tweedy, have, as Meghan O'Rourke of *Slate* wittily put it, "foundered in the shoals of their notebooks" while trying to make it over to literature's high ground. In other words, poetry written by a songwriter is distinctly iffy proposition. That Peebles reads poetry was obvious from *Prior Convictions* (GatorBone, 2012), on which he quoted from Jose Marti and John Ashbery, but his transition to writing poetry, which he explains, as much as any poem explains anything, in *Prologue: Woe To The Shopworn Scales*, was a surprise, but he comes across as an Americana answer to Pierre Revardy or William Carlos Williams, a homegrown surrealist with striking imagery and juxtapositions that mirror his songwriting but in a parallel universe. Where his experience as a performing songwriter does come in handy is with his forceful readings on the CD (most poets are best off hiring actors to stand in for them).

JC

HILLBILLY SAVANTS • LIL' SHACK

(self *****)

Maybe it's a matter of action and reaction. As country music gets more and more juvenile, the price you pay for making stars out of teenagers (and idiots), somewhere else bands are going to play literate Americana songs with twang and a steel guitar, and, in this case, that place is Austin. This is a band that, individually and collectively, has been round the block a few times. I've known songwriter/vocalist Woody Price from way back in the day, have seen JJ Barrera, bajo sexto/vocals, play with Santiago Jimenez, The Tailgators and Johnny Degallado y Su Conjunto, Mike Robberson, bass/vocals, with Joe Ely, Ponty Bone, Jesse Taylor and The Keepers, Jason Cronin, guitar/vocals, with Calvin Russell, Ponty Bone and The Vanguard. These are guys who, when they set mind to anything, know exactly what they're doing. With guest appearances by Ponty and Johnny D accordions, Richard Bowden fiddle and Ron Ramelli harmonica, Hillbilly Savants are a perfect example of the 'microgenre' concept I've been discussing lately, striking off in their own direction and hoping an audience will follow.

JC

Country is as country WAS.

www.stepsiders.com

BORN IN A
TREEHOUSE

KILLED
IN A FRIEND'S
LIVING ROOM

EIGHTYSIXED
FROM HIS OWN
FUNERAL

DUCT TAPE MESSIAH



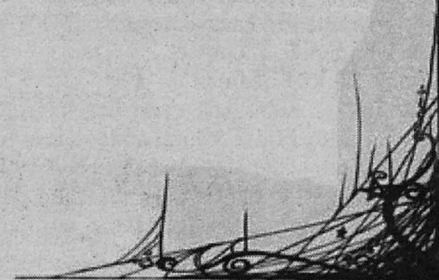
BLAZE FOLEY

DOCUMENTARY FILM

NOW
AVAILABLE
ONLY ON DVD
AT
BLAZEFOLEYMOVIE.COM

MURDER!
MUSIC!
MAYHEM!

SOUNDTRACK AVAILABLE AT
LOSTARTRECORDS.COM



LOOKING BACK (continued)

JAN INGAR PEDERSEN (Molde, Norway)

3rd Coast Music's NotSXSW is the main reason for me to come to Austin that's for me this week as to many people in town. To go to G&S Lounge where everything is calm and friendly and everything on stage is great. It's like Hillbilly Heaven for 5 days. For me you don't compete in music so its either good or bad. So what was new for me... Doug & Telisha Williams' beautiful harmonies. Better than ever: my favorite bar band Rick Broussard's Two Hoots & A Holler. Wonderful Amanda Shires with husband Jason Isbell. John Lilly, Grant Peeples, Chip Taylor and Jimmy LaFave with John Inmon guitar and Chip Dolan on piano. Tex-Mex music from San Antonio, Mitch Webb & The Swindles. Eric Hisaw, Bill Kirchen, Gurf Morlix and the whole line up every day. The sound is always warm and beautiful and there's a chair and table for your cold beer. What more can you ask for... John Conquest must live for ever...

MARY BATTIATA (Arlington, VA)

My highlight reel this year is more fragmentary than usual—I played more, which was great, but as a result I saw less of what other people were doing, which was not. Sometimes, by packing up fast, racing around and generally littering the landscape with left-behind cords, tuners and guitar stands (“Hi, Jane? Did you happen to find a ...”), I managed to catch half of a set or a quarter. I grabbed what I could get and felt lucky, but ‘Torn’ was my middle name and it's still painful to think about what I missed.

In the category of new to me and great were (separate) sets by Amelia White and Rod Picott at G&S. Very strong songs and performances that drew me in and kept me there. I'd heard about both of them for a couple of years but somehow never heard them. Glad I finally have. I also caught a bit of Sahara Smith at Threadgill's—gorgeous singing, songs. Also liked Charlie Faye backed by Will Sexton at Amelia's—charming and soulful.

Great as ever: Sam Baker and Jimmy LaFave; LaFave and his excellent band at G&S on Thursday and LaFave followed by Baker on Saturday afternoon, the pair of them mesmerizing the house at Zax. Michael Fracasso at G&S—two solo sets, each a pleasure. I could listen to the guy sing all night and I love his songs. Amanda Shires, G&S. Also, the harmonies of Jim Patton & Sherry Brokus, Saturday afternoon at G&S, proof that spousal harmonies can rival the sibling kind when the voices are right. Finally, Grant Peebles, characteristically jubilant and fierce in his set at G&S (after which he sold me a book of poetry).

Best in show: Gurf Morlix, the man, the film star, at G&S on Saturday night. He sang songs from the new record and they were excellent; tough, cinematic tunes that somehow sounded easy and inevitable at the same time. I don't know how he did that. Right before the set, like last year, there was a film, Kevin Triplett and Morlix's **Psycho Blues; Quest for Nacken**, a 20-minute short(ish) feature made on tour in Sweden. It's about the search for the ineffable in music and life. Very funny, utterly deadpan, touching film. Playing now at your neighborhood YouTube. Highly recommended.

PS The sound was SO good all week—Tony in the G&S Music Room, and Greg at Giddy Ups.

RICK MILLER (New York, NY)

Best Guitar Players: John Inmon, Jon Dee Graham, Rosie Flores, Mike Hardwick & Jim Stringer

Most Grateful To Be at NotSXSW/Best Back-up Band: John Lilly (backed by Jim Stringer & The AM Band)

Best Stage Presence: Dale Watson (can play anytime, anywhere, and charm anyone)

Most Improved Stage Presence: Slaid Cleaves

New to Us & Wonderful: Garrett Lebeau

Better than Ever: Jimmy LaFave and band at G&S

Best Bluegrass: Carper Family at G&S

Best NYC Band: Willie Nile and Band (not debatable)

Best Solo Performer: Gurf Morlix at G&S, Threadgill's WHQ

Biggest Disappointment: Billy Joe Shaver (we love him, always will, but I know his set list better than he does)

Austin Treasure: Jitterbug Vipers with Slim Richey and Sarah Sharp

Mr Austin: Alejandro Escovedo (at NotSXSW, will proudly play BBQ shacks, parking lots, and the Continental, of course)

Best Boots: Kinky Friedman

Best NotSXSW weather day: every day was the same, beautiful

Best Show: Buddy Miller & Jim Lauderdale at Jo's, Jon Dee Graham & The Fighting Cocks at the Continental Club, Jimmy LaFave & Band at G&S

Shows we missed most at G&S: James Hand, Mitch Webb & The Swindles

Best Master of Ceremonies: John Conquest (a friend of us all) **** please, do not edit this category****

EAST NASHVILLE (continued)

house, depending on who's in town, called the East Nashville Song Salon. It's the most amazing, honest, supportive group of writers you could imagine. On any given Monday we're likely to have a Grammy winner sitting right beside a first time song writer, all on equal ground. Where else does that happen? It's beautiful. Being a part of this community has really brought our game to a higher level. It's not competitive in a negative way, but there is definitely a spirit of “come on, you can do better, buck up... show me what you've got.” I love that, because I WANT my art to be the best it can be.

I can't help but think in 20, 30, 40 years they'll be making documentary films about 'East Nashville in the 2010's'. One thing that's really cool to us is the diversity and cross pollination that's happening. Obviously we're right in the middle of the best history Country Music has to offer. Now East Nashville also has the best of indie rock, folk, and americana all right here together, going to the same coffee shops. It's a lot of fun to be a part of it and watch it happen.

JON BYRD

East Nashville is a state of mind, in most ways the antithesis of Music Row (Country Music Radio), Belle Meade money and horses, and West Nashville's private prep schools, private Vanderbilt U and literalist Baptist and Lipscomb colleges that flood the music labels with free labor in the form of interns and place a ignorant pall over the entire music business. But Emmylou, Rodney, John Prine, Buddy Miller, Jim Lauderdale, Don Everly, The Opry at the Ryman, the Station Inn, Music City Roots at the Loveless Cafe, Billy Block's 15+ year showcase every Tuesday night, and so, so many other music wonders are on the Westside too. And the studios. Lord, the studios...

But for me, what the Eastside offers is some kind of alt, indie, songwriter for the song's sake respite from all that money. And all that caring what folks think about what you do. Red Beet Records has done as much as anyone to lend an identity to East Nashville with its many Eastside compilations. But before Red Beet was Todd Snider and Mac's long gone and missed Radio Cafe on Woodland. Today Derek Hoke's \$2 Tuesday provides a variety of music styles, genres, and stripes not seen or heard since pop radio of the mid-sixties where you'd hear Otis, Buck, Beatles, Booker T, Duane Eddy and The Ronettes all in the same half hour. And the Jaime Rubin's Family Wash has been, for me, a place to play for my friends, try new songs long before they're really ready; such a luxury. All in front of an audience of accomplished and amazing performers. Yes, intimidating, but so very encouraging. Like I said, a state of mind.

Here's what worries me: I moved here the week of 9/11. I've lived almost that entire time on the Eastside, first McGavock, then Grinstead. Granted, most of that in Inglewood, the more affordable, more suburban, subdued, less hip section of East Nashville. I came at the ripe old age of 46 to become a better player, a better singer, and a better writer. The catch, I think, is that like someone wanting to get better at tennis or chess, you have to be willing to have your ass handed to you. On every level. That's how you get better. There people here that will always be better at singing, better at playing. At performing. And at songwriting. If your ego can handle it, if you can shut up, listen and learn, you live in a fairly perpetual state of humbled inspiration. If you're used to, or somehow in need of being the big fish in your small pond, best stay away.

What worries me is that the big secret of just how inspirational and motivational Nashville can be has reach the outside world. *Rolling Stone*, *GQ*, the *New York Times* all have bought to the world's attention just how special this little town is. And has been since the 50s. So people are coming. They're coming to soak it up. Enjoy the electricity of a more affordable Dream Town. Like L. or Manhattan, only friendly, cheap, and often fun and funny. But I fear they're not coming here to contribute anything. They're not coming here to get better at anything. They're just coming to soak up the 'local color' of Southerners, hot chicken, the kitsch of the Country Music fan. I repeat, they not hear to contribute anything substantive. Anything creative.

These are just the paranoid ramblings of an old guy that spent 20 years in Atlanta, GA. When I moved there in 1981, I met many folks from Atlanta. By the time I left, I never met any. It went from the progressive Southern city 'too busy to hate' to the post-modern metro city too greedy to hate. I watched it break loose from the moorings of its past, black and white, good and bad. I'd hate to see that happen to Nashville, East or West. Like I said, a state of mind.

I live on Grinstead in Inglewood, East Nashville 37216. Rumor has it that Harlan Howard lived on my street and when he moved, he handed the keys over to Roger Miller. Good mojo, no?

Driving home I wished I'd added the artists: writers, players, singers who have inspired me all these years, and the venues & events.

OLD SETTLER'S

2013 MUSIC FESTIVAL



**THURSDAY-SUNDAY
APRIL 18-21, 2013**

**SALT LICK BBQ PAVILION
CAMP BEN McCULLOCH
DRIFTWOOD, TEXAS**

**TICKETS:
OLDSETTLERSMUSICFEST.ORG
or Frontgate Tickets at
1-888-512-SHOW**

**Advance ticket discounts
available till April 6th!**

**Four stages, camping, jamming, workshops,
youth talent competition, kids' activities,
arts & crafts and more.**

**MICHAEL FRANTI - THE DEL McCOURY BAND - LEFTOVER SALMON - SON VOLT - BOB SCHNEIDER
MARTIN SEXTON - CAROLINA CHOCOLATE DROPS - JUSTIN TOWNES EARLE - RUSSELL MOORE & IIRD TYME OUT
THE JAMES HUNTER SIX - JERRY DOUGLAS - THE FRED EAGLESMITH TRAVELING STEAM SHOW
THE GOURDS - TERRI HENDRIX - THE REIVERS - PETER ROWAN'S TWANG AN' GROOVE
THE DUNWELLS - CASEY DRIESSEN SINGULARITY - STEVE POLTZ - MILKDRIVE - ELEPHANT REVIVAL
GREEN MOUNTAIN GRASS - ROSE'S PAWN SHOP - THE GIVING TREE BAND - LAKE STREET DIVE - DELLA MAE
DIRTFOOT - WOOD & WIRE - LONE STAR SWING - KIMBERLY ZIELNICKI FEATURING THE LOST & NAMELESS ORCHESTRA**

ART BY: OUTHOUSEDESIGNS.COM



The G&S LOUNGE

Thanks

Hank & Shaidri Alrich • Leeann Atherton

Baskery • Mary Battiata

Emily Grace Berry • BettySoo

Ray Bonneville • T Jarrod Bonta

Rick Broussard's Two Hoots & A Holler

Paul Burch • Stuart Burns • Jon Byrd

Calico • Carper Family • Slaid Cleaves

John Cronin • Amanda Cunningham

Leti De La Vega • Bianca DeLeon

DeSoto Rust • Jeff DeVillez & Shawn Lane

Doug & Telisha • Charlie Faye

HalleyAnna Finlay • Stephanie Fix

Michael Fracasso • Kevin Gordon

Granville Automatic • Melissa Greener

James Hand • Matt Harlan • Roy Heinrich • Paula Held • Susan Herndon • Eric Hisaw

'Heather' Hurd • Freedy Johnston • Brian Kalenic • Ted Russell Kamp • Shelley King

Bill Kirchen • Freddy Krc • Dayna Kurtz • Jimmy LaFave • Beth Lee & The Breakups

Phil Lee • John Lilly • Vanessa Lively • Robyn Ludwick • Mandy Mercier

Craig Marshall • Will T Massey • Tom Mason • Todd May • Lisa Morales

Roberta Morales • Gurf Morlix • Zoe Muth • My Darling Clementine • New Mystery Girl

Jim Patton & Sherry Brokus • Grant Peebles • Rod Picott

Rebekah Pulley & The Reluctant Prophets • Suzi Ragsdale • Carrie Rodriguez

Kristi Rose & Fats Kaplin • Melissa Ruth & The Likely Stories

The Shakin' Apostles • Amanda Shires • Amy Speace

Al Staehely & The Explosives • Jim Stringer & The AM Band

Jeff Talmadge • Chip Taylor • Renee Wahl

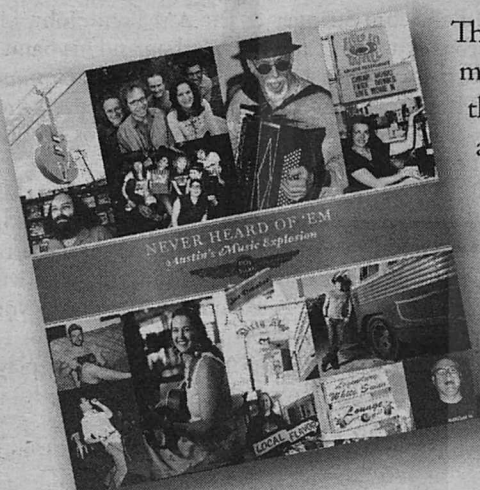
Mare Wakefield • Mitch Webb & The Swindles • Walt Wilkins

FOR ANOTHER GREAT NotSXSW

2420 S 1st (707-8702) GANDSLOUNGE.COM

NEVER HEARD OF 'EM *Austin's Music Explosion*

1994
2000



This happy collection of photos, memories and bios documents the city's early indie scene, and shares the excitement of Austin music today!

GREAT REVIEWS
FROM TEXAS TO
EUROPE!

Find it at:

Bookpeople, Waterloo, The Texas History Museum, (and more)

Order by email: sue.donahoe@att.net

or by calling (361) 960-5833



KOOP RADIO PLAYS THE MUSIC
3rd Coast Music writes about with seven
distinctly different roots music programs:

- ★ **STRICTLY BLUEGRASS** New and older Bluegrass releases presented by a team of rotating hosts, **Sundays 10 am - noon**
- ★ **UNDER THE X IN TEXAS*** Ted Branson features Texas artists, live performances, covering a variety of genres, **Tuesdays 9 - 11 am**
- ★ **FAIS DO DO** plays the music of South Louisiana and East Texas from host Tom Mahnke, **Wednesdays 9 - 11 am**
- ★ **RANCHO DEL RAY*** Ted Smouse plays new & older Americana, Roots, Honky Tonk, Hawaiian, Surf & more, **Wed. 11 am - noon**
- ★ **COUNTRY, SWING & ROCKABILLY JAMBOREE*** presented by Pickin' Professor Rod Moag, **Thursdays 9 - 11 am**
- ★ **COUNTRY ROOTS*** Classic Country plus new "real" Country releases with host Len Brown, **Fridays 9 - 11 am**
- ★ **PEARL'S GENERAL STORE** Pearl pays homage to the broad spectrum of down home roots music - from Birmingham to Boise, **Fri. 11 am - noon**

*Reports to the Freeform American Roots (FAR) Chart

Evenings of Song

...the warmth of a house concert...

...the exuberance of a recital...

...the clarity of a soundstage...

Fletcher Clark

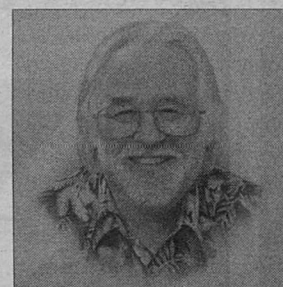
**Friday, April 5
8:00pm**

\$15 Admission

reservations

accepted at

EveningsOfSong.com



Thought-provoking lyrics and great melodies in a wide range of styles, from a skilled vocalist/guitarist and his top-shelf sidemen:

Mike Harris
mandolin/dobro
Larry Eisenberg
upright bass.



Up the Stair on the Courthouse Square
118 S. Commerce St., Lockhart, Texas

ChisholmTrailBallroom.com

FletcherClark3.com



LPs-45s-78s-CDs

Tapes-DVDs-T-Shirts
Books-Mags-Posters

Buy-Sell-Trade

Open 10am-10pm Mon-Sat

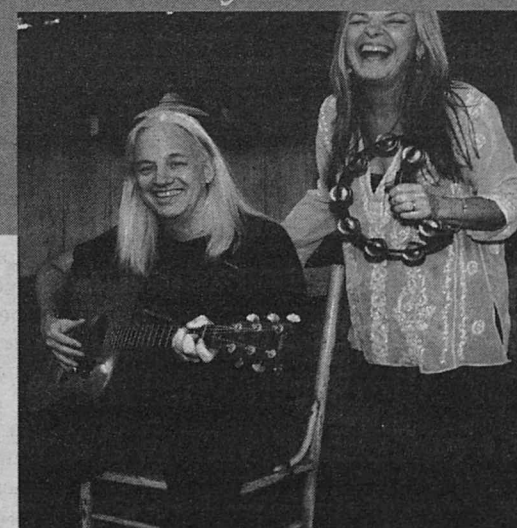
11am-8pm Sun

Since 1987

2928 Guadalupe
Austin, TX 78705
(512) 322-0660

www.antonerecordshop.com

Jim Patton & Sherry Brokus



Thursday April 18th
Last Austin show until fall
with John Cronin. 7:30-9:30
NeWorlDeli, 4101 Guadalupe,
Austin, TX

Tuesday April 30th
An Evening with Songwriters.
7 PM
Lockhart's Historic
Dr Eugene Clark Library,
Lockhart, TX.

www.pattonbrokus.com | www.myspace.com/pattonbrokus

• LOOKING BACK ON NotSXSW 2013

RON BAKER (Austin, TX)

It would be hard for me to pick one favorite performance from all of the NotSXSW performers that I saw, but if I had to say which one meant the most to me, it would be seeing **Kevin Gordon** way, way, way down South Austin at Giddy Ups on Sunday (the last day of SXSW/NotSXSW). I can honestly say that Kevin was my one 'must see' of all SXSW. I became a big fan of his music some years back; I heard him on KUT radio one Saturday afternoon. His sound and songwriting blew me away. I bought up his entire CD catalog, and I've been wanting to see him perform live ever since. I saw that he had four shows scheduled during SXSW. I couldn't make the first one at G&S Lounge because I was doing photos for the Austin Music Awards. I had planned on making each of Kevin's remaining three shows. Then a family emergency knocked me out of circulation for Thursday and Friday. I spent the entire Saturday (day and night) at G&S and Amelia's checking out all those great acts that you booked. So, that left Sunday. I had never been to Giddy Ups. So the further I got south on Manchaca, the more I was wondering if my brand new GPS device was lying to me :-). And it was getting close to showtime for Kevin's set. But the bar appeared, and I made it with 10 minutes to spare. Kevin played a great solo set. That great guitar tone of his made it sound like there was a trio on stage. I had a nice visit with Kevin before and after he played. We had exchanged some emails and Facebook messages in the past, so I was looking forward to meeting him. Turns out that Kevin is a genuinely nice guy on top of being an amazing musician and songwriter.

Beyond that, I just want to say that I appreciate what you do every year during SXSW/NotSXSW. I love the diversity of styles and geographic regions represented by the musical acts that you book. I get to see friends from around the country (and beyond) that I may not see the rest of the year. I love the mix of local greats and out-of-towners.

TERRY SINER (Liverpool, UK)

The Best Show for me was **My Darling Clementine**. Great to see a compatriot band produce such good country music. I was particularly impressed with the singing of Lou. She has it all a great voice, good looks and sex appeal.

Close behind was **Carrie Rodriguez**. Your description of Carrie sums her up beautifully. Poised self assured and confident. She has a great voice, and that red dress completed her spot beautifully.

Dayna Kurtz really impressed me. The Best Newcomer to me since I had not seen her before. She sang some great songs, all her own. A big crowd, for Amelia's (about 14) were enchanted by her. There was a big rush for the tip jar at the end of her spot. She was witty, a little risqué but a great performer.

A new title here. The Most Bizarre. Leti De La Vega. When she began, I thought she was about to read my fortune. She waved her arms around saying that Jesus helped her write her songs. Dead relatives were given the credit for some of her songs to. As I heard it she sang all her songs to the same tune. She was a strange lady.

Another new title, not one of yours, The Saddest. Billy Joe Shaver. Billy has become a parody of himself. Being a big fan of Billy's, I could cry to see him. I watch him every year

in Austin because I fear it could be his last.

The best shows outside of your people were the Waco Brothers, Kelly Hogan, but my wife preferred Slaid Cleaves.

CHRIS BUTLER (Austin, TX)

Another outstanding effort from you and your minions. Thanks so much for the extraordinary effort that must go into these productions.

Your choice of **Baskery** for 'best of 2013' was spot-on. Claudette and I caught them at Amelia's, playing to an audience of perhaps 20, and they were delightful. Not to mention photogenic, like the backyard itself. Hard to say why Amelia's doesn't draw better, because we think it's your most enjoyable venue.

Sadly, we've pretty much stopped going to G&S showcases because of sound bleed between the two competing stages. We appreciate what you're trying to accomplish at G&S, but particularly in the music room. I hate to hear fine soundboard work interrupted as doors open and close.

Giddy-Ups seemed to have a better sound mix this year, and we enjoyed all the acts heard there. I hadn't heard Roberta Morales solo, and she was excellent. My understanding is that her sister is married to that over-the-top guitarist who thrashed earlier Sister Morales performances, so this solo performance was a treat.

It's a shame Giddy-Ups is a bit too far south to draw well. James Hand had a good, appreciative crowd, but they all bailed before Roy Heinrich started. Maybe an interleaving of 'major' and 'minor' acts would get more folks to stay a while. For what its worth, convenience seems to be the culprit; The Oaks went under for similar reasons.

MARK VIATOR (Austin, TX)

I found my self rediscovering what the Austin music scene means to me, from within the dark confines of the G&S Lounge and along the walk over to the sunshine of Amelia's garden. John Conquest put together a stellar lineup at both places, in the heart of South Austin, yet somehow far removed from the crowded madness of SXSW. No naysaying here: this year's NotSXSW brought many of us a taste of the old Austin music community that remains the primary reason why we stay as the city morphs around us. I ran into so many old friends, heard outstanding sets in the G&S—where the sound was spot on for four days, and the buzz was constant. It was like a crazy family reunion with new cousins from around the country and Europe (welcome back, Mike Pinard) joining in. History was played out by folks like Gurf Morlix setting up the Blaze documentary, Jimmy LaFave pulling together an impromptu band and delivering a stunning set, Slaid Cleaves playing requests alongside new songs (I somehow missed Susan Maxey's guest spot with him), Jim Stinger acting as house band for John Lilly, Bill Kirchen blowing the room away. We had plans to move on, but the vibe was so right that Susan and I stayed and drank all day, each day. All of these folks, plus Eric Hisaw, Chrissie Flatt, Ray Bonneville with his Nova Scotian drummer Geoff, Hank & Shaidri, Leann Atherton (and her talk about community), make me proud to call Austin home year round. Thanks, John, for the reunion.

JOE ANGEL (KEOS, College Station, TX)

Highlights: Carper Family (G&S; as good as I had heard they were), Pokey LaFarge (Broken Spoke), John Lilly

(G&S, Amelia's, Giddy Ups).

Disappointments: Heavy metal festival drowning out the showcases at Amelia's. Lack of parking around some of the venues due to neighborhood permit only parking. Any of the residents in those neighborhoods better pay me a fee before they park on my street.

RICHARD SCHWARTZ (KZMU, Moab, UT)

Best and biggest: my shout out doesn't go to an artist. Instead it goes to a lineup, specifically the one at G&S on Saturday evening. In the space of 4 hours I got to hear T. Jarrod Bonta & The AM Band, Jim Stringer & The AM Band, John Lilly and a superb pickup band and Bill Kirchen and his band. A huge thanks to all the artists playing and to John Conquest for putting it all together. To make NotSXSW even more impressive, there were many comparable lineups on other days and at other venues.

Best singer: tie between James Hand and John Lilly. Hand's set was heartfelt honky tonk from someone who has seen hard times and lived to tell the tale (so far) in a raw way. Lilly, both alone and with a band, sang his own well-crafted songs and nicely selected covers in a warm voice that just wraps itself around the music.

Best instrumentalist: Beth Chrisman, fiddle player with The Carper Family. I'm a fiddle snob and she totally knocked me base over apex.

Best band: Jim Stringer & The AM Band. Solid music and tunes.

Biggest surprise: Meeting and getting a big hug from Sue Donahoe, whose book **Never Heard Of 'Em**, chronicling the Austin music explosion, is indispensable for the likes of us.

New To Me & Wonderful: Baskery, the highest-energy band I've come across in ages. Watching and hearing them is a treat. Three Swedes who nail American thrash roots music.

Better Than Ever: Bill Kirchen. I first saw him about 40 years ago with Commander Cody. He was great then and has become even better. Incredible moves, wonderful guitar playing, and a nice rapport with the audience.

Best/Worst sound: I'm limited by having been at only three venues: G&S's two rooms and Amelia's outdoors. The sound in the main room at G&S was superb when Tyler was twiddling the knobs. Worst sound, through no fault of the venue, was at Amelia's where one afternoon the acoustic music they were hosting outdoors was drowned out by a heavy metal soundfest next door. Darling Clementine soldiered on and did a credible job under very adverse conditions.

Best non-musical aspect: Two things stand out about my time in Austin. One was meeting other FAR DJs from around the world and talking with knowledgeable folks about 'our' music. The other was a chance to scour Austin's food markets under the expert guidance of DL for exotic ingredients that haven't made it to southeastern Utah yet. Yum.

JOHANNA BODDE (The Netherlands)

Totally fascinating to sit behind your own computer and see a friend play halfway across the globe in real time... Wow!! Eric Hisaw was playing with Drew [Landry], so cool. I even caught a few glimpses of John C himself!

continued...



**8106 BRODIE LN
Austin
512/282-2586
Southern Louisiana
Cajun Style Cafe
PoBoys. Gumbo.**

LIVE MUSIC IN APRIL

Every Monday: Austin Cajun Aces, 6.30	
Every Tuesday: Brennen Leigh, 7pm	17th Floyd Domino, 7pm
3rd Herb Steiner, 7pm	Peacemakers. 10pm
Peacemakers. 10pm	18th T Jarrord Bonta Trio, 7pm
4th Liz Morphis, 7pm	19th Freddie Steady's Birthday Bash, 10pm
5th Larry Lange's Lonely Knights, 10pm	24th Danny Levin's
10th Tommy Elskes, 7pm	Sweet Bunch Of Daisies, 7pm
Peacemakers. 10pm	Peacemakers, 10pm
1th Lisa Hattersley & Trip Trio, 7pm	25th The Twilight Trio, 7pm
12th Ted Roddy's Backwoods Hipsters	26th Wyldwood Four, 10pm
10pm	

Let The Good Times Roll!

Out of the Past

COLLECTIBLES
Largest selection of
Austin music posters
and movie memorabilia
jewelry - furniture - toys & more

Open 7 Days
(512) 371-3550
outofthepast@earthlink.net



5341 Burnet Rd.
Austin, TX 78756

**Lockhart's Historic Dr. Eugene Clark Library
presents**



Evenings with the Songwriter
Tuesday, April 30, 7:00PM
free to the public



Jim paints with symbolism in the poetry of his lyrics, telling common stories. This husband and wife duo has played together for over twenty-five years, and their tight harmonies have emerged along with a quick understanding of each other's nuances - patterns which create an easy feel to their songs, rhythms and rhymes. "Intelligent urban poetry...it's the duo's bedrock integrity that powers their music," raved 3rd Coast Music.

**Jim Patton &
Sherry Brokus**



Hosted by Fletcher Clark
Support from *Friends of the Song*
Todd Blomerth & Patti Payne
EveningsWithSongwriter.com

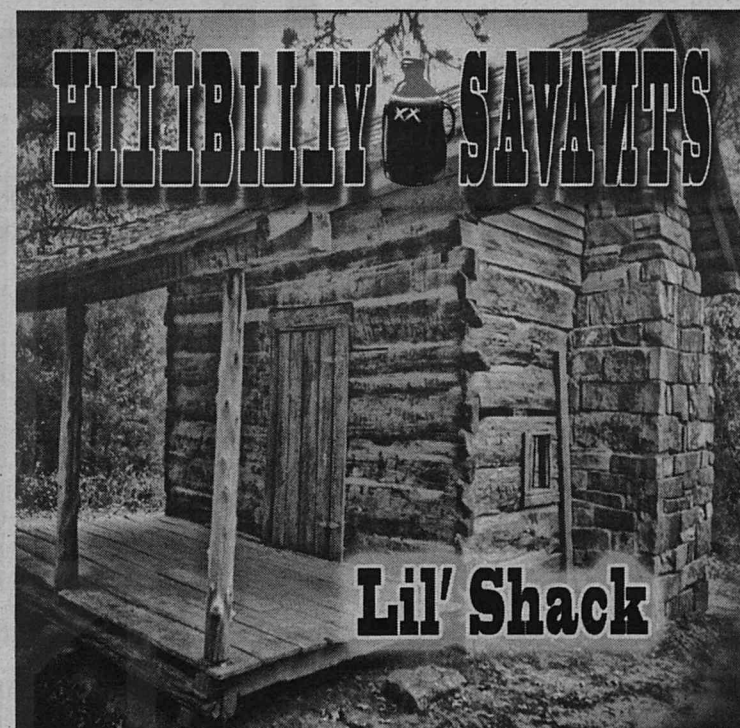
space

**SPACE REHEARSAL & RECORDING STUDIOS
7915 MANCHACA
448-9518**

WWW.SPACEATX.COM

**4 MILES SOUTH OF BEN WHITE/290,
BETWEEN WILLIAM CANNON & SLAUGHTER**

**30 ACOUSTICALLY BALANCED REHEARSAL ROOMS
TRACKING & CONTROL ROOM AVAILABLE
NATURAL LIGHT**



HILLBILLY SAVANTS New Release

Great New Americana made right here in Ol' South Austin

Available for purchase at Waterloo or Antones Records

Or send Check or Money Order for \$15 to :

5603 Lewood Drive Austin, Tx 78745

hillbillysavants.com Booking: 512.844.5863

3rd COAST MUSIC

7609 Islander Dr, Austin, TX 78749

512/712-5574 • john@3rdcoastmusic.com

publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)

US/Canada • \$20 (1st class)/\$10 (email/PDFs)

Elsewhere • \$30 (air mail)/\$10 (email/PDFs)

REVIEWS CODE

***** Killer

***** What's not to like? *** Can do better

** Why did they bother? * Piss on this noise

JC's NotSXSW 2013

Had a good few people tell me that 3CM Presents at NotSXSW 2013 was my best program ever, and I have to admit that I was rather proud of it—Dayna Kurtz in one room, Amanda Shires in the other, it just doesn't get any better than that. So, now for the painful process of spotlighting a few of the 80-odd acts who played at G&S Lounge. Best Act: I'm calling this one for **Baskery**, and that was also the people's choice. Chip Taylor, Carrie Rodriguez and James Hand jammed G&S to capacity and beyond, but Baskery did it twice, including 11.30 on Sunday night. After one of their sets, someone came up to me and said, "You know, John, the greatest rock & roll band in the world *used to be* The Rolling Stones."

Best Band: I've seen **Mitch Webb & The Swindles** many times but never quite as sure-footed, though I admit to being prejudiced by a friend who was knocked out by their show and their guitarist, Smilin' Joe Reyes. When you impress Bill Kirchen, you must be doing something right.

Best Vocalist: if **Dayna Kurtz** ever misses a NotSXSW, other singers will get a crack at this one. Until then...

Best Instrumentalist: when Bill Kirchen, Fats Kaplin, Joe Reyes and Dayna Kurtz are in the lineup, the bar is set rather high, but I have to give this one to guitarist **John Inmon** who was incandescent during Jimmy LaFave's set.

Best Duo: **Ray Bonneville** with drummer Geoff Arseneault, exposing a weakness in my one hour slots—I'd've let them play as long they wanted.

New To Me & Wonderful: when I was looking to fill a few last holes, Amy Speace "highly recommended" **Doug & Telisha Williams**. I have to admit the folky name worried me, but I trust Amy and she did me good, really good. They're shopping for a cooler name, something like Katie Eulless & Mike West's Truckstop Honeymoon, so send em your suggestions (mine was The Roadside Attractions).

Best Stage Patter: easy win for **Slaid Cleaves**, introducing *Texas Love Song*. "Texans are proud of Texas. And they're proud of that pride. And they're proud of that pride."

Best True (?) Story: a tie between **Slaid Cleaves** telling how he saw this graffiti in a Brooklyn bar: "I hate this part of Texas," and **Gurf Morlix**'s account of going into an Amsterdam coffee shop to buy a certain substance, if you know what I mean and I think you do, for a friend in Germany. He got thrown out and told never to come back, to which he replied, "Don't worry, I'm never going to set foot in a Starbucks again."

Best Ego Stroke: got quite a few hanging out at G&S, but the best was from **Amanda Shires**, who, on a scale 1 to 10, rated me a 10 ("least creepy"). Rod Picott tells me she's something an expert in these matters. **Chip Taylor** emailed me to say "your show is always the high point for me... fans from France, Italy, the UK, Norway, Sweden plus .. all in one place... just great." And **Susan Herndon** turned down a Folk Alliance slot because it conflicted with one at 3CM Presents. Aw, you guys.

Best Music Biz Story: guitarist Scott Davis told me a version of this, here's Doug Kershaw's original: "We were waiting to catch a plane when this young man approached us, introduced himself, and asked Roger [Miller] if he had any advice for a young songwriter just getting into Nashville. Roger didn't miss a beat and said, 'Sure, son, just remember to keep your change and your pills in separate pockets. I think I just took 35 cents.'" **JC**

EAST NASHVILLE

During NotSXSW and, come to think, SXSW itself, there tends to be a focus on where people are from. You'll see 'Bumfuck, Kansas' listed in programs, fliers and ads, and hear it in live intros, as in "Ladies and gentlemen, please welcome, all the way from..." I do this myself, at least the live intro part, because, well, frankly because I never really thought about it, it seems a harmless enough convention. However, this year, I ran into a geographical glitch. Whereas, in previous years, I've simply said "From Nashville, Tennessee," this go-round, people were correcting me—"Actually, we're not from Nashville, we're from East Nashville." OK, I have no problem with that, au contraire, so I started asking subsequent Nashvillians where they stood on the Cumberland issue. Some were unabashedly on the west side, but Amy Speace, Phil Lee, Amelia White, Jon Byrd, Doug & Telisha Williams and Mare Wakefield all proudly claimed allegiance to the east bank.

Now you may think that this is a distinction that makes no difference, the Anglos buying homes on the 'wrong' side of I-35 are never going to call themselves East Austinites, but I can relate to the autonomous East Nashville concept, even though, when I was in and out of Nashville in the 80s, there was absolutely no reason to go there. Briefly, circa 1988, I considered launching a music mag in Nashville, and even had an offer of financial backing, but an obvious drawback was that I'd have a Nashville address—too embarrassing. I always thought that the Americana Music Association's first mistake was accepting the inevitable guilt by association that came with basing itself there, and now I come to find that they weren't hip enough to headquarter in East Nashville, which, in 1999, was already drawing a cool, young artsy crowd, mainly because it was affordable and Nashville proper wasn't.

Anyway, as I've never set foot in East Nashville, and will give you plenty of six to five that I never will, I'm handing this over to some of the locals.

AMY SPEACE

Yes, I live in the East of Nash. Here's what I know. I moved here from NYC/NJ. Having lived near Williamsburg, in the East Village of Manhattan, in Hoboken and lastly, Jersey City, NJ, which I consider a mini Williamsburg on the other river up there, there was no question the only neighborhood I wanted to live in here in Nashville was East Nashville. It's a real community of artists and left-leaning thinkers. Funky 1920s/30s cottage houses on tree-lined streets painted multicolored with chimes and colored lights and vintage cars outside and rainbow flags and Buddhist statues. I figured it's where my people were when I got here and I was right. I have no disparaging things to say about the 'other side of the river.' There are other cool neighborhoods, but the East has enough diversity, community spirit and grit to make me feel like I'm in the right place as a long time Northern Urbanite. We've got great restaurants whose chefs are committed to local fare, great bars like The Family Wash (a total neighborhood hang for musicians), yoga studios, health food stores. We've got trails for running and biking and walking dogs. We've got 5 Points, a cool triangle of bars, restaurants, shops and Riverside Village. And we've got the Tomato Festival, the Beer Festival, all sorts of warm-weather events. The old run-down house that houses the studio where Jack White recorded Loretta Lynn is around the corner from where I live. Woodland Studios, the home of Gillian & Dave's Acony Records/Studios is here. A dude rides a very very tall unicycle around my neighborhood in warm weather. And Jesse James used to live on my street. Plus, we've got the East Nashville Song Salon, a Monday night gathering of songwriters workshoping their new material and hanging out together. What's not to love?

DOUG WILLIAMS

Telisha and I moved to East Nashville in the fall of 2011. The first month we lived out of our RV, trying to find the right place to exist. The second month we lived in Eric Brace's garage, for which we will be eternally grateful. Finally, in December of 2011, we moved into our little place. No heat, no shower, busted glass in pretty much all the windows, but it felt like HOME! We worked a deal with the landlord—she'd pay for the materials if we did the repairs (we've still got a little sheetrock left over if anyone needs it). My favorite quote about East Nashville comes from our friend Eamon (a former Austinite). I don't know where the quote comes from originally, but it really sums things up—"East Nashville: We'll steal your heart and your lawnmower."

When we decided to move to Nashville, we were determined to be on the east side of the river. Not that we don't love a lot of the stuff over in the other parts, but the grit, grime, honesty, community, and aesthetic over here just feels natural to us. There's no bullshit. Plus a lot of our friends live over here. I really feel like there's something special happening right now. We're part of a group that gathers every Monday at Amy Speace's house or our

continued...



COMING IN FEBRUARY 2014

FOLK ALLIANCE WINTER MUSIC CAMP

February 19-24, 2014

Sheraton Hotel Crown Center
Kansas City, MO

Featuring the finest players and teachers on the planet

Offering Beginners, Intermediate,
and Master Classes in:

Guitar (Bluegrass, Country, Folk, Blues, Rag-time, Western Swing, Jazz, Rockabilly, Slack Key, Gypsy, Sacred Steel, Rock & more),
Banjo (Bluegrass, Clawhammer, Dixieland),
Pedal Steel Guitar, Non Pedal & Lap Steel,
Dobro, Mandolin, Fiddle, Ukulele,
Bass Guitar (upright & electric),
Percussion (kit, cajon, congas, percussion),
Harmonica, Accordion, Dulcimer, Songwriting,
Vocal Training (lead & harmony), Keyboards,
Fantasy Band Camp (all levels and styles),
Making A Better Band (band coaches),
Playing in Church, Playing in A Family Band,
How To Play in Jam Sessions, Instrument
Building & Maintenance, A Guide to Vintage
Instruments, Digital Recording (Pro Tools),
Basic Music Theory, Music Business Basics,
Music History, Sign Language for Music,
Website, Graphics & App Development,
and so much more.

Great hotel rooms with meal plans available, late night jam sessions, bands welcome, special parties, instructor and camper concerts, camp general store, vintage instrument show, record & memorabilia show, attached shopping center, three days of fun & music all under one roof. Limited space available.

Registration opens July 2013

First Instructors, Schedule, and
Earlybird pricing will be announced
Summer 2013

*Under 17 must be accompanied by parent or guardian
all ages welcome – bring the family*

Camp Director: Mark Rubin
Produced by Folk Alliance International
www.folk.org • fa@folk.org

Folk Alliance International
Serving the community for 25 years
We Are Folk!



American Good Southern Style

APRIL ARRIVALS & DEPARTURES

- 1st Jules Verne Allen • 1883 Waxahachie TX
Lucille Bogan • 1897 Amory MS
Bob Nolan • 1908 New Brunswick Canada
Jim Ed Brown • 1934 Sparkman AR
Jesse Stone † 1999
- 2nd Emmylou Harris • 1947 Birmingham AL
Chelo Silva † 1988
- 3rd Dooley Wilson • 1894 Tyler TX
Don Gibson • 1928 Shelby NC
Richard Thompson • 1949 London UK
Calvin Russell † 2011
- 4th Al Dexter • 1905 Jacksonville TX
Red Sovine † 1980
- 5th Lord Buckley • 1906 Stockton CA
Cowboy Jack Clement • 1931 Whitehaven TN
Charlie Faye • 1981 New York NY
- 6th Vernon Dalhart • 1883 Jefferson TX
Big Walter Horton • 1917 Horn Lake MS
Merle Haggard • 1937 Bakersfield CA
Jim Stringer • 1948 Fort Scott KS
Eilen Jewell • 1979 Boise ID
Tammy Wynette † 1998
- 7th Leon 'Pappy' Selph • 1914 Houston TX
Billie Holiday • 1915 Baltimore MD
Bobby Bare • 1935 Ironton OH
Henry Glover † 1991
- 8th Flaco Jimenez • 1944 San Antonio TX
Phil Ochs † 1976
Laura Nyro † 1997
- 9th Mance Lipscomb • 1895 Brazos Co TX
Carl Perkins • 1932 Tiptonville TN
Kay Adams • 1941 Knox City TX
Cleoma Falcon † 1941
Christina Marrs • 1975 Houston TX
- 10th Weldon Myrick • 1938 Jayton TX
Jesse Taylor • 1950 Lubbock TX
Chuck Willis † 1958
Romi Mayes • 1975 Winnipeg Canada
- 11th Scott Joplin † 1917
- 13th Cosimo Matassa • 1926 New Orleans LA
Lowell George • 1945 Arlington VA
Johnny Dollar † 1986
- 14th DL Menard • 1932 Erath LA
Buddy Knox • 1933 Happy TX
Loretta Lynn • 1935 Butcher Hollow KY
Sammy Price † 1992
- 15th Bessie Smith • 1894 Chattanooga TN
Bob Luman • 1937 Blackjack TX
Dave Edmunds • 1944 Cardiff UK
Rose Maddox † 1998
Ray Condo † 2004
John Fred † 2005
- 16th John Delafosse • 1939 Duralde LA
- 17th Freddie Steady Krc • 1954 LaPorte TX
Eddie Cochran † 1960
Hank Penny † 1992
Chris Gaffney † 2008
- 18th Glen D Hardin • 1939 Ropesville TX
Gatemouth Brown • 1924 Vinton LA
Milton Brown † 1936
Richard Bowden • 1952 NC
Denice Franke • 1959 Dallas TX
- 19th Clifford Scott † 1993
- 20th Ray Campi • 1934 New York City NY
Gary Primich • 1958 Chicago IL
- 21st Dorothy Shay • 1921 Jacksonville FL

- Ira Louvin • 1924 Rainesville AL
Carl Belew • 1931 Salina OK
Ronny Elliott • 1947 Birmingham AL
Glen Clark • 1948 Fort Worth TX
Sandy Denny † 1978
- 22nd Gabby Pahinui • 1921 Kaka'ako HA
- 23rd Roy Orbison • 1936 Vernon TX
Ray Peterson • 1939 Denton TX
John Fullbright • 1980 Shawnee OK
Ocie Stockard † 1988
Huey P Meaux † 2011
- 24th George Tomsco • 1940 Raton NM
- 25th Don Santiago Jimenez • 1913 San Antonio TX
Cliff Bruner • 1915 Texas City TX
Vin Bruce • 1932 Cut Off LA
Jerry Leiber • 1933 Baltimore MD
Barbara Pittman • 1943 Memphis TN
Robert Jardell • 1957 Crowley LA
- 26th Roy Perkins • 1935 Lafayette LA
Duane Eddy • 1938 Corning NY
Monte Warden • 1967 Houston TX
Rebekah Pulley • 1971 Anchorage AK4
- 28th DP 'Dad' Carter † 1963
BW Stevenson • 1988
- 29th Carl Gardner • 1928 Tyler TX
Eddie Noack • 1930 Houston TX
Hasil Adkins • 1939 Madison WV
Keith Ferguson † 1997
- 30th Octa Clark • 1904 Judice LA
Johnny Horton • 1929 Tyler TX
Bobby Marchan • 1930 Youngstown OH
Willie Nelson • 1933 Fort Worth TX
Muddy Waters † 1983

Threadgill's World HQ

301 W Riverside

5th Mingo Fishtrap

7th John Emery 11am

Merle Haggard's Birthday Party 3pm

10th George Ensle. 11am

12th Eric Tessmer Band

13th Charle Mars + The Roosevelts

14th George Ensle 11am

19th Jimmy LaFave

20th Squeezebox Mania

21st Danny Brooks 11am

22nd House Of Songs Presents

26th Seth Walker

27th Courier

28th The Stapletones 11am

Old #1

6416 North Lamar

3rd Carper Family 7pm

7th Out Of The Blue 11am

10th Tessa Lou & The Shotgun Stars Trio, 7pm

14th Piney Grove Ramblers 11am

17th The Leavers 7pm

21st Jazz Talent of Today & Tomorrow, 11am

27th The Show & Tellers 7pm

28th Blacktop Band 11am

www.threadgills.com