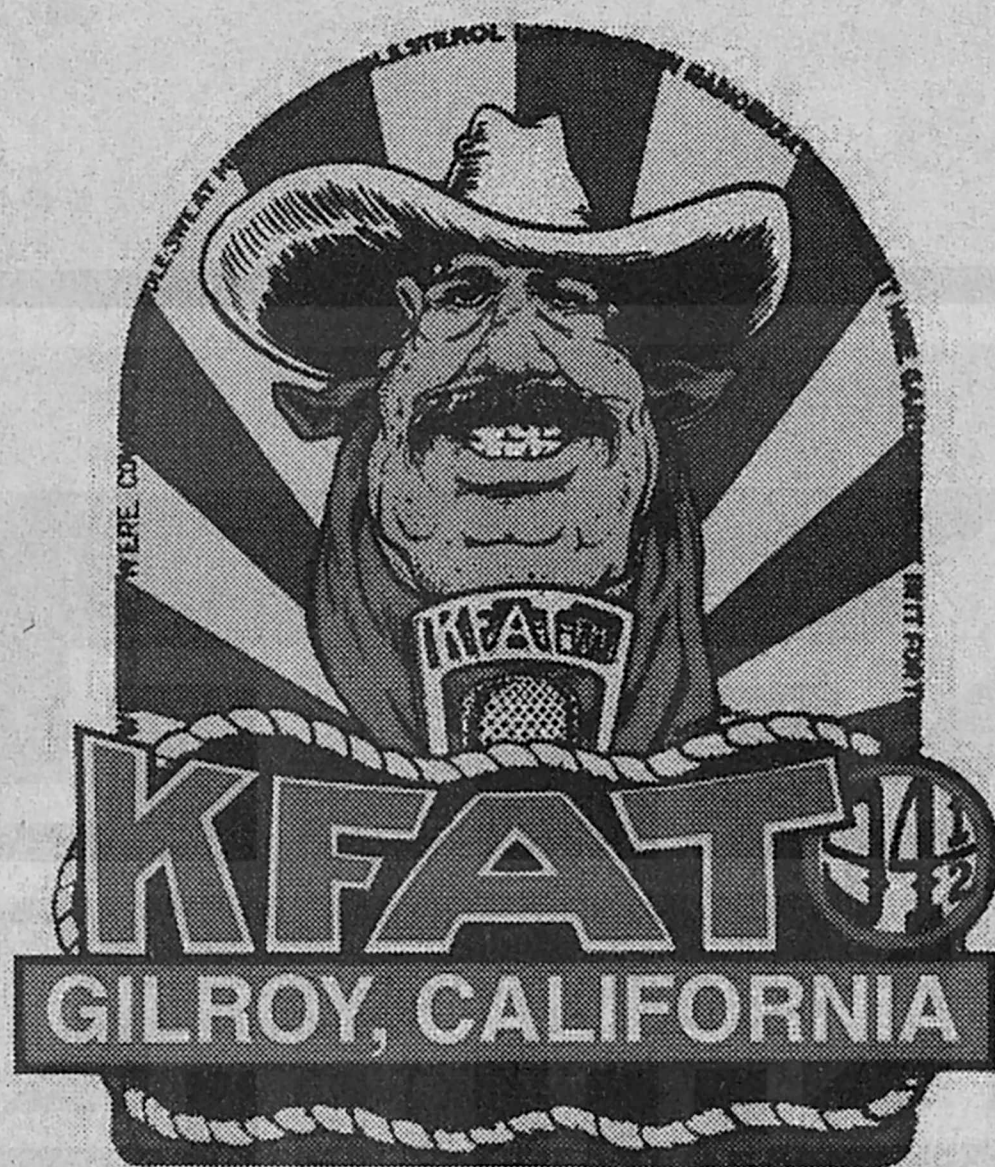


3rd COAST MUSIC

KFAT

#190/279 NOVEMBER 2012



FAT CONTENT

•

JOHN THE REVEALATOR

•

FREEFORM AMERICAN ROOTS #159

•

ROOT BIRTHS & DEATHS

•

REVIEWS

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

LYLE BREWER

THE FLATLANDERS

DOUG SAHM

VA: Trouble In The Fields

An Artists' Tribute To Nanci Griffith

'None Of The Hits All Of The Time'

Jimmy LaFave

Available September 18



MUSIC ROAD
RECORDS

www.musicroadrecords.com

Jimmy LaFave Sam Baker Slaid Cleaves Kevin Welch Malcolm Holcombe Walking Woody's Road

FREEFORM AMERICAN ROOTS #159

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJS
DURING OCTOBER 2012

#1= **ROSIE FLORES: WORKING GIRL'S GUITAR**
(Bloodshot) *BP/*DF/*DWB/*MM/*NA/*RMP/*TM

JANIS MARTIN: THE BLANCO SESSIONS
(Cow Island) *MN/*OAM

- 2 **Iris DeMent: Sing The Delta** (Flariella) *BW/*CS/*DG/*MB/*N&T
- 3 **James Hand: Mighty Lonesome Man** (Hillgrass Bluebilly)
*GA/*JM/*KP/*LB/*RA
- 4 **Billy Bratcher: In The Lobby** (Cow Island) *AA/*DA/*JF/*LG/*PP/*TR
- 5 **Wanda Jackson: Unfinished Business** (Sugar Hill) *CP
- 6 **Liam Fitzgerald & The Rainieros: Last Call!** (self) *JT/*SH
- 7 **Lindi Ortega: Cigarettes & Truckstops** (Last Gang) *BS/*SR
- 8 **Jimmy LaFave: Depending On The Distance** (Music Road)
- 9 **Patterson Hood: Heat Lightning Rumbles In The Distance** (ATO)
*JE/*RB
- 10 **Tim O'Brien & Darrell Scott: We're Usually A Lot Better Than**
This (Full Light) *AG/*OO
- 11= **Leyla Fences: Itty Bitty Twang Twang** (self)
Dwight Yoakam: 3 Pears (Warner Brothers)
- 12 **Jamey Johnson: Living For A Song** (Mercury) *KW
- 13= **Cahalen Morrison & Eli West: Our Lady Of The Tall Trees** (self) *CJ
The Stray Birds (self) *LH
VA: Lowe Country: The Songs Of Nick Lowe (Fiesta Red) *EE/*JB
- 14 **The Time Jumpers** (Rounder) *TB
- 15 **John Hiatt: Mystic Pinball** (New West) *MW
- 16 **Corb Lund: Cabin Fever** (New West)
- 17= **Billy Don Burns: Nights When I'm Sober** (Rusty Knuckles) *JA
Chris Knight: Little Victories (Drifter's Church) *RV
Jim Lauderdale: Carolina Moonrise (Sky Crunch) *RF
Stan Martin: Distilled Influences (Twangtone) *MI
- 18 **Scott McLeod: Right As Rain** (Jean Jacket) *GS
- 19 **Hans Theessink & Terry Evans: Delta Time** (Rapid Gator) *DJ
- 20 **Kasey Chambers & Shane Nicholson: Wreck And Ruin** (Sugar Hill) *AH
- 21 **Greg Brown: Hymns To What Is Left** (Sawdust) *BR
- 22 **Rob Baird: I Swear It's The Truth** (Carnival) *MP
- 23= **Annie Lou: Grandma's Rules For Drinking** (Hearth Music)
Dustin Bentall & The Smokes: Orion (Aporia) *FS
Chris Brashear: Heart Of The Country (Dog Boy) *TF
Ryan Purcell & Last Round: Pick Me Up (self) *AMS
Skyline Drive: Topanga Ranch Motel (self) *BB
Whitehorse: The Fate Of The World Depends On This Kiss
(Six Shooter) *CTS



**Compact Discs
Records • Video**

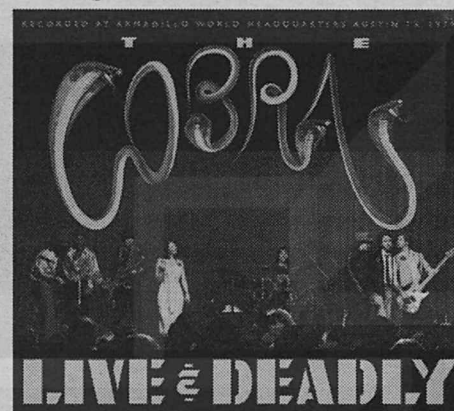
10-11 Mon- Sat 12-11 Sun
600-A North Lamar Austin, TX 78703
www.waterloorecords.com
(512)474.2500

WHERE MUSIC STILL MATTERS

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



Look for Armadillo Records
at Antone's Record Shop,
Waterloo Records,
and other select retailers.



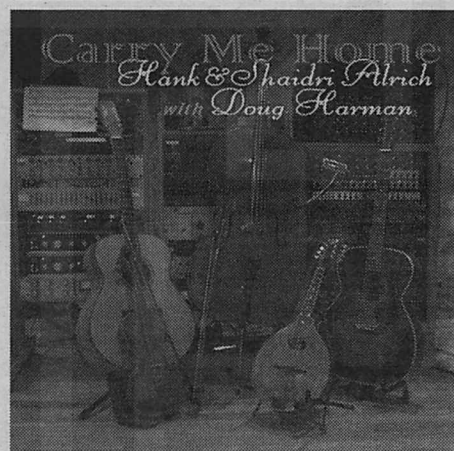
THE COBRAS

Live & Deadly

Margaret Moser

The Austin Chronicle

"The Band's legacy as a mixed-race R&B outfit spins full-tilt on the Armadillo stage, in effect an aural history of the band and its greatest hits."



Hank & Shaidri Alrich

Carry Me Home

John Conquest

3rd Coast Music

"Ten timeless tracks"

Worldwide airplay with every track spinning. Now in its second pressing.

Follow Hank & Shaidri at
HankandShaidriMusic.Com



TAKING TURNS

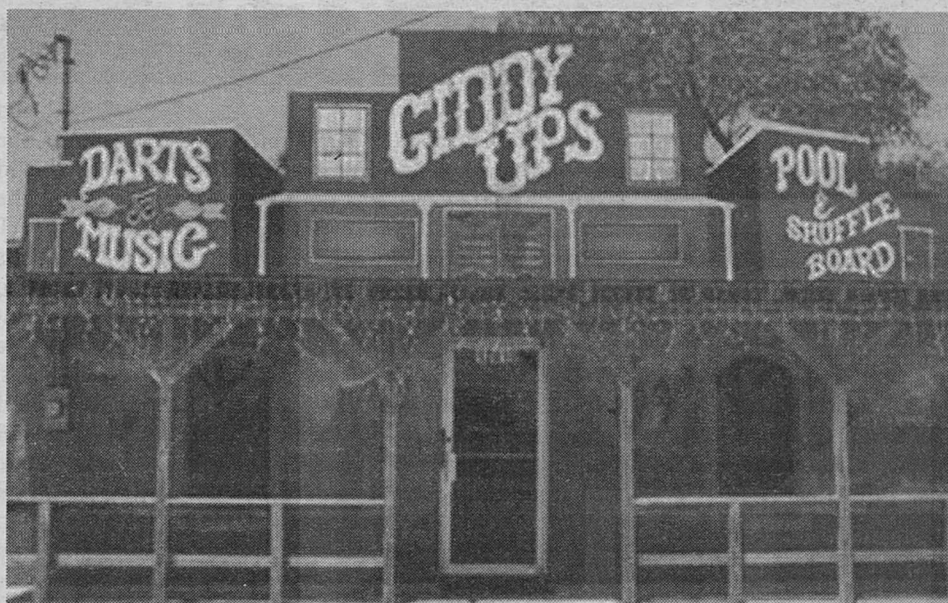
Composed & Produced by
Fletcher Clark

"Twelve terrific tracks that offer a taste of some of the cream of the Austin crop of singers and musicians. There has never been an Austin production like this one."

Hank Alrich

Give the Gift of Austin Music

ArmadilloMusicProductions.Com / Amp@Nv.Net



Live Music In Deep South Austin

A Genuine Texas Honky Tonk

Live music, classic jukebox, shuffleboard tournaments,
chili cookoffs, fund raisers

We Welcome Good Friends and Good Times
and we do charge \$5 for whining.

12010 Manchaca Road

(2.3 miles S of Slaughter Lane)

(512) 280-4732

www.giddyups.com



2420 S 1st

707-8702

300+ domestic
& import beers

Fantastic range

of bar games

South Austin

atmosphere

One block

south

of Oltorf

photos by Dana Lynne Stringer



Jim Stringer

&
The
AM Band

November 2012

The White Horse

Monday Oct 29, 10pm-Midnight

Monday Nov 12, 10pm-Midnight

Monday Nov 26, 10pm-Midnight

The White Horse

6th & Comal, Austin, TX

Jim's Country Jam

Scholz Bier Garten

1607 San Jacinto Boulevard Austin, TX

1st and 3rd Sundays

7pm-10pm

complete schedule

at:

WWW.JIMSTRINGER.US

(click "Schedule")



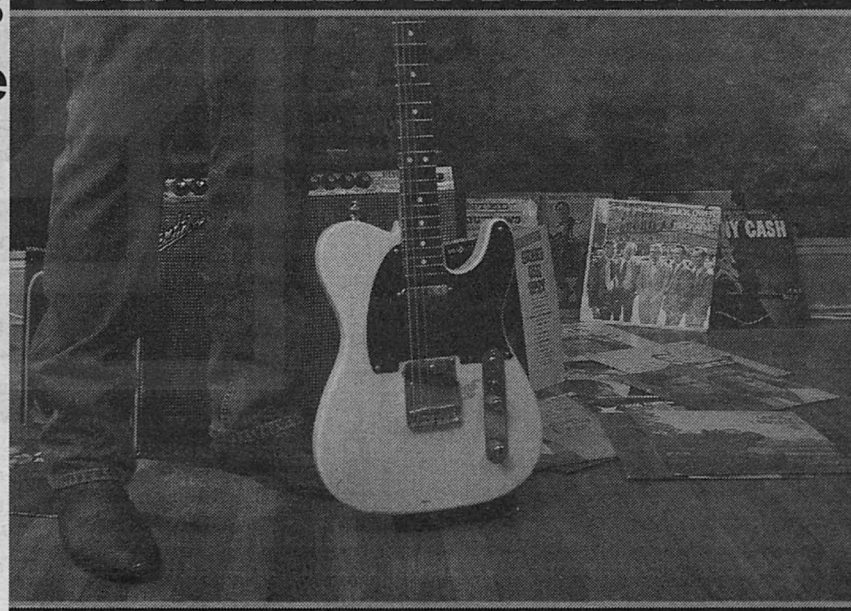
A PLACE FOR GOOD TEXAS MUSIC

the music room
austin texas

info@musicroom.org

www.musicroom.org

STAN MARTIN
DISTILLED INFLUENCES



FAT CONTENT: Remembering KFAT

TED BRANSON (KOOP, Austin, TX)

KFAT kept me going as I worked long late nights in a Marin County restaurant kitchen in 1975 and had my radio next to me, listening to every kind of great blues, C&W, Western Swing that was available on the planet. When they aired **Buddy Emmons Sings Bob Wills** I was hooked. Little Feat, Doc Watson, The Commander, Ry Cooder, The Wheel, The Dead and all the Austin Texas Cosmic Cowboy bands and music of the day. They played **Doug Sahm & Band** a lot, that's when I quit my job and hitchhiked to Austin and have been here ever since... dig it!

There was nothing not cool about KFAT!

STEVE TERRELL (KSFR, Santa Fe, NM)

Back in 1982 KFAT started playing my album **Picnic Time For Potatoheads**. I took a trip to California that spring with a couple of pals to promote the album and of course Gilroy was my #1 destination. Even before I got there it was apparent that they were playing me. We'd decorated the van we were traveling in with a color print of my album cover and POTATOHEADS in big black electric-tape letters. We were in Oakland and parked the van downtown. This stranger in a suit walks up and said, "Hey are you that guy they're playing on KFAT?"

We went to the KFAT studios the next morning and did a nice interview with Dallas Dobro during Amy Airheart's shift. They played a couple of my songs and did a brief interview etc. When the station closed, a San Francisco paper did a story, and one of the photos they used was of a few albums shown as examples of the weird music KFAT played. Among them was **Picnic Time For Potatoheads**. I was honored, though horrified that KFAT would be gone.

RICHARD SCHWARTZ (KZMU, Moab, UT)

I like to think that *Amarillo Highway* is Fat in the sense that Gilbert uses it: non-commercial big-tent left-wing, hillbilly blues, country, rock, western swing, yodeling, Hawaiian, Norteño music sequenced in a musically tasteful and informed way. Every show has one track that I single out as that week's KFAT classic.

From this you might infer that I was a FAThead, in fact, I probably heard less than 10 hours of on-air KFAT, always when I was driving from Northern California to the Central Coast by way of the Bay Area. My Fatness, such as it is, is due to being lucky enough to breathe some of the same radio musical smoke put out by KPFA, Berkeley. KPFA was non-commercial and played 'blocks' of Fat music scattered through the week. What KFAT did was to be Fat all day, every day, as a commercial station. Gilbert does a great job detailing the stress inherent in having a bunch of hippies playing Fat music and trying to make it work financially for the owners and DJs. That they did it so well for as long as they did is inspiring.

My particular favorite KFAT memory comes from 20 years after the station had moved on to the Big Transmitter in the Ether. I went to the mailbox one day and opened a package from a sender who will remain anonymous. The package contained 12 CDs, each one a lovingly- and knowledgeably sequenced collection of KFAT favorites. At irregular intervals I would get another FATpack until now I have 26 truly Fat CDs. What wonderful music; they never fail to put a smile on my face.

THOMAS GREENER (KVMR, Nevada City, CA)

Wesley Robertson and I often follow in the footsteps of KFAT, and our listeners often mention the same. I often throw together a mix of rockabilly, New Orleans Blues, Cajun, Jazz, Mississippi Delta Blues, Gospel, Soul (Sam Cooke), etc. See what I mean? On yesterday's show, I played 12 versions of *I've Been Everywhere* including Australian, British, Texas, East Coast and Asian versions, back to back, and will present 13 different versions on a show in 4 weeks. Just try that on a non-freedom station. We also have a broadcaster (Felton Pruitt) who was with KFAT way back when, and presents *The Fat Music Show* on KVMR every week, which often includes recorded interviews with bands/artists from back in the KFAT days.

BILL FRATER (KRCB, Santa Rosa, CA)

A week after KFAT went on the air I somehow discovered them on the dial from my home way up on Marin County, 100 miles away. I listened for a half hour to Willie, Jerry Jeff, early Jimmy Buffett and immediately called the station raving about they were playing what I was listening to at home and I loved it. The DJ said, "Wait, our General Manager is right here, can you just repeat all you just said to him because he's not so sure we're doing the right thing here," I did go down and visit Laura Ellen in Gilroy one afternoon and she had her dog and her then young daughter crawling around the studio and we had a nice talk. We became friend years later at radio DJ events.

These days I'm very lucky to be working weekends at one of the few good commercial station left in the country, KRSH, Santa Rosa, CA. I also do a bi-weekly show on the local public station, KRCB, which is even more freeform. I always keep the old KMPX/KSAN/KTIM/KFAT style of radio in mind. I'm very lucky to have listened to and learned from the best!

BETSI MEISSNER (KXCI, Tucson AZ)

Jamie Hoover (Cow Patti) and I were part of something called *FAT Sunday* on KCSS in Turlock, CA, where we played KFAT-oriented programming every Sunday from 6am-6pm after KFAT was kaput. Not sure if that's really relevant except that we kept the spirit of the Gilroy station alive.

WESLEY ROBERTSON (KVMR, Nevada City, CA)

Towards the end of KFAT I was living in Merced, CA and having read about KFAT I was pleased to discover that when I ran a splitter on my cable TV and a line to my FM tuner I was able get KFAT. I had to set the tuner to mono to get a clearer signal but I was then able to listen to it for the last year or so that KFAT was on the air. What an education the programming was. It certainly inspired what eventually became my programming format. Before the Americana label was coined in '95 it was difficult to describe to people when they asked what kind of music I played. I would refer to it as 'FAT' music and the legend of KFAT had gotten around to some people in Northern CA and so that a given number would get it. Otherwise I would then have to start to describe the mixture of American Roots music that KFAT/Americana was based on. Of course it seems like the majority of people still haven't heard of Americana. The Okie and I started doing KFAT focused membership drive shows on KVMR in the late '80s and impressed the station

with the response. I had the old cassettes on which I had taped the final hours of KFAT and played that during the shows. Then in what must have been the late 90s a friend from the Santa Cruz area put together a series of CDs he labeled **Old & Fat** featuring his massive collection of FAT material. His intention was to give these to his DJ friends to add to their resources. Thomas Greener and I decided to feature them on a KVMR membership drive. People went nuts. The first set was 7 CDs. We asked for \$200 for the set. We broke all previous records for membership drives. KVMR was stunned that listeners would give that kind of money for a set of CDs. When our friend provided several more sets and we did subsequent membership drives some people would throw down \$600 at a time for three sets all at once. We then were bringing in \$12,000+ a show!! I'm planning on doing a non-membership drive show honoring the 30th Anniversary of the last KFAT broadcast. I did one for the 20th Anniversary and had lots of special phone calls with some of the KFAT DJs.

JAMIE HOOVER (KUGS, Bellingham, WA)

When I started as a volunteer it was 1989 on a block format called *FAT Sunday* on KCSS in Turlock, CA. It aired originally from 9am-6pm then extended from 7am-6pm. The show was modeled after KFAT. I had been a listener from 1978-1981, until I moved to Southern California for grad school. KFAT was a cultural phenomenon for many from north/central California. I met another student who had moved from the Santa Cruz area and when she said where she was from we both said at the same time "KFAT." When I returned north in December of 1983, KFAT was off the air, but the musical and broadcast influences were already part of my frame of reference. Which why my first and last radio name was Cow Patti.

JOHNNY SIMMONS (KUSP, Santa Cruz)

Now that KFAT knows it's a legend, I'm happy to be a footnote. I worked at the station from its debut in August 1975 until the original staff walked out in December the same year. Time has done its blurring but I remember it as initially exhilarating. It was my first professional job and when it 'hit' it felt like a big deal. It all wore off fairly quickly as working conditions deteriorated. When the one person the staff knew well enough to admire, Program Director Fermin 'Speedy' Perez, was fired, the rest of us performed the by then 'classic' progressive FM unified exit. My last recording that morning, dedicated to management, was *Been To Georgia On A Fast Train* which is a tuneful indication of how it felt. It was unclear then and remains so now what we thought our departure would or indeed could accomplish.

I did mornings and as I did not have a car, usually came over to the studios Sunday night and often slept there. I went back to Santa Cruz after my shift on Friday morning. One memory continues. When staff members would be enjoying various herbal and medicinal remedies at someone's home, readying for the trip over Hecker Pass, there would come the point when one of the supplicants would say, "Gilroy's not getting any closer." That was our cue. Frequently, when I need to get a move on, I'll utter the same phrase. With the arrival of this new book Gilroy seems actually closer than it has in decades.




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

LIVE MUSIC IN NOVEMBER

Mondays, Austin Cajun Aces, 6.30
1st Liz Morphis, 7pm
2nd Larry Lange's Lonely Knights, 10pm
6th Brennen Leigh, 7pm
10th, Andrew Hardin, 7pm
Peacemakers, 10pm
8th Paul Glasse, 7pm
9th, Wyldwood Four, 10pm
13th, Herb Steiner, 7pm
14th Tony Airolti, 7pm
Peacemakers, 10pm

15th Tommy Elskes, 7pm
16th Switchblade, 10pm
20th Brennen Leigh, 7pm
24th Floyd Domino, 7pm
Peacemakers, 10pm
23rd Redd Volkaert, 10pm
27th Dime Store Poets, 7pm
28th Rick McRae, 7pm
Peacemakers, 10pm
29th Twilight Trio, 7pm
30th Two Hoots & A Holler, 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

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**



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.antonesrecordshop.com

Evenings of Song

*...the warmth of a house concert...
...the exuberance of a recital...
...the clarity of a soundstage...*

**The Shake Russell Trio
with Michael Hearne**

Saturday, November 17, 8:00 pm

TEXAS MUSIC FOR FORMULA ONE WEEKEND

Admission \$20, \$15 Seniors & Children

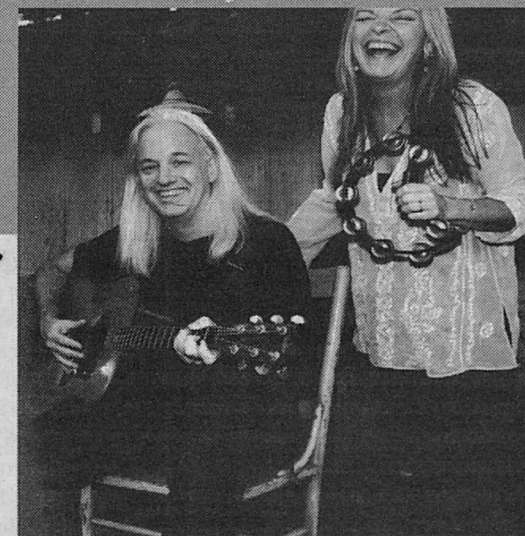


**Race to Lockhart!
Escape Austin!**



216 S. Main St., Lockhart, TX ~ 512-376-5653 ~ MyGBT.org

Jim Patton & Sherry Brokus



**1 1/3 Borlands House Concert,
Severna Park, MD
1 1/5 Brewer's Alley,
Fredreck, MD
1 1/8 Acoustic Coffee Hpuce,
Johnson City, TN
1 1/10 Beth's House Concert,
Coyle, OK
1 1/15 NeWorldDeli
with John Cronin,
Austin, TX**

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

DOUG SAHM • The Return Of Wayne Douglas

(SteadyBoy, LP *****)

Keeping my vintage Marantz seemed rather quixotic until recently, but what with Blaze Foley, Terry Allen and now Doug Sahm, a working turntable is almost essential. The 2000 CD release of Sahm's last recording was a bit of a shambles, Bill Bentley gave out some copies of Tornado's first pressing to Austin writers and DJs, then decided to remaster the album, then legal problems with Sahm's sons dragged on for months. So the album was getting reviews and airplay without actually being available, except as a British import. Hopefully, Freddie Krc won't get mired down in a similar morass. To recap, this was a straight ahead country project—Wayne Douglas was an alias Sahm used for country gigs—featuring a killer band, Tommy Detamore steel guitar, Bobby Flores fiddle and David Carroll upright bass, with Ronnie Huckaby playing piano on 11 of the 12 tracks, Bill Kirchen lead guitar on nine and Augie Meyers piano or organ on four. The material is a mix of Sahm standards, *Dallas Alice*, *Cowboy Peyton Place*, *Beautiful Texas Sunshine*, *Yesterday Got In the Way* and the 30-year old homesick *Texas Me*, new songs, notably *I Can't Go Back To Austin*, and covers of Dylan's *Love Minus Zero/No Limit* and Leon Payne's *They'll Never Take Her Love From Me*. The album wasn't finished before Sahm's death, but Bentley decided to release it with scratch vocals, which I had no problem with on CD, whether you'll notice it on vinyl is an open question, sounds like the real old Texas Doug to me. On 150 gram vinyl, with cover art by Kerry Awn, a great Bob Zink photo taken at Danny Young's Texicalli Grille, and an individual MP3 download card, this will be a limited edition, but you can get a copy, plus a T-shirt, as a premium for signing up for a \$25 membership to the South Austin Popular Culture Center at the November 6th release party. What a deal. **JC**

LYLE BREWER • Wicked Live!

(Deveus *****)

Brewer played lead guitar with Sarah Borges & The Broken Singles, so right there many of you will know that he's a pretty fair picker. With that band currently on hiatus (Latin for don't hold your breath), Borges is working on a solo album but her husband has beaten her to it with an all-instrumental showcase that demonstrates just how good a picker he is. Country guitarists, apart from Hank Garland and Chet Atkins, have always been looked down on by jazz pickers, consequently country guitar instrumentals tend to sound like emulations of Wes Montgomery's Riverside albums, small groups playing a mix of hard-swinging uptempo numbers and quiet ballads, and Brewer does not mess with this formula. With Jason Cohen organ/clavinet as his Melvin Rhyne, and a Boston all-star rhythm section, Dean Cassell bass and Mike Piehl drums, Brewer opens with Merle Travis' *Cannonball Rag*, followed by *Somerville Shuffle*, one of two originals, the other being *Mary Elizabeth* later in the program, Brian Wilson's *Surfer Girl*, Booker T & The MGs' *Green Onions* and The Chordettes' *Mr Sandman*. After a break, we get the Modern Jazz standards *Stella By Starlight* and *Cherokee* and Kenny Burrell's *Chitlins Con Carne* alongside Jerry Reed & Chet Atkins' *Baby's Coming Home* and Johnny Cash's *I Still Miss Someone*. For two of the eleven tracks, recorded before a live audience at Q Division Studios, Somerville, MA, Brewer is joined by Duke Levine, which isn't so much icing on the cake as icing on the icing. Firing up some long undisturbed neurons, I dug out Lenny Breau's versions of *Cannonball Rag* and *Stella By Starlight* and all I can say is that if anyone ever makes a movie about Breau, Brewer would be perfect for the title role, all he'd have to do is play naturally. **JC**

VA • Trouble In The Fields An Artists' Tribute To Nanci Griffith

(Paradiddle *****)

Years after she left Austin for Nashville, The Hole In The Wall still had Nanci Griffith's picture on the wall, titled 'A Legend In Her Own Mind', but by 1987, she'd put out three remarkable albums, two produced by the great Jim Rooney, one, a very credible Rooney imitation, by Tony Brown, and she was quite possibly on her way to becoming a legend in many other people's minds. *Little Love Affairs* put paid to any hope of country stardom, and Griffith switched to MCA's pop division, which, at 33, was the first of many risky moves she's made over the last 20+ years, some best forgotten. What one can't help noticing about this tribute, organized by Pete & Maura Kennedy, two-thirds of the current Blue Moon Orchestra, is that of the 14 tracks, 11 are songs Griffith recorded in the 80s and of the other three, one, *If I Were A Child*, sung by Tom Russell, is from *Sampler Vol 1* (BF Deal 1976), the remaining two from *Flyer* (1994), the title track sung by Amy Rigby and *Talk To Me While I'm Listening* by Jerry Jeff Walker. The Kennedys themselves go back to *Once In A Very Blue Moon* (1984) for *I'm Not Drivin' These Wheels*, while the late John Stewart (the title track), Red Molly (*Lookin' For The Time*) and Stacy Earle & Mark Stuart (*Love At The Five & Dime*) mine *The Last of The True Believers* (1986), Caroline Doctorow with *Trouble In the Fields* is the sole visitor to *Lone Star State Of Mind* (1987), but *Little Love Affairs* (1988) gets three hits, Eric Brace doing *I Wish It Would Rain*, Tracy Grammer & Jim Henry *Gulf Coast Highway* and Julie Gold *Anyone Can Be Somebody's Fool*. So does *Storms* (1989) with Sara Hickman (*Listen To The Radio*), Edwina Hayes (*It's A Hard Life Wherever You Go*) and Carolyn Hester her very own self, sounding every bit one third of her 75 years with *I Don't Wanna Talk About Love*. With the exception of Earle & Stuart, who sound like they're taking the piss, and Stewart who had to be propped up by The Kennedys and Buffy Ford, everyone does good by Griffith, Best of Show going to Brace mainly because of terrific backing by Last Train Home. **JC**

THE FLATLANDERS • The Odessa Tapes

(New West CD + DVD *****)

You have to give Shelby Singleton at least one prop, he didn't piss around. Just two months after one of his guys had a nameless bunch of West Texas musicians cut a demo tape, they were in a Nashville studio recording an album as Jimmie Dale Gilmore & The Flatlanders. Only released on 8-track, *All American Music* (Plantation, 1972) soon went of print, but was reissued as *One Road More* (Charly [UK], LP 1980/CD 1989), with six previously unreleased tracks, then as *More A Legend Than A Band* (Rounder, 1990), though with four fewer tracks. Singleton put it out again as *Unplugged* (Sun, 1995), again with four (different) fewer tracks, but 'The Complete Plantation Recordings,' Varese Saraband's planned 2004 knockoff of Charly's definitive version, never saw the light of day. A fairly complex history for the sole official recordings by an obscure West Texas band that only lasted a couple of years and hardly ever performed, but, as you may have deduced from the album title, there's another story hidden inside it, that of the demo tape.

While helping his friend Sylvester Rice, who played string bass with the original Flatlanders and was the closest thing the band had to a manager, Lloyd Maines found a tape of The Flatlanders in a closet, with paperwork showing that it was recorded at a studio outside Odessa, TX, in January, 1972. Though Ampex three-track recorders were cutting edge technology back then, the first challenge was to find someone who could transfer the tape onto a contemporary medium. That done, Gilmore, Butch Hancock and Joe Ely, who had no memory of how the session went and no idea that the studio, set up by Tommy Allsup, was probably the best equipped and staffed in Texas at the time, were astonished by what they heard. Bear in mind that the tapes are 40 years old and, as Jim Wilson, who mixed and mastered them (sadly, the name of the original engineer is lost to history), says there are technical flaws, "the results of decayed splices," that proved impossible to eradicate, "We ask you to consider that it's all part of the charm."

Charm is rather the key word here. In the years since then, Gilmore, Hancock and Ely have clocked up countless studio hours, but in 1972 they were all virgins, brought from their dust-blown native land to the glittering hub of country music. This is not in any way to denigrate the Nashville recordings, which carved The Flatlanders' name in musical history, but there is a considerable difference between the high pressure and expectations of studio work, when even experienced musicians can tighten up, and the relatively low pressure of knocking out demo tapes that may or may not come to anything. As Michael Ventura remarks in his liner notes, "The musicianship is more free and more concentrated, creating a sound more precise and forceful," also noting that "It's just like these three guys to record what is, to my ears, their greatest album, and then forget it ever existed."

'Greatest' is, of course, nailing your colors to the mast with a vengeance, but I'm with Ventura on this one. Leaving aside the ragged, lo-fi, mostly covers *Live At The One Knite* (New West, 2004), recorded at one of the band's very few club gigs in 1972, on this one you get four songs that have never been released before, Gilmore's *Number Sixteen* and *Story Of You* and Hancock's *Shadow Of The Moon* and *I Think Too Much Of You*, and also Al Strehli's *I Know You* which was only on *One Road More*, on top of *You've Never Seen Me Cry* (Hancock), *Dallas* (Gilmore), *Tonight I Think I'm Gonna Go Downtown* (Gilmore & John Reed), *Bhagavan Decreed* (Ed Vizard), *Rose From The Mountain* (Roy Robinson [earlier credits to Lew Driver are in error according to Gilmore]), *Down In My Hometown* (Gilmore), *One Road More* (Hancock), *Stars In My Life* (Hancock) and *The Heart You Left Behind* (Angela Strehli). Which, leaving aside a handful of covers, means that this album contains every important early Flatlanders' song except Hancock's *She Had Everything* and Al Strehli's *Keeper Of The Mountain*.

I'm not big on DVDs and this one lets Gilmore, Hancock & Ely ramble on rather too long about their dimly remembered early days, with diminishing results. However, it does have one fascinating moment when Ely reveals that he was still learning how to play the dobro, Tony Pearson had just taken up the mandolin and Steve Wesson had only ordered his musical saw through the *Whole Earth Catalog* a couple of months before the trip to Odessa. **JC**

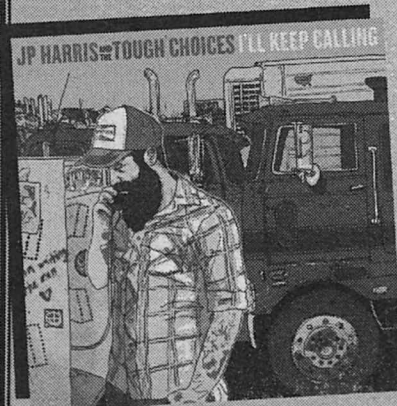
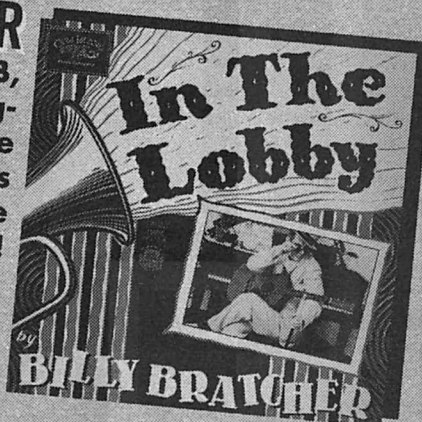
JANIS MARTIN

The final recordings from "the Female Elvis." Produced by Rosie Flores and Bobby Trimble. Made in Texas.



BILLY BRATCHER

Solo release by Billy B, the bass slappin' songwriter from the Starline Rhythm Boys. Billy picks and sings his favorite blues and jazz numbers!



JP HARRIS

Still Hot...critic's pick "Best Country Album" for 2012...the Nashville Scene



PO Box 1
Northampton, Mass, 01061
www.cowislandmusic.com



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

Custom, Affordable Websites

Design, Hosting
Domain Names

www.austin78704.com
bill@austin78704.com

SHIVA'S HEADBAND

The Singles Collection

Bluthroat Records present a limited edition of 1000 copies individually numbered and signed by Spencer Perskin

Four remastered 45s from 1968-1975
plus three live bonus tracks on a 12 inch vinyl
picture disc with art by Sean French

www.shivasheadband.com

www.bluthroatmusic.com

JOHN THE REVEALATOR

You know you're getting old when: you've never heard of hardly any of the acts playing **Austin City Limits Festival**. Usually there's at least one person I'd like to see, like Levon Helm or Neil Young, but when you start thinking about what's involved, paying a fortune to park or hiking in for miles, having to get a decent spot by 10am and then putting up with whatever shit ACL decides to put on that stage, paying through the nose for food and drinks, taking your chances on the weather, hoping Helm (then 69) or Young (now 66) actually makes it and then fighting your way back home, well, shit, it just don't seem worth the aggravation. So I have no personal knowledge of ACL, though I'm told the food available is really good these days, but I was rather cheered to see that on the last day of the festival, the *Austin American-Statesman* featured Iggy Pop & The Stooges and The Red Hot Chili Peppers, two of the very few names that *Statesman* readers might actually recognize.

So I was watching *The Mentalist*, mainly because it follows *The Good Wife*, to which DL and I are devoted, and suddenly realized I was listening to **Blaze Foley** singing *Cruel Cruel World*. Craig McDonald of Lost Art Records told me, "The Warner Bros rights clearance guy called a couple weeks ago to negotiate a price. Said one of the show's producers knew the song and wanted to use it. I don't know exactly who that was or how it came to them."

Piqued by an Internet reference to the great **Nina Simone**, I followed links and discovered that the casting of **Zoe Saldana** in the title role of yet to be filmed *Nina* is getting mixed to hostile reactions in black women's forums. Some of the commentators are still pissed that a Latina played Uhura in *Star Trek*, but many more are really unhappy about the Simone casting, not least Simone's daughter, Simone Kelly, who's not getting to let the movie makers use any of her mother's original material. I have to say that when you see side by side pictures of Simone and the, shall we say, somewhat lighter skinned Saldana, it's pretty much What The Fuck? I mean, there really are racist overtones here. Even more striking are side by side pictures of Simone and **Adepero Oduye**, who doesn't just look like Simone but is a much better actress than Saldana.

I saw **Nina Simone** quite a few times in London, usually at Ronnie Scott's (at least when I was flush—going to Ronnie Scott's took a little forward planning), but the show that sticks in my mind was when she opened for Dick Gregory at the Royal Albert Hall in 1967, which might sound like an odd pairing but made for a memorable night. Think the oddest double bill I ever came across was Sha Na Na and Uriah Heap at Manchester's Free Trade Hall, though I was in the bar for half the show if you know what I mean and I think you do.

And don't get me started on **Taylor Swift** playing **Joni Mitchell** in the film of *Girls Like Us* (mind you, the casting of Carole King will probably be another blood pressure raiser, though I don't give a crap who plays Carly Simon). One's first reaction, of course, is what are they fucking thinking, but, equally of course, what they're thinking about is getting all the Taylor Swift fans to pay money to see the movie, screw the fact that, as one Internet comment put it, Mitchell is Paradise and Swift is the parking lot. One question that occurs to me is whether Swift realizes that

one of the job requirements will be that she'll have to chain smoke unfiltered Camels.

Much as I admire Connie Britton—DL and I were glued to *Friday Night Lights*, even though, between us, we have less than zero interest in American Football—partway through the pilot of her new show, *Nashville*, I realized that I had a problem. Britton plays a star whose career is going downhill, while Hayden Panettiere plays a catty young hot newcomer, who would have no career whatsoever but for Auto-Tune. My problem is that when it comes to a rivalry between a 90s country singer and a contemporary one, I simply don't have a dog in that fight. I have to admire the way music director T-Bone Burnett has excised any trace of actual country music from either of the two women's repertoires. When the standout career reviving song is one written by the loathsome Civil Wars, you know this isn't going to be very musically rewarding. But that's OK, Britton is fabulous, while Powers Booth, as her father, does his usual brilliant job of radiating evil.

I've mentioned Comedy 102.7 before as being the second best station in Austin after KOOP, but they really made my day recently by broadcasting the whole of **George Carlin's** *Son Of WINO* routine from **AM & FM** (Little David/Atlantic, 1972). "Hi gang. Scott Lame here. The Boss jock with the Boss sounds from the Boss list of the Boss 30 that my Boss told me to play."

Unless you're British, a headline linking the late **Sir Jimmy Saville** with decades of serial abuse of underage girls is unlikely to mean much, but for me, at least, it's just another nail in the coffin of a man I loathed and despised without knowing anything about his backstage activities. Saville was one of the original presenters of a dreadful BBC TV program, *Top Of The Pops*, which started its 42 year run in 1964, and it was no coincidence that Radio Caroline, the most famous of the pirate radio stations, began broadcasting that same year. You may find this hard to believe, but in Britain you still have to buy a license, currently \$233.81 a year, just to legally turn on your TV or radio and, until 1971, there was a separate radio license which forbade you to listen to "unauthorized" stations such as Radio Luxembourg or, my preference, American Forces Network. Between major label control of the charts and a government monopoly of the airwaves, the only role for people like Alan 'Fluff' Freeman, Pete Murray and David Jacobs was Stooge, but Saville reveled in it.

I will say for one thing for *Top Of The Pops*. After a disastrous, short-lived experiment with live performances, which rather tended to highlight the musical ineptitude of bands that went on to become huge stars in America (a phenomenon I still don't understand), the show switched to all-miming. However, what with simple accidents and bands taking the piss, this produced some hilarious moments. One of my favorites was when **The Byrds** appeared on the show and one end of a lead was plugged into Jim McGuinn's guitar, the other into Chris Hillman's bass. Another good 'un was Morrissey of The Smiths singing into a bunch of gladioli instead of a microphone. Oh, and legendary DJ John Peel pretending to play mandolin during Rod Stewart's *Maggie Mae*, by the end of which Stewart, Peel and The Faces were kicking a football around while the song went on playing in the background.

A favorite PR word is "prestigious," as in, for instance, The McClymonts being the opening act on the first day of the "prestigious CMA Festival." However, some events are, shall we say, somewhat less prestigious than others. I don't imagine, for instance, that **Sheryl Crow**, **Burt Bacharach** and **The Gatlin Brothers** are making a big thing out of playing an RV rally in Louisville this summer ("RV expert seminars, Huge RV trade show, 300 RV booths, Meet old RV friends and make new ones").

Darn, can't believe I missed the **Monterey Summer of Love Festival 2012** in late September. The event featured Big Brother & The Holding Company, Barry McGuire & John York, It's a Beautiful Day and The Standells "headlining along with icons from The Byrds, Jefferson Airplane, Quicksilver Messenger Service and The Grateful Dead." In this context, I assume "icons" means survivors, and the organizers are already hinting that there won't be many of them still around for the 50th anniversary in 2017 ("It will be sad when most of our music heroes of the 60's have moved on to the ultimate psychedelic trip in the sky"). Filling the gaps in the lineup were such tribute bands as Dream A Lil Dream (The Mamas & The Papas), The Who's Next (The Who) and Spill The Wine (Eric Burdon & The Animals), while Experience Jimi "will re-enact the burning Stratocaster scene from exactly where it happened 45 years ago!"

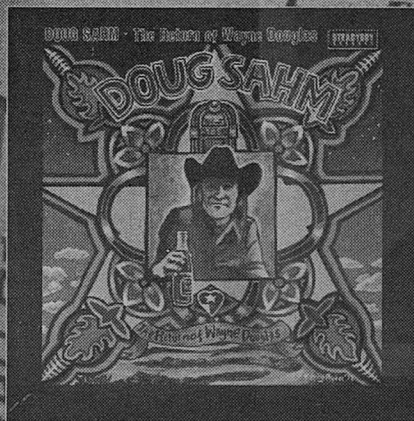
NotSW 2013

Got the ball rolling on next year's Cavalcade of Stars and, so far, have Definites from some of the favorites we missed last March, Baskery, Yvette Landry and Jo Carol Pierce along with a bunch of the regulars. Sadly, Eilen Jewell, Les Sampou and, a really bitter blow, David Olney, who'll be in Australia, won't be coming. On the plus side, there'll be some new faces on the G&S, Amelia's and Giddy Ups' stages. As usual, I will be running an advance information email group, let me know if you'd like to be added to it.

If you don't live in Austin, or haven't been paying attention, there are going to be even fewer unofficial venues next March. This year, several places bowed out because there was no way they could be in compliance with a drastically revized noise ordinance that pretty much shut down all unofficial outdoor shows. Since then, ArtZ Rib House, Jovita's and Lovejoy's have closed their doors (in Jovita's case, I'm assuming that the doors that were blown off off during the raid have been replaced). Ruta Maya is closed but is supposedly moving to a new location, though with no indication of where or when, and The Highball will shut down mid-November, reopening when the redevelopment of Lamar Plaze is completed, which it's claimed will be in early 2014 but good luck with that.

I was reminded of these closures when Jimmy at G&S told me he'd recently been contacted by someone from **Twangfest**, which had been putting on unofficial Thursday and Saturday afternoon shows at Jovita's for some years. Presumably, being based in St Louis, they were a little out of the loop and only just found out that their venue had been seized by the Austin Police Department, who were unlikely to be hosting their events next March. Trying to be helpful, Jimmy asked what other venues they were contacting and had to give them a litany of "Closed... closed... closed."

DOUG SAHM The Return of Wayne Douglas



A REISSUE OF THE 2000 RELEASE FOR THE FIRST TIME ON DELUXE 150 GRAM VINYL.

INCLUDES DOWNLOAD CARD, LINER NOTES BY RUSH EVANS AND NEW ORIGINAL COVER ART BY KERRY AWIN!

**STEADYBOY
RECORDS**

Where the stars come out to shine!

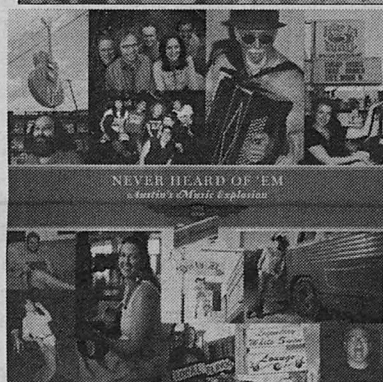
COMING IN 2013

THE SHAKIN' APOSTLES • AL STAEHELY & THE EXPLOSIVES
EMILY GRACE BERRY!

STEADYBOY RECORDS

1607 ELMHURST DR. • AUSTIN, TX 78741

WWW.STEADYBOYRECORDS.COM



NEVER HEARD OF 'EM

(Austin's Music Explosion:
1994 - 2000)

By Sue Donahoe

Remember LOCAL FLAVOR?

Remember those first independent CDs from Kevin
Fowler, Big Pow Wow, Shelley King and more?

Remember Tommy Hancock's self releases?

They're all in the pages of this happy
collection of photos, interviews,
history and memories.

Getting great reviews in Texas & Europe!

Now Available At: Bookpeople,

Waterloo Records, Bookwoman,

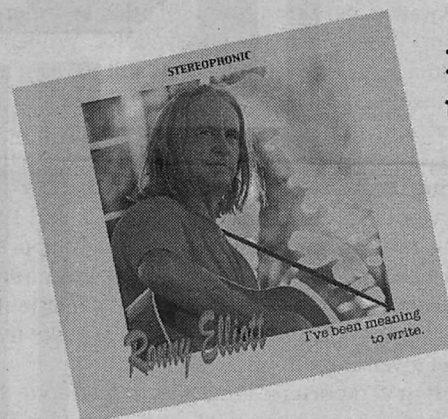
Antone's Records, Wild About Music,

Bob Bullock Texas History Museum

and from

neverheardofem.com

(361) 960-5833



**I've been meaning
to write.**

Nearly fifty years. No gold record, no gold watch.

His first new record in five years.

**RONNY
ELLIOTT**

**BIG
BROTHER
RECORDS**

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

FROM NEEDLES TO LASERS

Junction, Texas, is about halfway between San Antonio and Fort Stockton, ie in the middle of fucking nowhere, however, it has something no other town in Texas can boast, a freeform commercial FM radio station, which features FARster Gordon T Ames' *Big G's Texas Roadshow*. What's more, KOOK has 50,000 watts, so if you're ever within 100 miles or so of Junction, try 93.5. By comparison, the ERP (effective radiated power) of my beloved KOOP is 3,000 watts. There are a couple of other commercial stations with FAR reporters, but I think the only other one in the US is WQBR, Williamsport/State College, PA, of which Dave Stratton marvels, "We sell ads—and still have an audience for freeform Americana. Go figure!" However, KOOK and WQBR are the exceptions. The vast majority of freeform shows are run by unpaid volunteers on college and community stations (I can't resist quoting one FAR reporter's comment, "W*** is a college station, which accounts for the often staggering lameness of its management").

Now a freeform radio show is a wonderful toy for any boy or girl, and I spent many happy hours at KSYM inflicting my taste in music on an amazingly appreciative San Antonio. *Third Coast Music Network* had, and still has, four coveted afternoon drive time hours every day of the week and has survived for 17 years because it consistently kicks ass at pledge drive. This is key. Come up short at pledge drive and you're lucky if you just get moved to a 6am slot and don't just get given the elbow.

Which got me wondering about my reporters' longevity. I have one benchmark, Freeform American Roots was launched in September 1999 and of the original reporters, 16 have been spinning disks, or anyway jacking them into CD players, for least 13 years. Which is a pretty good run right there for what is almost always a labor of love.

However, when I asked 'how long have you been on the air?', Roz Larman, who launched *FolkScene* with her late husband Harold in February, 1970, turned out to be our Den Mother. #2 is a 40 year tie between John Weingart, who started at a different station in 1968-70 but has been with WPRB, Princeton, NJ, since 1974 ("Over the course of my radio career, I have earned a total of \$60 plus, of course, all the LPs then cassettes and to this day CDs I can eat") and Steve Hathaway, who started at KKUP in 1972.

David John comes in next at 36 years, 34 of them at KTRU, Houston, Dan Alloway has been at KTEP, El Paso, since 1980, Don Chisholm on Moray Firth Radio since it opened in 1982, Johanna Bodde has 27 years under her belt, Dan Ferguson launched *Boudin Barndance* in 1987, Naomi Soule & Terry Moses began doing shows together in 1988, when Wesley Robertson was a KVRM sub, getting his own show in 1990, Thomas Greener, Jamie Hoover, Dave Tilley, Johnny Bazzano and Betsi Meissner all started out in 1989, Bruce Price and Mark Michaelis in 1990, while Bill Wagman, Bruce Ross, Joe Farara and Roel Stabler can claim 21 years. I had stop there because there were so many with 20, 19, 18 or 17 years of service, that I wouldn't have had space for any more shout outs.

Which means that many FAR reporters have lived through more pledge drives than you can shake a stick at, and if you think they're a pain, they're no fun for the DJs either. Trust me, they'd much rather be playing music than begging for money, but that money enables them to play music the rest of the time. You get commercial radio for free, but, unless you live near Junction, TX, or Williamsburg/State College, PA, it's hardly ever worth that much.

JC

GILBERT KLEIN • FAT CHANCE

(MainFramePress.com, hardback)

Freeform radio—programming dictated entirely by the disc jockey, with no outside interference (except FCC regulations)—is very dear to my heart, both in theory and, during a couple of stints at KSYM, San Antonio, in practice, but it's long been confined almost entirely to college, community and public stations. In other words, freeform radio is essentially, in the words of WFMU, Jersey City, NJ, which claims to be America's longest running freeform station, "listener-supported, non-commercial."

The story Klein tells is of a legendary freeform commercial radio station, KFAT, Gilroy, CA. This is a huge difference. Even on noncommercial, specialty freeform shows have their enemies, mainly Program Directors, a breed that yearns for 'relevance' and is almost universally despised by everyone else in radio, but on commercial radio you can, depending on how things are going, usually add friction with the owners and the advertising sales manager, indeed all the ad salespeople. I'm not about to attempt a history of commercial freeform stations, but they seem to have one thing in common, they don't last very long, though KFAT did better than most, on the air for almost eight years, from August 1975 until January 1983. This despite certain problems: "The town was boring and it smelled funny [Gilroy, 30 miles south of San Jose, is 'The Garlic Capital of the World'], the studio was a mess, the equipment was crappy, old and cheap, the staff were all amateurs, the boss was a screaming jerk, and the owners were possibly insane."

Nonetheless, coming up for 30 years after it was sold and became a Top 40 station, you can still listen to original KFAT shows on the Internet (www.kfat.com, duh) while tapes of those shows and other memorabilia are traded among loyal FATheads. I seriously doubt there's any other defunct radio station that can claim such an active afterlife. Talk to anyone who worked at KFAT or listened to it and one thing is crystal clear, KFAT impacted people's lives unforgettably. The key, as Klein, and any FAThead, will tell you, is 'Fat.' The music the DJs played was Fat, the segues were Fat, the on-air chatter was Fat, the live shows sponsored by the station were Fat, everything about KFAT was Fat.

What drove that dynamic was a unique library, the DJs' in-depth knowledge of it and those DJs themselves, all virtually unemployable anywhere else. KFAT played music that—literally—no other station in America was playing, let alone in a freewheeling blend of country, rock, blues, bluegrass, Hawaiian, novelty, you name it. The single most requested song on KFAT was U Utah Phillips' *Moose Turd Pie*, a distinction that did not exactly thrill Phillips when he learned about it from Klein. Eventually, DJs began to ration the song to once a show, or even refuse to play it at all (the equivalent at KSYM was Bill Kirchen's live version of *Hot Rod Lincoln*).

Just as important was that, by a combination of technical wizardry, some cooking of the FCC records and blind luck that no other stations objected, the signal, which initially reached no further than Santa Cruz and San Jose, was boosted so much that KFAT could be picked up, at least in pockets, as far north as Mendocino County, as far south as San Luis Obispo and, most importantly, in San Francisco and the burgeoning Silicon Valley. Klein tells how very often one house or apartment could pick up KFAT while its neighbors couldn't, and of people checking KFAT availability when househunting.

Fat Chance has as many characters as *Birth Of A Nation*, most of them screw-ups and/or substance abusers of various kinds, which may explain the frequency with which Klein admits that no one can now recall when or by whom a certain staffer was hired and, subsequently, when, why or by whom he or she was fired. Klein is particularly hard on the alcoholics, and, to be fair, they do sound appalling—I hope it isn't just me who'd like to travel back to 1982 and introduce Russ Martineau, the last General Manager, to the business end of a baseball bat (sadly, he no longer recalls, much less regrets, any of his truly shitty behaviour). Klein's rather more sympathetic to the pot smokers and cokeheads, though some KFAT staffers flit across the stage too quickly to come into focus, while others come and go. To tell the truth, a cheat sheet would come in handy to help one keep track of everybody.

Klein, who hosted a Sunday news/interview show, *Chewin' The Fat*, for most of the station's run, has certain problems as a storyteller. His massive book, over 600 pages plus links on a website, often goes over the same ground, for instance, repeatedly detailing co-owner Jeremy Lansford's preference for electrical equipment over human beings, and it sometimes feels like he wrote the 158 chapters at different times and then lashed them together into some of kind of rough chronological order (also he always uses an en-dash and space instead of an em-dash, which I find incredibly irritating). Nonetheless, while there's a certain, rather appropriate, ramshackle feel to his book, it's never less than compulsive reading.

JC





American Born Southern Style

NOVEMBER ARRIVALS & DEPARTURES

- 1st Kinky Friedman • 1944 Chicago, IL
Lyle Lovett • 1956 Klein, TX
Mitch Webb • 1961 Sculthorpe, UK
Kim Lenz • 1966 San Diego, CA
- 2nd Charlie Walker • 1926 Collin Co, TX
JD Souther • 1945 Detroit, MI
Eva Cassidy † 1996
- 3rd Sonny Rhodes • 1940 Smithville, TX
Hugh Moffatt • 1948 Fort Worth, TX
John Lilly • 1954 Chicago, IL
Rod Picott • 1964 Dover, NH
Champ Hood † 2001
- 4th Delbert McClinton • 1940 Lubbock, TX
- 5th Roy Rogers • 1911 Cincinnati, OH
Ike Turner • 1931 Clarksdale, MS
Gram Parsons • 1946 Winterhaven, FL
Johnny Horton † 1960
Link Wray † 2005
- 6th Stonewall Jackson • 1932 Tabor City, NC
Guy Clark • 1941 Monahans, TX
Doug Sahm • 1941 San Antonio, TX
Hank Thompson † 2007
- 7th AP Carter † 1960
- 8th Ivory Joe Hunter † 1974
- 9th James Talley • 1944 Tulsa, OK
Todd Jagger • 1956 Washington, DC
- 11th Mose Allison • 1927 Tippo, MS
LaVern Baker • 1929 Chicago, IL
Hank Garland • 1930 Cowpens, NC
Chris Smither • 1944 Miami, FL
Dave Alvin • 1955 Los Angeles, CA
Michael Weston King • 1961 Belper, UK
Chip Dolan • 1961 Newton, NJ
- 12th Booker T Jones • 1944 Memphis, TN
Neil Young • 1945 Toronto, Canada
James Intveld • 1959 Los Angeles, CA
Lord Buckley † 1960
- 13th Sonny Fisher • 1931 Chandler, TX
Ray Wylie Hubbard • 1946 Hugo, OK
Ruth Ann Logsdon • 1960 New London, CT
- 14th Noel Boggs • 1917 Oklahoma City, OK
Joe Gracey • 1951 Fort Worth, TX
Tex Edwards • 1954 Dallas, TX
- 15th Clyde McPhatter • 1933 Durham, NC
Hank Wangford • 1940 UK
- 16th Jesse Stone • 1901 Atchison, KS
Earl Bollick • 1919 Hickory, NC
- 17th Gene Clark • 1944 Tipton, MO
Ruby Jane • 1994 Dallas, TX
- 18th Hank Ballard • 1936 Detroit, MI
Leeann Atherton • 1955 Birmingham, AL
Doug Sahm † 1999
- 19th Katy Moffatt • 1950 Fort Worth, TX
Eric Hisaw • 1971 Las Cruces, NM
- 20th Eck Robertson • 1886 Amarillo, TX
Duane Allman • 1946 Nashville, TN
- 21st Lloyd Glenn • 1909 San Antonio, TX
Jean Shepard • 1933 Paul's Valley, OK
Little Joe Carson • 1936 Holliday, TX

- Dr John • 1941 New Orleans, LA
Cecil Brower † 1965
- 22nd Hoagy Carmichael • 1899 Bloomington, IN
Angela Strehli • 1945 Lubbock, TX
Charles Mann • 1945 Welsh, LA
- 23rd Tyree Glenn • 1919 Corsicana, TX
Spade Cooley † 1969
Big Joe Turner † 1985
Roy Acuff † 1992
- 24th Scott Joplin • 1868 Bowie Co, TX
Tommy Allsup • 1931 Tulsa, OK
Buster Pickens † 1964
Zoe Muth • 1979 Seattle, WA
- 26th Curley Mays • 1938 Maxie, LA
Bob Livingston • 1948 San Antonio, TX
- 27th Werly Fairburn • 1924 Folsom, LA
Jimi Hendrix • 1942 Seattle, WA
Lotte Lenya † 1981
Charline Arthur † 1987
- 28th Cecil Brower • 1914 Bellevue, TX
Bruce Channel • 1940 Jacksonville, TX
Libbi Bosworth • 1964 Galveston, TX
Wanna Coffman † 1991
- 29th Merle Travis • 1917 Rosewood, KY
Ray Smith † 1979
- 30th Fred 'Papa' Calhoun • 1904 Chico, TX
Jim Patton • 1950 Alton, IL
Jeannie Kendall • 1954 St Louis, MO
Yvette Landry • 1963 Breaux Bridge, LA
Guy Forsyth • 1968 Denver, CO

Threadgill's World HQ

301 W Riverside

- 1st Kaleidoscope Eyes
- 2nd Year Of The Horse • Max Frost
- 3rd Hector Ward & The Big Time
- 4th Seekers, 11am
- Tim Curry Trio • Dave Ducharme-Jones
- 5th Gram Parsons Hoot Night
- 7th Max Frost • Girling
- 11th Stapletones, 11am
- 14th Rocketboys • The Preservation
- 16th Grupo Fantasma
- 17th Grupo Fantasma
- 18th Eric Brace & Peter Cooper
- 20th Danny Brooks • Honky Tonk Preacher
- 21st Uncle Lucius
- 25th Bells Of Joy, 11am
- John Inmon & Patterson Barrett

Old #1

6416 North Lamar

- 4th George Ensle & Groove Angels, 11am
- Tony Redman's Eastside Student Showcase, 2pm
- 7th Biscuit Grabbers
- 11th Hot Club De Fork, 11am
- 18th Chasing Blue, 11am
- Jazz Talent Of Today & Tomorrow, 2pm
- 21st Tony Redman
- 28th Brennen Leigh & Noel McKay, 7pm

www.threadgills.com