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**CARRIE RODRIGUEZ
& BEN KYLE**

#168/257 JANUARY 2011



FAR & Away 2010

JC's Best O'2010

JOHN THE REVEALATOR

FREEFORM AMERICAN ROOTS

#137

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#1 MARTÍ BROM: NOT FOR NOTHIN'

(Goofin'/Ripsaw)

- *CP/*CS/*DT/*JP/*LB/*LG/*LMG/*OO/*RH/*SH/*TR
- 2 The Great Recession Orchestra: Have You Ever Even Heard Of Milton Brown? (New Texas Swing) *BP/*DJ/*DWB/*GS/*JM
 - 3 Yvette Landry: Should Have Known (Soko) *AG/*MM
 - 4 JD McPherson: Signs And Signifiers (Hi Style) *BK/*JT
 - 5 Kimmie Rhodes: Miracles On Christmas Day (Sunbird) *KW/*MF
 - 6 Matt Urmey: Sweet Lonesome (Acklen) *HT/*MP
 - 7 Ted Russell Kamp, Get Back To The Land (Dualtone) *HA/*JB
 - 8 Dan Baker: Sad Song Junkie (self) *PP
 - 9= Elvis Costello: National Ransom (Concord) *MDT/*TJ
 - The Secret Sisters (Beladroit) *BS/*MT
 - 10 DB Rielly: Love Potions And Snake Oil (Shut Up & Play!)
 - 11= Johanna Divine's Mile High Rodeo (Taureau)
 - Mavis Staples: You Are Not Alone (Anti-) *BB
 - 12= VA: Garth Hudson Presents A Canadian Celebration Of The Band (Curve) *AB
 - Rusty Willoughby: Cobirds Unite (Spark & Shine) *RG
 - 13 Leyla Fences: Liars, Cheats & Fools (self) *KD
 - 14= The Coal Porters: Durango (Prima)
 - Tommy Corbett: Tonight I Ride (Roundhole) *FH
 - Alicia McGovern: Words Through The Seasons (self) *CJ
 - VA: Coalminer's Daughter: A Tribute To Loretta Lynn (Sony) *MB
 - Cedric Watson et Bijou Creole, Creole Moon: Live From The Blue Moon (Valcour) *SC
 - 15= Chip Taylor & Carrie Rodriguez: The New Bye & Bye (Train Wreck)
 - Paul Thorn: Pimps And Preachers (Perpetual Obscurity)
 - Dale Watson: Carryin' On (E1)
 - 16= Luke Abbott: Take Me Home (self) *BG
 - Eric Brace & Peter Cooper: Master Sessions (Red Beet)
 - Del Rio Ramblers: Go Away Hound Dogs (Raucaus) *BR
 - Chris Hillman & Herb Pedersen: At Edward's Barn (Rounder)
 - Los Lobos: Tin Can Trust (Proper) *SG
 - 17= VA: Oxford American 12th Annual Southern Music Issue /Alabama (Oxford American) *TF
 - Matt Andersen: Spirit Of Christmas (Busted Flat) *JR
 - Christmas Jug Band: On The Holiday Highway (Globe) *DG
 - Landon Dodd: Call Of The Wine (Heart Of Texas) *RW
 - Aaron Einhouse: Off The Edge (self) *EW
 - Joe Fletcher & Wrong Reasons: White Lighter (WR) *DF
 - Rachel Harrington: Celilo Falls (Skinny Dennis) *GC
 - Raul Malo: Sinners & Saints (Fantasy) *N&T
 - Gurf Morlix: Blaze Foley's 113th Wet Dream (Rootball) *TG
 - Aaron Neville: I Know I've Been Changed (EMI Gospel) *RC
 - Old 97's: The Grand Theatre Volume 1 (New West) *GG
 - Earl Pickens & Family: The Gathering (YAY) *TPR
 - Corin Raymond: There Will Always Be A Small Time (self) *AA
 - Sarah & The Tall Boys: A Lifetime Worth Of Sin (self)
 - Horace Trahan: Keep Walking (self) *JF
 - Twilight Hotel: When The Wolves Go Blind (Cavalier) *MW
 - Two Cow Garage: Sweet Saint Me (Suburban Home) *GM



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WHERE MUSIC STILL MATTERS

*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs. More information can be found at <http://tcmradio.com/far/>

FAR & AWAY 2010

Not much space for comment, but I'd like to make mention of the Big Winners who racked up decisive points in the voting. In the lead, by quite a margin, was Eilen Jewell (VA/Tribute), followed by Yvette Landry (Debut), Martí Brom (Female Artist), perennial FAR favorite Bill Hunt (Industry), Blaze Foley (Ressieue/Historic) and, finally, though only #2, Zoe Muth & The Lost High Rollers (Debut). This year, Male Artist, Instrumentalist and Songwriter were the poll's redheaded stepchildren, so spread out that very few nominees even got past the minimum required points.

JC

ALBUM OF THE YEAR

- #1 MARTÍ BROM: NOT FOR NOTHIN'
- 2 Yvette Landry: Should Have Known
- 3 Caleb Klauder: Western Country
- 4 Eric Brace & Peter Cooper: Master Sessions
- 5 Stone River Boys: Love On The Dial
- 6 Les Sampou: Lonesomeville
- 7 Carolina Chocolate Drops: Genuine Negro Jig
- 8 Miss Leslie: Wrong Is What I Do Best
- 9 Justin Townes Earle: Harlem River Blues
- 10 Zoe Muth & The Lost High Rollers
- 11 Sally Spring: Made Of Stars

DEBUT ALBUM

- #1 YVETTE LANDRY: SHOULD HAVE KNOWN
- 2 Zoe Muth & The Lost High Rollers
- 3 Leyla Fences: Liars, Cheats & Fools
- 4 The Secret Sisters
- 5 Stone River Boys: Love On The Dial
- 6 Tara Linda: Tortilla Western Serenade
- 7 Whitey Morgan & The 78s
- 8 JD McPherson: Signs And Signifiers
- 9 Ruth Moody: The Garden

VARIOUS ARTISTS/TRIBUTE ALBUM

- #1 EILEN JEWELL: BUTCHER HOLLER; TRIBUTE TO LORETTA LYNN
- 2 The Great Recession Orchestra: Have You Ever Even Heard of Milton Brown?
- 3 VA: Twistable Turnable Man: A Tribute To The Songs Of Shel Silverstein
- 4 VA: Crazy Heart
- 5 VA: Broken Hearts And Dirty Windows; Tribute To John Prine

REISSUE/HISTORIC ALBUM

- #1 BLAZE FOLEY: SITTIN' BY THE ROAD
- 2 Blue Shadows: On The Floor Of Heaven
- 3 Jimmy LaFave: Favorites 1992-2001
- 4 Chip Taylor & Carrie Rodriguez: The New Bye And Bye

FEMALE ARTIST

- #1 MARTÍ BROM
- 2 Yvette Landry
- 3 Elizabeth Cook
- 4 Carrie Rodriguez
- 5 Eilen Jewell
- 6 Mavis Staples
- 7= Elizabeth McQueen Lynne Hanson
- 8= Miss Leslie Sally Spring

MALE ARTIST

- #1 CALEB KLAUDER
- 2 Peter Case
- 3 Justin Townes Earle
- 4 Paul Thorn
- 5 Marty Stuart
- 6 Cornell Hurd
- 7 Eric Brace
- 8 David Olney

INSTRUMENTALIST

- #1 BILL KIRCHEN
- 2 Jerry Miller
- 3 Sergio Webb

SONGWRITER

- #1 JOSH RITTER
- 2 Dan Baker
- 3 Paul Thorn
- 4 Adam Carroll
- 5 Zoe Muth
- 6 DB Rielly
- 7 Justin Townes Earle
- 8 Lynn Hanson

BEST IN THE INDUSTRY

- #1 BILL HUNT (Cow Island)
- 2 Jenni Finlay (Jenni Finlay Productions)
- 3 Joe Swank (Bloodshot)
- 4 Ellen Stanley (Red House)
- 5 Gurf Morlix (Rootball)
- 6 Bill Wence (Bill Wence Promotions)



JANUARY MUSIC

Mondays, Austin Cajun Aces, 6.30pm

Tuesdays, Brennen Leigh, 6pm

Kevin Gallagher, 8pm

5th, Evolution, 7pm

6th, Liz Morphis, 7pm

7th, Larry Lange's Lonely Knights
with TOMMY McLAIN, 10pm

8th, Sunset Valley Boys, 3pm

12th, Paul Glasse & Mitch Watkins,
7pm

Stone River Boys, 10pm

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13th, Danny Britt, 7pm

14th, Redd Volkaert, 10pm

15th, Van Wilks, 10pm

19th, Floyd Domino, 7pm

The Peacemakers, 10pm

20th, Charlie Iriwn & Friends, 7pm

21st, Side Show Five, 10pm

22nd, Dirk Hamilton, 10pm

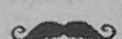
26th, Mark Viator & Susan Maxey,
7pm

The Peacemakers, 10pm

27th, The Flyin' A's, 7pm

28th, Danny B Harvey, 10pm

29th, Greg Izor & The Box Kickers,
10pm

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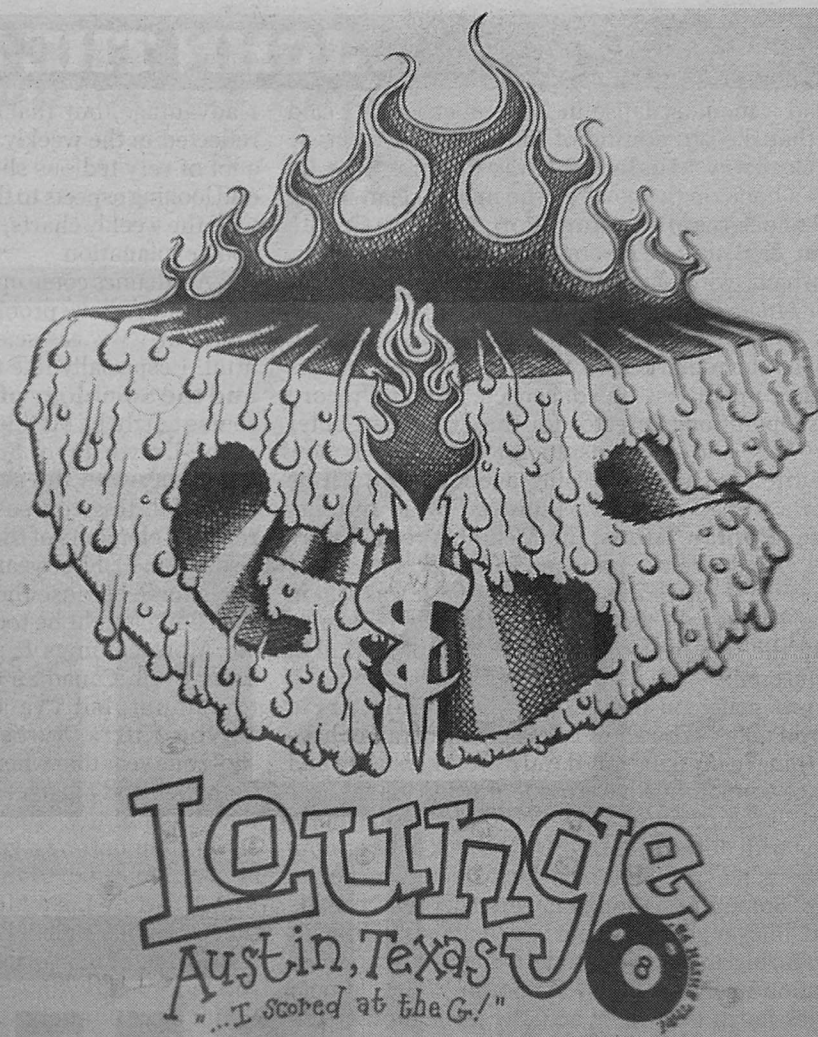
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JOHN THE REVEALATOR

Had a memory lapse in November when I said that the 3rd edition of Bill C Malone's classic **Country Music USA** was the first time I'd featured a book on the cover of the mag. I clean forgot about Shane Bernard's **Swamp Pop; Cajun & Creole Rhythm & Blues** (University of Mississippi Press, 1996), which, with accompanying CD, was the cover story for *Music City Texas* #86, October, 1996.

☛ Got **Johanna Divine**'s time line a bit scrambled. Though, as she remarked, "I can't imagine any readers will notice, much less be concerned," for the record she *was* Operations Director for the Acadiana Center For The Arts, and still consults for them, but is now a copywriter for an advertising agency, "and I'll be there for a while." Also, I was mislead by an Internet search for **Poplar Tunes**, the Memphis record store Divine's grandparents managed in the 50s and 60s. Though several references indicated that it was still in business, Divine tells me it actually closed a year or so ago, "but the sign lives on in one of Memphis' Hall of Fame museums."

☛ Commenting on last month's editorial **Carrie Delzoppo** notes, "You know I'd would *much* rather have the real thing in my hand any day. However distance and reluctance to mail out have made downloads a sheer necessity. It's not my first choice though—there are problems with downloads, mostly the lack of liner note info. Who is playing what on which track, who wrote the song? Sometimes, though my internet search skills are good, I never get to find out which makes it difficult when featuring an album." Carrie, who has a radio show on a station in Byron Bay, New South Wales, almost 500 miles north of Sydney actually lives another ten miles away, in Mullumbimby, which is Aborigine for "the middle of fucking nowhere."

☛ Every year, the Texas Music Office emails out a list of all the Texas born or based artists and acts that have been nominated for **Grammys**, most of which is not particularly relevant here at **3CM Towers**, but then the Grammys as such aren't particularly relevant here at **3CM Towers** if it comes to that. However, a couple of nominations did catch my eye. Rocky Erickson's **True Love Casts Out All Evil** got a nod for 'Best Album Notes.' What a thrill. However, I'm a bit perplexed by the Texas nominee for 'Best Americana Album.' Not having heard it, I can't be certain, but I rather assume Willie Nelson called his latest **Country Music** for a *reason*. However, I figure it was nominated as Americana because it'd be a non-starter in the Country category, as would another Americana nominee, Rosanne Cash's tedious **The List**, which consists almost entirely of country classics. However, Nelson, Cash, and the other 'Americana' nominees, Los Lobos, Robert Plant and Mavis Staples, will, one hopes, be satisfied with something to put on the mantlepiece because the Americana Grammy doesn't seem to do shit for record sales. At any rate, last year's winner, Levon Helm's **Electric Dirt** sold 26,000 copies, which makes Americana something of a joke category. On the other hand, it is still a way of winning a Grammy, which may explain why the genre, at least judging by the Americana Music Association's radio chart, seems to have become a retirement home for aging, mostly British, rock stars. I'm told **Sting** made the AMA chart this year, apparently not too high up, but seriously?

☛ In this month's editorial, I comment on the sexual disparities between the FAR, Euro-Americana and AMA radio charts, but I have to admit that the **Americana Music Association** significantly improved its numbers in its 'Top 100 Albums of the Year,' based on airplay, which included 21 female artists and one all-female trio, with Rosanne Cash at #2, Patty Griffin at #9 and Carrie Rodriguez at #17. This still gives the men a 4.5-

1 advantage, but that's a whole better than the 16-1 reflected in the weekly #1 and #2 slots. Without doing a lot of very tedious slicing and dicing, there are some odd looking aspects to this list, which is hard to reconcile with the weekly charts, but I feel sure there's a perfectly good explanation.

☛ Academics come up with stuff nobody would believe if you didn't have proof, which, in this instance, can be found at www.cas.sc.edu/socy/faculty/deflem/gaga.html. I especially like the last sentence. "**Lady Gaga and the Sociology of the Fame** is an undergraduate course taught by Mathieu Deflem, Professor of Sociology at the University of South Carolina... Although some familiarity with the artistry of Lady Gaga's work will be useful, this course instead focuses specifically on relevant elements of the societal context of Lady Gaga's rise to fame... First-year students are not advised to take this course because the scholarly approach adopted in the course might be too challenging."

☛ More comings & goings on the **3CM Presents 2011** front, Canadian country band The Rizzales had to pull out, but I've added **Melissa Greener** and **Dayna Kurtz**. Kurtz, who put on a such a dazzling show one year that when she ran out of time, cohost Troy Campbell and I just let her keep going, also contributed the Quote of the Month: "Finding a good husband is easier than finding a good agent."

☛ As a footnote to the cover story, **You're Still On My Mind** by Luke McDaniels (who, total trivia, is in the Rockabilly Hall of Fame as Jeff Daniels) seems to be something of a favorite with **3CM**-type artists. I have versions of it by Amber Digby, Freakwater, Miss Leslie & Her Juke Jointers, The Starline Rhythm Boys, Two Dollar Pistols, Redd Volkaert and Earl Poole Ball, not to mention George Jones, The Byrds, Gram Parsons & The Flying Burrito Brothers, Johnny Paycheck and Charlie Walker. Whole radio show right there.

☛ Also, Carrie Rodriguez reminded me of Nazareth's 1975 rock ballad hit version of **Love Hurts**, which she thinks is so awful it's kind of wonderful, but poking around *YouTube*, there are other covers that make it sound almost tolerable. Norah Jones & Keith Richards' is, of course, in a class of its own, but the competition for Absolutely Worst is pretty fierce. There are several different live performances by Cher and I may have got unlucky and picked the one horrendously awful show. Actually, singing it live seems to be where most people come unstuck, going right over the top. The Who and Heart just about get away with it, but Wynonna's butchering is simply unlistenable. The best non-classic version I found was, rather unexpectedly, Joan Jett's.

☛ As an experiment, for about three weeks in December, I tried turning the car radio to **KUT** every time I started out to and back from work. The one and only time I caught something acceptable was Ed Miller playing Andy Wilkinson on *Sunday Folkways*. Which is kind of sad, but before the year ended, it was announced that, his one year non-compete clause with KGSR having expired, **Jody Denberg** will be joining KUT, at least part-time. This is, I guess, great news for people who miss the old KGSR, not so much for people who miss the old KUT.

JC'S BEST O'2010

Every year, this deal seems to get a little harder, and I know I say that every year, but this time I really mean it. I've been back and forwards, tweaking away, but I have to commit sometime, so here it is. Album of the Year is, of course, the real beast, and if Muth and Landry's hadn't been debuts, I'd have been in real trouble. As it is, there's so little separating my final choices that putting numbers next to them would be virtually meaningless.

This is the same rules as **FAR & Away**, up to six picks for Album of the Year, up to three in all other categories, except that I allow myself two extras, Song of the Year and Book of the Year. Also, there are four entries in Best In The Industry because I hesitated between Dantzic and Delfino and ended up putting one in my email version but with the other's company after her name, which I decided was a Sign that they should both be included.

ALBUM OF THE YEAR

Les Sampou: **Lonesomeville** (self)
Sarah Borges & The Broken Singles: **Live Singles** (self)

Martí Brom: **Not For Nothin'** (Goofin'/Ripsaw)
Sally Spring: **Made Of Stars** (Sniffinup)
Carrie Rodriguez: **Love And Circumstance** (Ninth Street Opus)

Caleb Klauder: **Western Country** (Quicksilver)

BEST DEBUT ALBUM

Zoe Muth & The Lost High Rollers (SonicBoom)
Yvette Landry: **Should Have Known** (Soko)
New Mystery Girl: **Twist City** (self)

BEST VA/TRIBUTE ALBUM

Eilen Jewell: **Butcher Holler;**
A Tribute To Loretta Lynn (Signature Sounds)
The Great Recession Orchestra: **Have You Ever Even Heard Of Milton Brown?** (New Texas Swing)

BEST REISSUE/HISTORIC ALBUM

Blaze Foley: **Sittin' By The Road** (Lost Art)
Blue Shadows: **On The Floor Of Heaven** (Bumstead)

Jimmy LaFave: **Favorites 1992-2001** (Music Road)

BEST FEMALE ARTIST

Martí Brom
Sarah Borges
Susan Cowsill

BEST MALE ARTIST

Bobby Charles
David Olney
Mike Stinson

BEST DUO/GROUP

Larry Lange & His Lonely Knights
David Olney & Sergio Webb
Cornell Hurd Band

BEST INSTRUMENTALIST

Jerry Miller (guitar, Eilen Jewell)
Carrie Rodriguez (fiddle)
Kristi Guillory (accordion, Bonsoir Catin)

BEST SONGWRITER

Melissa Greener
Nancy K Dillon
Tiffani Ginn

BEST SONG

Chrissy Flatt: *Sally's Rumble*
Sally Spring: *Made Of Stars*
Les Sampou: *Lonesomeville*

BEST IN THE INDUSTRY

Devon Leger (Hearth Music)
Bill Hunt (Cow Island)
Martha Stracener Dantzic (Quicksilver Productions)
Tracy Delfino (Trespass Music)

BEST BOOK

John Broven: **Record Makers And Breakers** (University of Illinois Press)

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WOMEN CHARTING (OR NOT)

Elsewhere, you'll find, that traditional year end ritual among music writers, my Best of 2010, which you may notice is rather heavily tilted towards female artists, because, in my considered professional opinion, or merely due to my personal predilections, however you choose to regard it, 2010 was a very good year for women in roots music. Leaving aside that of my 12 cover stories, seven featured female artists, another measure is that Zoe Muth, Eilen Jewell, Yvette Landry, Marti Brom, Les Sampou, Sally Spring, Patty Griffin and Nancy Apple edged out their male counterparts for both the #1 and #2 slots in the Freeform American Roots chart by a seven to five plurality. While the FAR reporters may, individually, be all too human and subjective, as a collective they approach objectivity, the upper reaches of the chart always reflecting a consensus of opinion.

However, while the FARsters seem to agree with me that 2010 was a good year for roots women artists, if you went by their showing in other charts, you'd have to conclude that it was an absolutely terrible year for them. Let's start with the Euro-Americana Chart, a spin-off of FAR, also monthly, that's diverged rather markedly in content but still has the same basic protocols, including easily accessible archives. While exactly the same number of women artists were in its Top 10 during 2010 as FAR's (21, though only ten were in both), just three of them, Patty Griffin, Sally Spring and Anna Coogan made it to the top, while three others peaked at #2, ie the chart's #1s and #2s both went 3-1 in favor of male artists.

This was a bit of setback to my Good Year concept, but, forging on, I ran into an unexpected difficulty, which was that other remotely comparable charts don't post archives. Fortunately, a radio promoter friend had copies of the Americana Music Association's 2010 charts and emailed them over. Or perhaps not so fortunately as the AMA reporters painted an even bleaker picture. Noticeably fewer women even entered the AMA's Top 10 during the year, and of the twelve who did, only one, Rosanne Cash, took the top spot, and only two, Cash and Patty Griffin, were at #2. As it's weekly rather than monthly, the math is not as straightforward, but Cash was #1 for three weeks out of 52 and #2 for one week, while Griffin was #2 for two weeks, which makes the AMA something like 16-1 for the guys during 2010.

In other words, FAR is, by a considerable margin, much more female artist-friendly than either the Euro-Americana or AMA charts, and would still be even if women artists had only achieved parity with male artists. I have no idea why women fare so poorly in the other charts. The prevalence of AAA reporting stations does not, in itself, explain the scarcity of female artists in the AMA chart, as for Euro-Americana, which shares a number of reporters with FAR, I am at a loss to understand, let alone explain, why it seems to have something of a glass ceiling. I have a feeling that FAR has rather more female reporters than other charts, but it's only a feeling because, again, this information is hard to extract, indeed impossible in the case of the AMA chart which only lists reporting stations. In any case, I don't think this is much of a consideration—you'd be hard put to it to identify the sex of any given reporter from his or her input.

So, bottom line, FAR just is more open to female artists than other, comparable charts. Why? Your guess is as good as mine. **JC**

CARRIE RODRIGUEZ & BEN KYLE WE STILL LOVE OUR COUNTRY

(Ninth Street Opus *****)

Perhaps the single worst moment in my term of office here at 3CM, bearing in mind, that, in the early years at least, I went regularly to Open Mikes, was seeing Don Walser and Kelly Willis perform a 'duet' together. As many of you will know, I loved Walser, one of the all-time great country singers, and I've never had anything against Willis. Time has, mercifully, blurred the details and I couldn't tell you which song they butchered if my life depended on it. The problem was that neither one of them knew how to sing harmony, so they both sang lead. Which, apparently, is the degenerated state of a once great country music tradition.

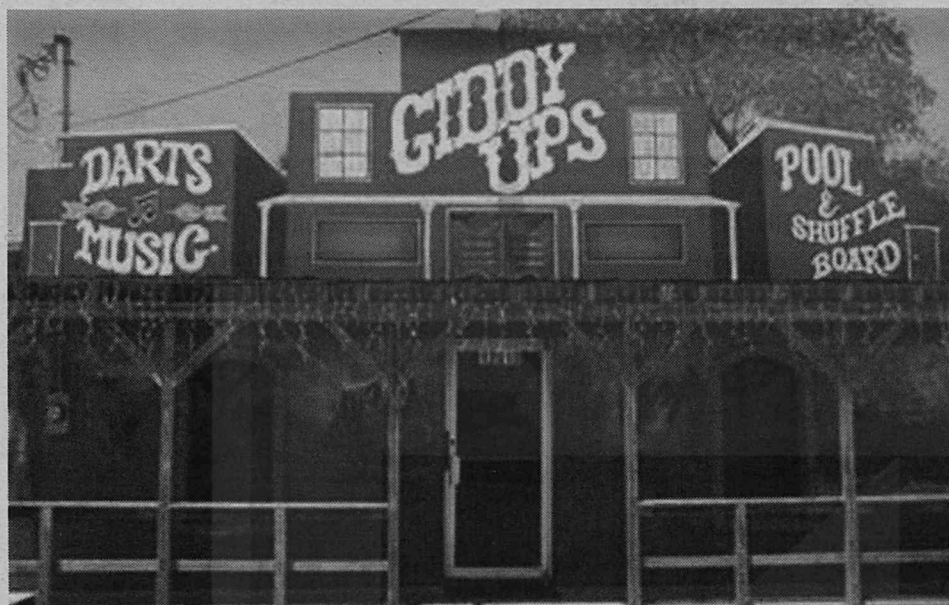
In 20+ years, I've been sent exactly three albums that could stand being filed alongside GP, *Grievous Angel* and *Love Is A Long Hard Road*. One was Bill [Chambers] & Audrey [Auld]'s *Looking Back To See* (Reckless, 1999) and the second was Michael Weston King & Lou Dagleish's *My Darling Clementine* (Murdered By Kindness, 2009). This is the third. Which, by the way, is going to be a serious disappointment for any Tea Party loons who buy it because of the title. However, I suspect that few, if any, read 3CM, so the assholes are on their own.

The arc of Rodriguez's transition from classically trained violinist to country duet singer is, if not predictable, at least easy to trace, from fiddling in country bands to singing harmonies, at first reluctantly, then, with growing confidence, duets, with Chip Taylor to full-flowered and riveting covers of Hank Williams and Bonnie Owens & Merle Haggard on *Love And Circumstance* (Ninth Street Opus, 2010). Kyle is rather more problematic—Romantica, the group he fronts, is variously described in reviews on its website as "alternative-country-folk," "melodic folk-rock," "lush, americana-infused rock," "richly orchestrated pop-folk" and "delicate acoustic pop," none of which sounds too promising. However, born in Northern Ireland, Kyle began his career singing harmonies behind his father, later taking leads, in a family folk band that played in Belfast pubs. "I love harmony, instead of singing along with an album, I'd find a harmony part." When his family moved to Minneapolis seven years ago, he was drawn to the 'Tractor Country' of The Jayhawks and Golden Smog, later discovering Gram & Emmylou, then digging back into the classics. "For me, that stuff is just so much fun to sing."

The two, of whom Rodriguex says, "He's dynamic, I'm mellow," came together during tours on which Romantica opened for Rodriguez. Carrie started bringing Kyle up to join her on Chip Taylor's *Big Kiss*, from her *Seven Angels On A Bicycle*, and they started closing the show with classic country duets. This album was originally intended as an EP, a companion piece to Rodriguez's *Love And Circumstance* and Romantica's *America*, to sell during a recent European tour, but it all sounded so good that they couldn't decide which cuts to cut while schedules didn't allow them to add any more, so, with eight tracks, it wound up as something of a mongrel. Along with *Big Kiss*, Rodriguez & Kyle cowrote one song, *Fire Alarm*, with Kyle contributing the opening *Your Lonely Heart*, but the bulk of their material is classic duet, most obviously the closer, Boudleaux Bryant's *Love Hurts*. Apart from having been recorded hundreds of times, it offends against my First Rule of Country Music—Never Cover Roy Orbison (unless you're Michael Fracasso)—and also goes up against not just the very first version by The Everly Brothers but Gram Parsons & Emmylou Harris' "duet for the ages." This is, fairly obviously, a homage to their primary inspirations, and while *Brass Buttons* or *In My Hour Of Darkness* might have been safer choices, "we knew we walking on very thin ice," Rodriguez & Kyle's delicate approach puts them light years ahead of some dreadful, hammy versions you can find on YouTube.

Emmylou Harris crops up fairly regularly in the set list, Hazel Houser's *My Baby's Gone* belongs to The Louvin Brothers, but Harris cut versions of it with The Kendalls and Rodney Crowell, and, of course, Townes Van Zandt's *If I Needed You*, was a duet hit for Harris & Don Williams (she also sang it with Van Zandt himself on *Texas Rain*). John Prine & Bobby Braddock's *Unwed Fathers* has been recorded as a duet, by Tim & Mollie O'Brien, but it found its way onto the album because Prine would call up Rodriguez, when she was his opening act, to harmonize on it. Which leaves Luke McDaniels' *You're Still On My Mind*, taken from The Byrds' version, of which the only duet I know is by George Jones & Marty Stuart, which strikes me as rather creepy for two straight, or anyway married, men to sing, but there you go.

There is, of course, a fairly considerable irony contained in this feature. The three albums I consider to be the acme of country duet singing were recorded by Americans, Gram Parsons & Emmylou Harris in the early 70s and Jeannie & Royce Kendall in the late 80s, but the best ones I've heard in the last 20 years or so have been by, respectively, two Australians, two Brits and now a Mexican-American and an Irish immigrant. Which, I think, tells us something about respect, but also speaks to an egotistical indifference towards basic skill sets in contemporary country. One can only hope that Rodriguez & Kyle will make another, full length, album, or ten, to satisfy those of us who still miss an all but lost art. **JC**



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*Reports to the Freeform American Roots (FAR) Chart



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JANUARY ARRIVALS & DEPARTURES

- 1st Fred Neil • 1936 St Petersburg, FL
David Rodriguez • 1952 Houston, TX
Hank Williams † 1953
Townes Van Zandt † 1997
- 2nd Roger Miller • 1936 Fort Worth, TX
Speckled Red † 1973
Tex Ritter † 1973
- 3rd Leon McAuliffe • 1917 Houston, TX
Gene Summers • 1939 Dallas, TX
Amos Milburn † 1980
- 4th Chrissy Flatt • 1969 Austin, TX
- 5th Elizabeth Cotten • 1895 Chapel Hill, NC
Sam Phillips • 1923 Florence, AL
David Halley • 1950 Oklahoma City, OK
Iris Dement • 1961 Paragould, AR
- 6th Earl Scruggs • 1924 Flint Hill, NC
Sandy Denny • 1947 London, UK
Johnny Moore † 1969
- 7th Leona Williams • 1943 Vienna, MO
Gene Terry • 1940 Lafayette, LA
Larry Williams † 1980
Carl White † 1980
- 8th Sara Carter † 1979
Leon 'Pappy' Selph † 1999
- 9th Jimmy Day • 1934 Tuscaloosa, AL
Buck Ramsey • 1938 Lubbock County, TX
Katie Webster • 1939 Houston, TX
Roy Head • 1943 Three Rivers, TX
- 10th Ronnie Hawkins • 1935 Huntsville, AR
Alejandro Escovedo • 1951 San Antonio, TX
Howlin' Wolf † 1976
Zeb Turner † 1978
- 11th Tommy Duncan • 1911 Hillsboro, TX
Slim Harpo • 1924 Lobdell, LA
Lou Whitney • 1943 Phoenix, AZ
Robert Earl Keen • 1956 Houston, TX
Mick Green † 2010
- 12th Fred McDowell • 1904 Rossville, TN
Tex Ritter • 1905 Murvaul, TX
Ray Price • 1926 Perryville, TX
- 13rd Rick Broussard • 1962 Seguin, TX
- 14th Luderin Darbone • 1913 Evangeline, LA
Allen Toussaint • 1938 New Orleans, LA
T-Bone Burnett • 1948 St Louis, MO
Audrey Auld • 1964 Hobart, Tasmania
Bobby Charles † 2010
- 15th Queen Ida • 1929 Lake Charles, LA
Earl Hooker • 1930 Clarksdale, MS
Red River Dave McEnery † 2002
- 16th Mac Curtis • 1939 Fort Worth, TX
Barbara Lynn • 1942 Beaumont, TX
- 17th Grady Martin • 1929 Chapel Hill, TN
Steve Earle • 1955 Fort Monroe, VA
- 18th Al Perkins • 1944 Odessa, TX
- 19th Leo Soileau • 1904 Ville Platte, LA
Sleepy Hoffpauir • 1931 Crowley, LA
Phil Everly • 1939 Brownie, KY
Janis Joplin • 1943 Port Arthur, TX
- 20th Leadbelly • 1889 Mooringsport, LA
Jackie Wilson † 1984

- 21st Wolfman Jack • 1938 Brooklyn, NY
- 22nd Sam Cooke • 1931 Clarksdale, MS
Jimmy Day † 1999
- 23rd Django Reinhardt • 1910 Liverchies, Belgium
Paul Robeson † 1976
- 24th Tuts Washington • 1907 New Orleans, LA
Jack Scott • 1936 Windsor, Canada
Warren Zevon • 1947 Chicago, IL
Tex Thomas • 1951 Littlefield, TX
- 25th Sleepy John Estes • 1899 Ripley, TN
Jimmy Wyble • 1922 Port Arthur, TX
Speedy West • 1924 Springfield, MO
Etta James • 1938 Los Angeles, CA
Laura Lee McBride † 1989
- 26th Dennis McGee • 1893 Bayou Marron, LA
Stephane Grappelli • 1908 Paris, France
Huey 'Piano' Smith • 1934 New Orleans, LA
Lucinda Williams • 1953 Lake Charles, LA
- 27th Joe Shelton • 1911 Hopkins Co, TX
Elmore James • 1918 Richland, MS
Bobby 'Blue' Bland • 1930 Rosemark, TN
Buddy Emmons • 1937 Mishawaka, IN
Moon Mullican † 1967
Mahalia Jackson † 1972
- 28th Carolyn Hester • 1938 Waco, TX
Mary Cutrufello • 1970 Meriden, CT
T Texas Tyler † 1972
Al Dexter † 1984
- 29th Roosevelt Sykes • 1906 Elmar, AK
Al Stricklin • 1908 Antioch, TX
Ruth Brown • 1928 Portsmouth, VA
Chuck Willis • 1928 Atlanta, GA
Norma Jean • 1938 Wellston, OK
Willie Dixon † 1992
- 30th Mance Lipscomb • 1976
Professor Longhair • 1980
Warren Smith • 1980
Lightin' Hopkins • 1982
- 31st Slim Harpo • 1970

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