3rd COAST MUSIC

SUSAN COWSILL

#160/249 MAY 2010

JOHN THE REVEALATOR FREEFORM AMERICAN ROOTS #129

ROOTS BIRTHS & DEATHS

REVIEWS

❀ ❀ ❀ ❀ ❀

(or not)

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ANDY BRADLEY & ROGER WOOD
House Of Hits

•

CAROLINA CHOCOLATE DROPS

•

BOBBY CHARLES

•

NANCY K DILLON

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DICKIE LEE ERWIN

•

MELISSA GREENER

•

POKEY LaFARGE & THE SOUTH CITY THREE

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MANDY MERCIER

•

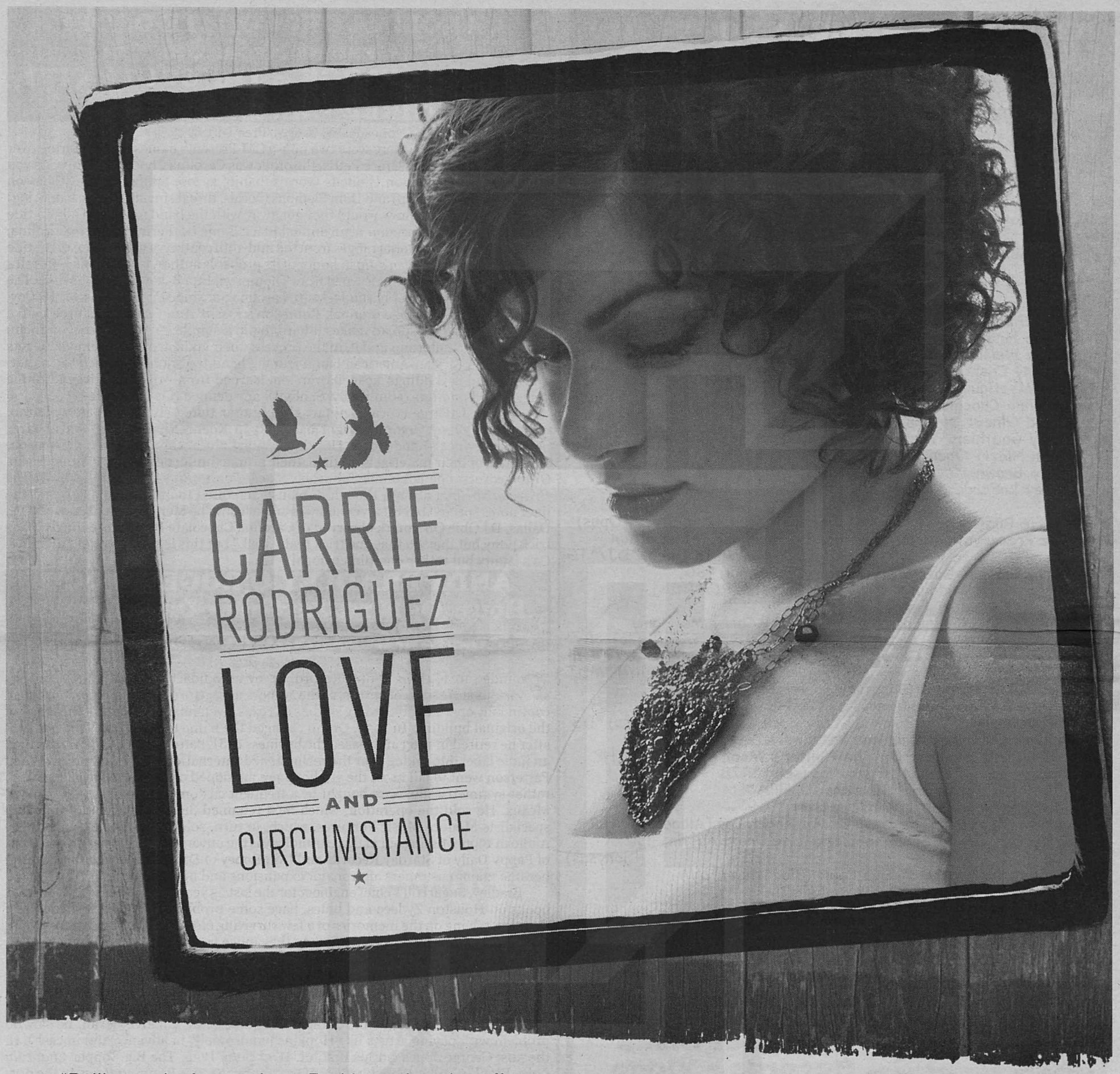
NEW MYSTERY GIRL

•

DAVID OLNEY

•

'NONE OF THE HITS, ALL OF THE TIME'



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DURING APRIL 2010

#1 CORNELL HURD BAND

A Bad Year For Love

(Behemoth) *BL/*CP/*JM/*KD/*KF/*LB/*MT/*NA/*SH/*TR/*TS

2 **Sally Spring: Made Of Stars** (Sniffinpup) *GC/*HT/*LMG/*RE/*TT
3 **Zoe Muth & The Lost High Rollers** (Sonicboom) *AB/*DB/*DD/*EE/*KR/*RMT/*XE
4 **Miss Leslie: Wrong Is What I Do Best** (Zero Label) *DT/*GS/*RT
5 **Jason & The Scorchers: Halcyon Times** (Jerkin' Crocus) *GN/*SG/*SR
6 **Otis Gibbs: Joe Hill's Ashes** (Wannamaker) *BB/*MW/*RV
7= **Merle Haggard: I Am What I Am** (Vanguard) *RH/*TA
Willie Nelson: Country Music (Rounder) *BF/*WR
8= **Johnny Cash: Ain't No Grave** (American) *MP
The Mystiqueros: Agave (Blue Boot) *GG/*JD
9= **Carolina Chocolate Drops: Genuine Negro Jig** (Nonesuch) *JF
David Olney: Dutchman's Curve (Deadbeet) *JB
10 **Mary Gauthier: The Foundling** (Razor & Tie) *BR/*FS/*JP
11 **John Hiatt: Open Road** (New West) *MN/*OO
12 **Pieta Brown: One And All** (Red House) *MF
13 **Pokey LaFarge & The South City Three: Riverboat Soul** (Free Dirt) *KC
14 **Carrie Rodriguez: Love And Circumstance** (Ninth Street Opus)
15 **The Preservation Hall Jazz Band & Friends: Preservation** (White Tiger) *DJ/*TG
16= **Patty Griffin: Downtown Church** (Credential) *BG
Peter Wolf: Midnight Souvenirs (Verve) *3RC/*RC
17 **Texas Tornados: Esta Bueno** (Bismeaux) *GF
18 **Hank & Shaidi Alrich w/Doug Harmon: Carry Me Home** (Armadillo) *BW
18= **Rocky Erickson & Okkervil River: True Love Casts Out All Evil** (Anti) *MDT
Red Molly: James (Signature Sounds)
20 **Nancy Apple: Shine** (Ringo)
21= **AJ Downing & The Buick 6: Way Back Home** (Charkansas) *DS
Anders Osborne: American Patchwork (Alligator) *SC
22= **Black Prairie: Feast Of The Hunter's Moon** (Sugar Hill) *HP
Adam Carroll: Live At Flipnotics (self) *R78
Jill Jack: Songwriter Sessions (UpHill) *HA
Kingsley Flood: Dust Windows (self) *DG
Janiva Magness: The Devil Is An Angel Too (Alligator) *TPR
Ruby Dee & The Snakehandlers: Live From Austin, TX (Dionysus)
23= **Deadstring Brothers: Sao Paulo** (Bloodshot) *MM
Drive By Truckers: Big To Do (ATO)
The Sadies: Darker Circles (Yep Roc) *TF
24= **Mary Chapin Carpenter: Age Of Miracles** (Rounder) *KM
The Chieftains & Ry Cooder: San Patricio (Blackrock) *LH
Nell Robinson: In Loango (Red Level) *RJ
Kajsa Vala: Your Train (High Horse) *JMB

***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://tcmnradio.com/far/

CAROLINA CHOCOLATE DROPS
Genuine Negro Jig
POKEY LaFARGE & THE SOUTH CITY THREE • Riverboat Soul

(Nonesuch ❀❀❀.5/Free Dirt ❀❀❀)

During NotSXSW, there were two non-**3CM** Presents names I kept hearing over and over, one was Grace Pettis, the other was Carolina Chocolate Drops. As you might deduce, Rhiannon Giddens (vocals, banjo, kazoo, fiddle), Justin Robinson (vocals, fiddle, autoharp) and Dom Flemons (vocals, throat singing, bones, banjo, jug) are persons of color—how would they get away with the band name and album title otherwise? Coming together at an annual Black Banjo Gathering in North Carolina, their freewheeling material ranges from the mid-19th century, a manuscript of the title track, renamed *Snowden's Jig* in honor of its probable author, to 2001, Blu Cantrell's *Hit 'Em Up Style*, via songs learned from Thompson, Etta Baker, Frank Blevins & The Tar Heel Rattlers, Papa Charlie Jackson, Carolina Sunshine Trio, Kansas Joe McCoy, and Tom Waits, plus one original, Robinson's *Kissin' And Cussin'*, inspired by Ike & Tina Turner. This spread makes it hard to pin a simple 'revivalist' label on them. They set out to entertain and if, in the process, their audience learns about and gets interested in African-American banjo and jug band traditions, so much the better. The one dud is Giddings' acapella version, learned from British folk legend Annie Briggs, of *Reynadine* (admittedly, Sandy Denny defined this one for me).

Though LaFarge (vocals, guitar, gitjo [guitar tuned six string banjo], kazoo, harmonica), Joey Glynn (upright bass), Ryan Koenig (harmonica, washboard, percussion, vocals) and Adam Hoskins (guitar) are of the Caucasian persuasion, and much of their material is original, their primary influence is clearly Blind Blake. Of the covers, one is Lonnie Johnson's *Sweet Potato Blues* and another is *In The Graveyard Now*, always, though dubiously, credited to Jimmie Rodgers, but the liner notes specify that their version was taken from The Memphis Jug Band. KNON, Dallas, DJ Obie Obermark observed of Carolina Chocolate Drops, "seemingly a one trick pony but they do that one trick really well," but this is even truer of LaFarge & Co's jaunty but rather one-dimensional retro. **JC**

ANDY BRADLEY & ROGER WOOD
House Of Hits; The Story Of Houston's Gold Star/SugarHill Recording Studios

(UT Press ❀❀❀.5)

Founded in 1941, as Quinn Recording, by autodidact engineer Bill Quinn, its various sucessors constitute, as the authors never tire or reminding us, the oldest continually operating recording studios in Texas, even retaining some of the fabric of the original building. In 1950, Quinn changed the name to Gold Star, which it kept after he retired in 1963 and leased the business to JL Patterson, a crook who conned an indie label into taking over the rechristened International Artists Studios. When Patterson went to jail in 71, the studios were auctioned off to pay his legal fees and, rather symmetrically, were bought by a frequent customer just out prison, Huey P Meaux. He sold the operation, which he'd renamed SugarHill, in 1986 to Tejano specialists Modern Music Ventures, which, in turn, sold it to current owners RAD Audio in 1996. Missing out of this chronology is the unverifiable financial involvement of Pappy Daily of Starday Records and Don Robey of Duke/Peacock, both of whom became major customers after major expansions and upgrades.

Bradley, SugarHill's chief engineer for the last 25 years, and Wood, who's written books on Houston Zydeco and blues, have some problems with the first couple of decades, relying on the memories of a few surviving old-timers, a fragmentary paper trail and a good deal of speculation. As they move into the 60s, the interviews with artists and others obviously become more frequent and, frankly, often overdetailed. Of course, though Bradley likes to mention every new piece of equipment that came through the doors, the core of the book is the extraordinary amount and diversity of the music recorded at the facility. In the 40s, Quinn had hits with Harry Choates and Lightnin' Hopkins (as the authors note, not being a native Texan, he saw no problem with paying artists like Hopkins handsomely, in advance and in cash). In the 50s, George Jones cut his first hit, *Why Baby Why*, The Big Bopper *Chantilly Lace*, Frankie Miller *Blackland Farmer*, Johnny Preston *Running Bear*. In the 60s, it was the turn of Clifton Chenier's *Louisiana Blues*, Sir Douglas Quartet's *She's About A Mover*, Roy Head & The Traits' *Treat Her Right*, Jimmy McCracklin's *Think* and The Poco Seco Singers' *Time*. The 70s pretty much belonged to Freddy Fender with 21 hits, then came the LP era with The 13th Floor Elevators, Bubble Puppy and many others, including Lucinda Williams, who recorded **Happy Woman Blues** at SugarHill. To be honest, I lost interest after that because, to paraphrase Freddy Fender, I know how the story ends, with Destiny's Child and Beyoncé Knowles.

However, though the studios undeniably produced hit singles and albums, a fairly consistent drumbeat throughout the book is the use of the phrase "launching pad." It seems to rather chap the authors' hides that Houston has always been a place where careers started (or, more often, started and ended). **JC**

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w/The Ear Food Gospel Orchestra, noon-3pm
Tues 11th • Bett Butler & Joel Diffey
Wed 12th • Freddie Kre & Cam King
Thur 13th • Michael Fracasso
Fri 14th • Ruben V, 7pm; Karen Wells, 6.30
Sat 15th Gurf Morlix & Ray Bonneville, 9pm; Mo McMorrow, 6.30
Tue 18th • Open Mike with Glen & Kim
Wed 19th • Butch Morgan
Thur 20th • Brother Dave's Open Mic
Fri 21st • Davin James, 9pm; Neverly Brothers, 6.30
Sat 22nd • Terri Hendrix Band
Mon 24th • Bob Dylan's Birthday Bash
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Wed 26th • Earfood Hootenany
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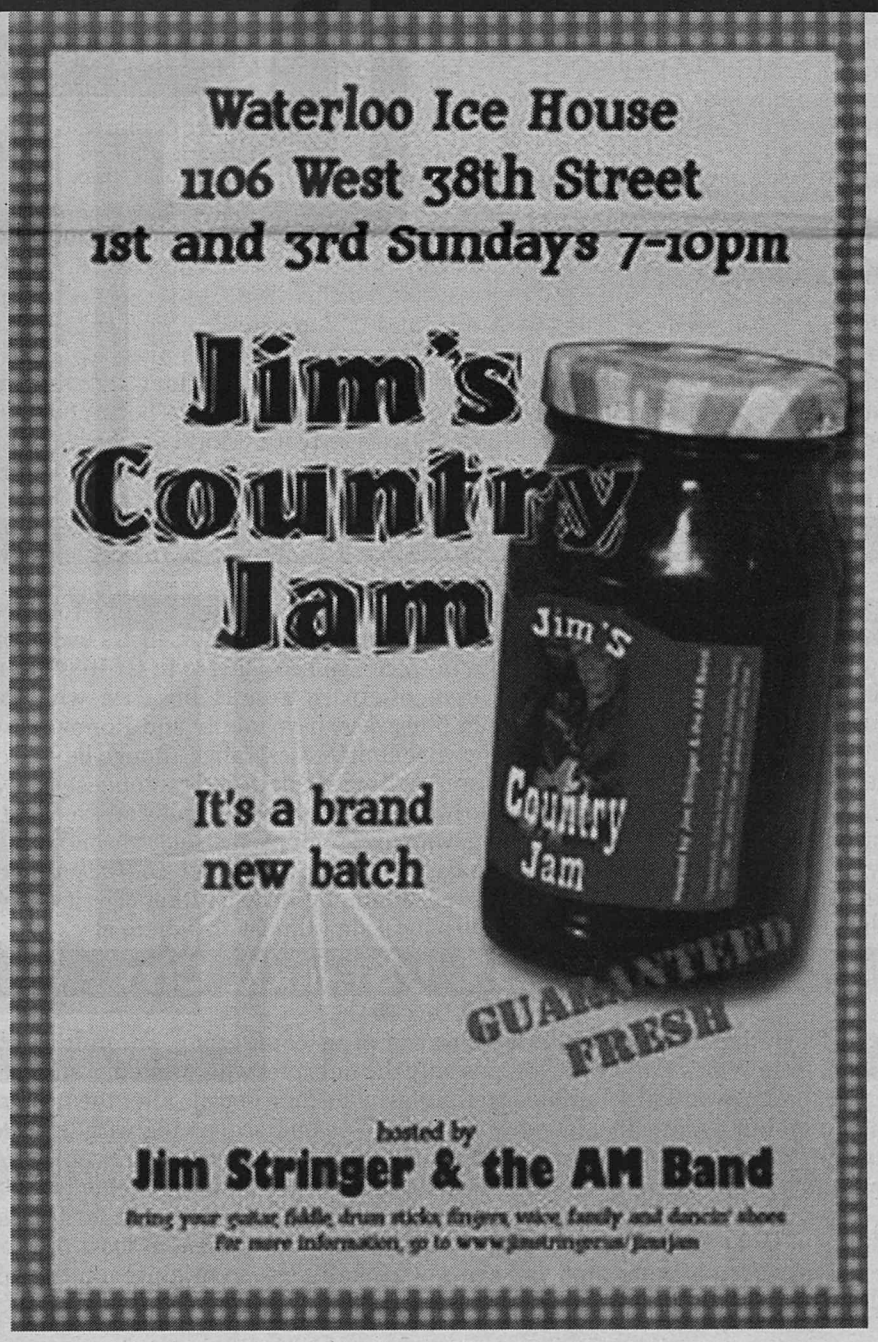

DAVID OLNEY • DUTCHMAN'S CURVE

(Deadbeet ❀❀❀❀)

Several people remarked that Olney didn't seem to be on top of his game during this year's NotSXSW, possibly because he didn't have his regular guitarist Sergio Webb at his side, but whatever the reason, people notice because Olney has such a reputation for putting on consistently great live shows. Also for making consistently fine albums. This is his 21st since 1981 and while I'm sure many Olney fans have particular favorites, perhaps **Roses** (Philo, 1991), **High, Wide And Lonesome** (Philo, 1995), **Real Lies** (Philo, 1997), **The Wheel** (Loudhouse, 2003) or **One Tough Town** (Red Parlor, 2007), even those alone would add up to a substantial body of superlative work. I'm sure you've all noticed that many singer-songwriters have a certain period when great songs pour out, then the torrent gradually diminishes to a trickle, albums become sporadic and unreliable, but Olney's prolificacy has spanned almost 30 years and shows no signs of abating. With a title taken from the site, not far from the Nashville studio where this album was recorded, of the worst trainwreck in American history, Olney is very much on top of his game, with songs about Edith Piaf (*Little Sparrow*), Johannes Vermeer's Girl With A Pearl Earring (*Mister Vermeer*) and a gentle train robbery (*Covington Girl*), a Buddy Holly pastiche (*Lucky Star And Mr Moon*), a cover of The Flamingos' *I Only Have Eyes For You*—not the only track that features doowop backing vocals—and, a throwback to his original Nashville band, The X-Rays' guitarist Tommy Goldsmith's *Hey Sha La La La* among the 13 tracks. Good news for Austinites is that Olney will be a regular visitor as his daughter Lilly is at UT, and he's already found a backup for Cactus Cafe. **JC**

NEW MYSTERY GIRL • TWIST CITY

(self ❀❀❀❀)

Since the credits list Chrissy Flatt as lead vocalist, I'm hardly revealing her secret identity, but not putting her own name on her third album seems fairly obviously a way of creating a new persona for a new direction, a direction that's rather different from her two self-released singer-songwriter albums, **Wings Of A Butterfly** and **Walk With Kings**, neither of which, as I recall, billed themselves, like this one, as offering "Passion, lust, adventure." After Flatt took up with grunge/punk/rockabilly guitarist Eric Hisaw, he evolved into a significant singer-songwriter himself, now, cross-pollinating as it were, Flatt has mutated into a garage rock-cum-60s girl group with attitude singer, though she's her own Tin Pan Alley, writer of all 12 songs. The opening track, *Drop Dead Gorgeous*, with its Shangri-Las' *Leader Of The Pack* motorcycle rumble, sets the tone for a riveting set which peaks with the absolutely fabulous *Sally's Rumble*, about a wallflower snagging the man of her dreams, which is a neo-rockabilly classic, not to mention a terrific showcase for Flatt's new style and deadpan delivery. It takes me back to the days when one would play certain 45s over and over again. With a core band of Hisaw electric, baritone, 12-string and acoustic guitars and Ron Flynt bass, B3, Wurlitzer and tambourine, both providing vocals, Lisa Pankratz plays drums on seven tracks, Freddie Krc on three plus harmonica on another, while Eve Monsees of Eve & The Exiles plays electric guitar on the title track, another of the standouts, and sings backup on seven other tracks, Though there were shades of rock & roll in her earlier outings, with this one, Flatt has blossomed in a rather unexpected, but very welcome way. Now I'm going off to play *Sally's Rumble* a few more times. It's my Song of the Year (so far). **JC**

DICKIE LEE ERWIN • SWAN

(High Plains/Freedom ❀❀❀.5)

How many ways can you rearrange and rephrase compliments like tough, no-frills, straight from the shoulder, high plains, bluecollar or, in his own words, "country as cowpie"? On his fourth album since **There's A Movie Goin' On**, from which he reprises *Stranger In Blue*, Erwin, originally from Hobbs, NM, who's been around since the 70s, spending time in bluegrass, psychobilly and Ronnie Laine's Austin band, once again balances a somewhat limited vocal range, though he stretches himself effectively on *Time Alone*, with songwriting strength and raw honesty. Playing mainly banjo and banjola, with two solo instrumentals, Erwin, doing an excellent job of producing himself, has solid backing, with exceptional steel, electric and acoustic playing by Gary Newcomb, on 14 originals, of which *I Remember That* opens and, in an instrumental reprise version, closes the album. Erwin is a rather classic example of the kind of Austin musician who'd be a local star almost anywhere else. **JC**

DAVID BALL • SPARKLE CITY

(Red Dirt ❀)

Must be rather weird being the last survivor of an iconic group, The only member of Uncle Walt's Band who got, possibly the only one who wanted, a shot at the big time, bassplayer Ball scrambled round Nashville for a decade after the trio broke up in 1983, but eventually signed to Warner Bros and scored big with **Thinkin' Problem** in 1994. After two more albums, plus another pressed but never released, he was cut loose and started sliding down the chute, from small to smaller labels, his last stop being an utterly ludicrous 2007 Shanachie album of bog standard classics. Redundant as **Heartaches By The Number** may have been, at least the songs were great, which is more than you can say for Ball's eleven originals on this piece of shit. So banal, so generic, so by the numbers, they're actually embarrassing. **JC**

BOBBY CHARLES • TIMELESS

(Rice 'n' Gravy ❀❀❀❀)

Sadly, Charles, who died last January, didn't live to see the release of his last album, but considering he was 71 when he cut it, he still sounds as good as he did on his first album, the eponymous 1972 classic, from which he ironically reprises **Before I Grow Too Old**. I won't pretend this is as perfect as **Bobby Charles**, the opening *Happy Birthday Fats Domino* sounds like it was improvised in the studio (Dockside, Maurice, LA), and the closing *Happy Halloween* sounds like it was commissioned by the New Orleans Better Business Bureau, but the eleven tracks that separate them, including *Little Town Tramp*, cowritten with Fats Domino (to whom the album's dedicated) & Dave Bartholomew, and *You'll Always Live Inside Of Me*, cowritten with David Allan Coe (a very unlikely sounding combination), are Charles at his finest, though there is one crucial problem. *Take Back My Country* was written when Charles cast his first ever vote in a Presidential election—for Barack Obama—and he was thrilled by Obama's subsequent victory. The line about "a heartbeat away from the Presidency" refers to his disgust and horror at the possibility that Sarah Palin might conceivably succeed John McCain. This, obviously enough, needs to be stressed to the utmost as, since he wrote the song, the title has become a slogan for the worst elements in America, people unhinged by the very thing Charles welcomed, the election of a black President. Produced by Charles and Dr John, who plays piano, B3 and Wurlitzer in a core band that includes Louisiana luminaries Sonny Landreth lead guitar and Chris LeBlanc rhythm acoustic guitar, along with Mickey Raphael harmonica, with a slew of guests including Beth McKee, who recently put out a very fine Bobby Charles tribute album, **I'm That Way** (SwampGirl, 2009, reviewed **3CM** #152/241), even the two rather shaky songs sound terrific. **JC**

MANDY MERCIER
SINGER IN A ROADHOUSE BAND

(Wild Cantinas ❀❀❀❀)

Many years ago—has to be, because it's been decades since I last read a copy—*Rolling Stone* ran a letter from a reader responding to a negative review of a Laura Nyro album, which ended up advising the writer never to set foot in New York—"Ms Nyro has friends here." As the *Austin Chronicle*'s Jim Caligiuri discovered the hard way after he a wrote a negative review of Mandy Mercier's **Run Out Of Darkness** (Wild Cantinas, 2007), Ms Mercier has friends here. In fact, among those friends are the many other *Austin Chronicle* writers who've lavished praise, over the two decades she's been an Austin fixture, on her "piston-pounding pipes and fleet fiddle fingers," as Christopher Gray once wrote in the same paper. In fairness to Caligiuri, who has the dubious distinction of being the only writer to trash a Jimmy LaFave album, while I share Bill Passalacqua's perplexity as to why the *Chronicle* gives him certain assignments and why he accepts them, I will concede that Mercier's vocals are something of an acquired taste, but the point he missed is that what so many musicians and music lovers love and admire about her is the total commitment, the way she gives it everything she's got, holding nothing back. With Mercier, it's as much about heart as art. Her latest album is a kind of 'Greatest Hits' collection which takes its title from a song that originally appeared on a long ago cassette and includes some tracks from an even earlier one made in California before she moved to Austin, but while the sequencing isn't chronological, it works just fine. Of the 15 cuts, only three are covers, Blaze Foley's *Picture Cards Can't Picture You*, featuring Champ Hood on fiddle, and, from a 1994 KUT Live Set featuring Danny Young on rubboard, Bessie Smith's *Got Me Goin'* and Calvin Russell's *Eight Ball*, the rest being well chosen selections from her songbook, peaking with *Beautiful World*, also featuring Hood, which ranks up there with Lucinda Williams' best work. **JC**

MELISSA GREENER • DWELLING

(Anima ❀❀❀❀.5)

Chicago House has been closed for fourteen years now, but former co-owner Peg Miller is on record as saying that, in all that time, Greener "is the first person to make me wish that I still had a venue." This is heady stuff coming from someone who nurtured so many of the now well known singer-songwriters who started out playing Jimmy LaFave and Betty Elders' Open Mikes, and whose opinions on this subject carry considerable weight, but Greener's second album will make you understand Miller's enthusiasm. There's so much to admire on it that it's hard to know where to begin. Your average music lover would probably start off with that gorgeous, intimate and utterly distinctive voice; another songwriter with the stunning, literate and evocative lyrics; another singer with her subtle ability to interpret David Rodriguez's *The Ballad Of The Snow Leopard And The Tanqueray Cowboy*, Jonathan Byrd's *It Gets Harder To Leave Texas Every Time* and Neil Young's *Harvest Moon*; another guitar player with her sensational flat picking; another recording artist with the masterful production by John Jennings, best known for his work on eleven Mary Chapin Carpenter albums, who also produced Greener's 2005 debut **Fall From The Sky**. Given all this, Greener should, by rights, be as homely as a mud fence and/or have zero stage presence, but no, she got dealt high cards in both those departments too. As Miller says, she really is the total package. **JC**

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8th The Texas Mavericks, 10pm
12th, Leeann Atherton, 7pm
13th, Charlie Irwin & Friends, 7pm
14th, Redd Volkaert, 10pm
15th, TBA, 10pm
19th, Steve Brooks, 7pm
20th, Malford Milligan, 7pm
21st, Charlie Terrell & The Murdered Johns, 10pm
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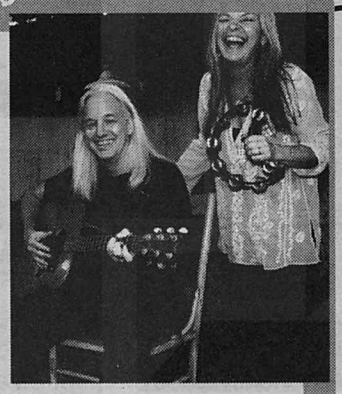

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9 AM			9 AM **Yoga** Threadgill Theater 9:30 **Bike Ride** *(details online)*						
10 AM		10:30 AM **Canoe Trip** *(details online)*	10 AM **Shabbat Service** Threadgill Rabbi Kerry Baker			**29th Annual Songwriters School** *(classes from 9 am - 5 pm in the Kennedy Outdoor Theater)* **Faculty:** **Rick Beresford, Director** (Nashville TN) **Dr. Dick Goodwin** (Columbia SC) **Terri Hendrix** (San Marcos TX) **Lloyd Maines** (Austin TX) – Studio **Ronny Cox** (Sherman Oaks CA) – Performance **Jack Williams** (West Fork AR) – Performance Registration is $180 per student if paid prior to May 10 ($215 after May 10). Registration includes lunches, camping, t-shirt, and admission to Sundown Concerts for class days. Limited enrollment. Make checks payable and mail to: Kerrville Folk Festival Workshops PO Box 291466 Kerrville, TX 78029 Charge by phone by calling (830) 257-3600. On-line registration is available on our website at: www.kerrvillefolkfestival.com *-also on these dates running concurrently-* **3-day Roots/Blues Guitar Workshop** *(classes from 10 am – 5 pm at the Threadgill Theater)* **Dir. Steve James** with **Brooks Williams** and **Fiona Boyes.** All skill levels welcome. Price is just $165 per student (prior to May 10). $200 after May 10. Includes camping fees, lunches, and admission to Sundown Concerts for class days. Send Registration check to the ***Kerrville Folk Festival*** at the address above.			10:30 AM **Canoe Trip** *(details online)*
11 AM				11 AM **Folk Song Service** Chapel Hill Rev. Charles Sumners					
NOON			Noon – 3 PM **Grassy Hill Kerrville New Folk Finalists Concerts** Threadgill Theater Hosts: **Steve Gillette** **Rod Kennedy** Judges: **Tom Prasada-Rao** **Ronny Cox** **Susan Gibson**						
1 PM	**Ticket Sales & Will Call open at 1pm**	**1 PM DAILY** Serenity Square *Friends of Bill W. meet daily behind the office*			1 - 3 PM **Blues Project** Threadgill Theater **Stefan George, Fiona Boyes, Ann Armstrong**				1 – 3 PM **Music Law** Threadgill Theater Hosts: **Ed Cavazos** and others from **Bracewell & Giuliani**
2 PM									
3 PM		3:30 – 5:30 PM **University Songwriter Finalists** Threadgill Theater	3:30 – 5:30 PM **Children's Concert** Threadgill Theater *Artists both days:* **Sara Hickman & Family Time Rocks, John Flynn, Ellis Paul**						3:30 – 5:30 PM **FREE** **Partial Capo Workshop** Threadgill Theater Sponsored by Kyser with host **Randall Williams**
4 PM									
Also 3 PM	3 - 5 PM **Ballad Tree** Song Sharing on Chapel Hill								3 - 5 PM **Ballad**
Also 4 PM	**Joe Jencks**	**BettySoo**	**Joe Crookston**	**James Durst**	**Jack Harris**				**Graham Warwick**
5 PM	"Texas & Tennessee" Song Circle with Steve Gillette – Daily behind the Festival Office. All are welco								
6 PM	6:00 PM: Kennedy Outdoor Theater, Food and Crafts Booths Open								6:00 PM: Kenne
7 PM	**Ana Egge** *(Brooklyn NY)* **George Ensle** *(Austin TX)* **Big Wide Grin** *(California & Virginia)* **Austin Lounge Lizards** *(Austin TX)* **Micky & the Motorcars** *(Austin TX)*	**Joe Crookston** *(Ithaca NY)* **John Flynn** *(Wilmington DE)* **Sara Hickman** *(Austin TX)* *20 Minutes with* **Chris Rosser** *(Asheville NC)* **Tom Prasada-Rao** *(Dallas TX)* **Randy Rogers** *(Austin TX)*	**BettySoo** *(Austin TX)* **porterdavis** *(Austin TX)* **The Burns Sisters** *(Ithaca USA)* **Eclectica** *(USA)* **Jimmy LaFave** *(Austin TX)*	**Jack Harris** *(Builth Wells, Wales)* **Eric Taylor** *(Weimar TX)* **Caroline Aiken** *(Atlanta GA)* **Terri Hendrix** *(San Marcos TX)* **Indigo Girls** *(Decatur GA) 1 hour*	**Jon Vezner & Don Henry** *(Nashville TN)* **Ellis Paul** *(Boston MA)* **Brooks Williams** *(Northampton MA)* **The Waymores** *(Nashville TN)* **Brave Combo** *(Denton TX)*	Sundown Concert Threadgill Theater ***Woody Fest Night*** **Ronny Cox** *(Sherman Oaks CA)* **Jimmy LaFave** *(Austin TX)* **Burns Sisters** *(Ithaca NY)* **Movie: Bound For Glory**	Sundown Concert Threadgill Theater ***Blues Faculty Concert with:*** **Steve James** *(Austin TX)* **Brooks Williams** *(Northampton MA)* **Fiona Boyes** *(Australia)* **Stefan George** *(Tucson AZ)*	Sundown Concert Threadgill Theater **New Folk In-The-Round** **Louise Mosrie** *(Greenfield MA)* **Ernest Troost** *(Encino CA)* **KC Clifford** *(Oklahoma City OK)* **Joe Jencks** *(Evanston IL)*	**Louise Mosrie** *(Greenfield MA)* **Jack Williams** *(West Fork AR)* **Ronny Cox** *(Sherman Oaks CA)* **Eric Schwartz** *(Los Angeles CA)* **Amy Speace** *(Nashville TN)*

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2010 - 39th ANNUAL KERRVILLE FOLK FESTIVAL

	THUR MAY 27	FRI MAY 28	SAT MAY 29	SUN MAY 30	MON MAY 31	TUE JUNE 1	WED JUNE 2	THUR JUNE 3	FRI JUNE 4
DAILY TICKET PRICES*	$30	$35	$40	$40	$35	$25	$25	$25	$35
9 AM			9 AM **Yoga** Threadgill Theater 9:30 **Bike Ride** *(details online)*						
10 AM		10:30 AM **Canoe Trip** *(details online)*	10 AM **Shabbat Service** Threadgill Rabbi Kerry Baker						10:30 AM **Canoe Trip** *(details online)*
11 AM				11 AM **Folk Song Service** Chapel Hill Rev. Charles Sumners					
NOON			Noon – 3 PM **Grassy Hill Kerrville New Folk Finalists Concerts** Threadgill Theater Hosts: **Steve Gillette Rod Kennedy** Judges: **Tom Prasada-Rao Ronny Cox Susan Gibson**						
1 PM	**Ticket Sales & Will Call open at 1pm**	**1 PM DAILY** Serenity Square *Friends of Bill W. meet daily behind the office*			1 - 3 PM **Blues Project** Threadgill Theater **Stefan George, Fiona Boyes, Ann Armstrong**				1 – 3 PM **Music Law** Threadgill Theater Hosts: **Ed Cavazos** and others from **Bracewell & Giuliani**
2 PM									
3 PM		3:30 – 5:30 PM **University Songwriter Finalists** Threadgill Theater	3:30 – 5:30 PM **Children's Concert** Threadgill Theater *Artists both days:* **Sara Hickman & Family Time Rocks, John Flynn, Ellis Paul**						3:30 – 5:30 PM **FREE Partial Capo Workshop** Threadgill Theater Sponsored by Kyser with host **Randall Williams**
4 PM									
Also 3 PM	3 - 5 PM **Ballad Tree** Song Sharing on Chapel Hill								3 - 5 PM **Ballad**
Also 4 PM	**Joe Jencks**	**BettySoo**	**Joe Crookston**	**James Durst**	**Jack Harris**				**Graham Warwick**
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29th Annual Songwriters School

(classes from 9 am - 5 pm in the Kennedy Outdoor Theater)

Faculty:
Rick Beresford, Director (Nashville TN)
Dr. Dick Goodwin (Columbia SC)
Terri Hendrix (San Marcos TX)
Lloyd Maines (Austin TX) – Studio
Ronny Cox (Sherman Oaks CA) – Performance
Jack Williams (West Fork AR) – Performance

Registration is $180 per student if paid prior to May 10 ($215 after May 10). Registration includes lunches, camping, t-shirt, and admission to Sundown Concerts for class days. Limited enrollment.

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Kerrville, TX 78029

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On-line registration is available on our website at:
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-also on these dates running concurrently-

3-day Roots/Blues Guitar Workshop

(classes from 10 am – 5 pm at the Threadgill Theater)

Dir. Steve James with **Brooks Williams** and **Fiona Boyes.** All skill levels welcome. Price is just $165 per student (prior to May 10). $200 after May 10. Includes camping fees, lunches, and admission to Sundown Concerts for class days. Send Registration check to the ***Kerrville Folk Festival*** at the address above.

**PRICES LISTED INCLUDE SALES TAX* Advance Purchase Discounts Available. See Below for Details.*

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JOHN THE REVEALATOR

Kicking myself again for not mentioning the **3CM/KOOP** partnership last month. It came together so quickly and easily and functioned so painlessly that I guess I took it for granted. They plugged 3CM Presents shows on the air and DJ/FARster Ted Smouse plugged KOOP on the ground, it was a beautiful little love fest.

❧ Those of you who listen to Austin radio, whether direct or online, already know that it's going down the crapper. Anticipating the Austin rollout, later this year, of Arbitron's Portable People Meters, which measure what people actually listen to, not what they say they listen to and have already drastically reshaped the radio landscape in other cities, **KGSR** changed not just its signal but its format and is now almost indistinguishable from the other generic corporate stations in town. I was hitting scan recently and what did I hear? Phil fucking Collins, singing a song I loathed twenty years which hasn't improved with age. Maybe I was just unlucky and tuned in during Andy Langer's show, which the blogosphere seems unanimous in condemning as the absolute worst of a bad bunch.

❧ Meanwhile, **KUT**, well, what can you say about their determination to become as bland as KGSR used to be? Every time I read something about KUT, or Cactus Café come to that, I wish somebody at the University of Texas would simply tell the truth and say "We're doing this because we can and you can't stop us, so piss off." Instead, as a blogger on **keeppublicradiopublic.com** remarked, "The University of Texas has a real PR problem. First with KUT, then with the Cactus Café, they haven't been able to settle on a single cogent story to justify their actions to a riled-up community. They only open their mouths to change feet."

❧ Which, by circumlocutious routes, brings me back to **KOOP**, which is now the only station in Austin to which I listen, though, because of the rather unusual dual format arrangement, it's only any use to me in the mornings, but there's no mistaking Ted Smouse, Len Brown, Ted Branson, Rod Moag and Tom Mahnke's playlists for those of any other radio station. As I understand it, and correct me if I'm wrong, KOOP now has all of the only true freeform DJs in Austin.

❧ Delayed credit: in last month's column, I quoted an unknown source as saying, "Have you ever noticed that the people we like sound better live than they do on albums?" Turns out it was New York City subscriber **John Sheeran**. In my defense, though the remark stuck in my mind, he made it at G&S on the Wednesday, allowing plenty of time for his identity to get lost in the NotSXSW blur.

❧ Among the errors I thought I saw in Jan Reid's **Texas Tornado; The Times & Music Of Doug Sahm**, I listed him saying that **Ed Ward** worked for the *Chronicle* rather than the *American-Statesman*, but **Lost John Casner** reminded me that he actually worked for both. Casner has good reason to remember: "I still have the [*Chronicle*] article where he gigged me hard for hand correcting the press release for the Blaze tape release. I didn't have a computer at the time, so I paid a secretary at the state school to type up the press release on her lunch break, but Blaze was killed the day before I was going to deliver it. Ed listed me in a story he called 'Tasteless Item of the Week,' complaining we should have held off on the tape release and updated the press release in type, rather than by hand. I clearly indicated it was a benefit to pay for funeral expenses and asked people to call me if they had any questions. Louis Black said he would have spiked it if he'd seen it, but he was on vacation."

❧ Last month, I made passing reference to Jim Thompson's classic noir novel, about a West Texas sheriff/psychopath, **The Killer Inside Me**. There was a so-so movie version in 1976, but Nigel Algar, the only **3CM** reader I know of who also used to read my *Time Out In London* hardboiled crime fiction column, tells me there's a new film adaptation due for release shortly. "Not seen it myself, but opinions vary—is it misogynistic, exploitative etc or faithful to the Thompsonian spirit (itself on occasion a tad misogynistic). A female friend assures me that the lingerie is 'all wrong,' whatever that might mean."

❧ Thinking about those long ago days with **Fairport Convention**, an abiding memory, apart from the music, was what extraordinarily good people they were, well apart from Sandy Denny's husband, Trevor Lucas, who was an asshole of the first order, but Sandy, Jerry Donohue and the Daves (Mattacks, Swarbrick and Pegg) treated the road crew like family, which was somewhat unusual. Island Records had a 'roadie room' (coffee machine, snooker table, jukebox, etc) for crew hanging out during rehearsals and recording sessions, but Phil, Roger and I felt rather out of place among all the guys bitching about what jerks their band were. My only real experience with being treated like pond scum was a UK tour with **Traffic**, but, on the other hand, I came away from it with two great stories. That tour was a classic example of rock star egomania, as Traffic hired Roger Hawkins, David Hood and Barry Beckett of the Muscle Shoals house band. These were guys who made triple scale in the studio, God knows what it cost to get them to go on tour, but after one sold out show in Birmingham, Traffic's head roadie, who had a somewhat cynical view of this ludicrous setup, drily told us, "We did really well tonight, we made enough money to pay the rhythm section." Hawkins, Hood and, in particular, Beckett, incidentally, were much nicer to us than fucking Traffic, who I rather despised (though the money was good).

❧ My other **Traffic** story is about a time when we were setting up the gear and some busybody connected to the venue asked if we couldn't hurry it up. Ace, the head guy, told him "Look, sunshine, I've got two speeds, and if you don't like this one, you're going to really hate the other one."

❧ Of the three indie labels that dominated **3CM**'s world in the 90s, Shout!Factory owns the Hightone catalog, the tattered remains of Sugar Hill belong to the Welk Music Group, and now **Rounder** has become part of Concord Music Group. "Rounder's creative and marketing functions will continue to be based in Boston and its owners and founders Ken Irwin, Bill Nowlin and Marian Leighton Levy will remain active with the company in a creative and advisory capacity... Operating synergies will be achieved by combining the sales, administrative and support functions of the two companies" ("synergies" is corporate speak for layoffs). In talking up the deal, Concord's CEO praises Rounder's "intense independent spirit," which sounds slightly odd in the context of the label being acquired. The press release also refers to Rounder as "an unequaled leader in the preservation and re-release of precious historic recordings." Unequaled? So what does that make Arhoolie and Smithsonian Folkways, chopped liver?

❧ Yet more proof that mainstream country is going down the toilet comes from **Disney Music Group**'s announcement that it's closing down its Nashville presence, Lyric Street Records. The press release specified that the horrible Rascal Flatts would be "transitioned" to another Disney label, but left up in the air the fate of the rest of their appalling roster, which also includes SHeDAISY, Kevin Fowler and a couple of *American Idol* also-rans, presumably they'll simply be released into the wild.

❧ Back in March, I mentioned that **Zoe Muth & The Lost High Rollers** only had a MySpace page, and I avoid those things like you could get cooties from them, but Minneapolis reader Hal Davis checked it out and sent me this excerpt: "Sounds Like... trying to give a frog a haircut with a harmonica... like an alligator trying to put on a pair of sunglasses in a peanut factory... like a pig trying to read a wristwatch in a barrel full of fried..." I asked Muth what came after "fried," she says, "it's kind of a fill in the blank thing. I haven't yet written a bio or description of what our band thinks it sounds like, eventually I guess I'll have to." Muth, who apparantly has a thing for enchiladas, also expressed an interest in **3CM Presents 2011**, and believe me, I'm not going to let her forget.

❧ Reviews of **Crazy Heart** often referenced Robert Duvall's 1983 **Tender Mercies** but I knew I'd seen an older, much edgier, film along the same broken down, washed up country singer lines, but darned if I could remember the title or lead actor, then out of the blue, while I was putting lard on the cat's boil, **Rip Torn**'s name popped into my mind. The movie was **Payday** (1973), which was actually made not by a film studio but a record label, Fantasy, whose VP, Ralph J Gleason, music writer and cofounder of *Rolling Stone*, was executive producer, with a script by novelist Don Carpenter (**Hard Rain Falling**) and it was shot entirely on location in Selma, Alabama. The big difference between **Payday** and **Crazy Heart** was that while the relationship between Jean Craddock (Maggie Gyllenhaal) and Bad Blake, who was, after all, played by lovable Jeff Bridges strained credibilty, she simply wouldn't have been seen dead with Maury Dann. As the great **Pauline Kael** remarked, "who could have empathy with Rip Torn? He's always on his own malevolent wavelength."

❧ Only tangentially related to music, but a recent story in the *Austin American-Statesman* concerning efforts to have a national **Latino museum**, currently being studied by a federally funded commission, located in Austin is about the silliest thing I've read lately. Apart from the obvious fact that San Antonio, Chicago, New York, Los Angeles and Miami have far more Latinos than Austin has people period, as the Cuban wife of Ruta Maya's Tim Sheehan once remarked to me, Austin isn't zoned Hispanic. Mind you, when I ran into my erstwhile colleague in the music trenches, Lee Nichols, now a local politics and beer writer for the *Austin Chronicle*, at Giddy Ups' Austin Outhouse Reunion, he told me that Austin is well on the way to becoming an Hispanic majority town, but you wouldn't know that from its cultural profile.

❧ In **House Of Hits**, reviewed elsewhere, the authors note that "unlike Nashville, [Houston] did not really need the music business." Actually, it's a common misconception that Nashville *needs* the music business, which runs a distant third in the city's economy to insurance and Christian publishing. Charlie Louvin once told me that the main motivation for making country music respectable was that the insurance and Christian publishing people wouldn't let label execs associated with disreputable hillbilly music into their country clubs.

❧ Sad news about **Slaid Cleaves**. I heard *Broke Down* being played at an HEB, which means that he's now officially muzak.

❧ Would you buy an advance ticket or reserved seating for a **Willis Alan Ramsey** show? Me neither, unless I was offered double my money back if he didn't show up. However, Threadgill's World HQ apparently thinks that there are optimists and dreamers in Austin who will take this gamble, and, to be fair, they may well be right. Google Ramsey's name with "second album" or even "**Gentilly**," it's supposed title, and you'll find thousands of rumors about the sequel to Ramsey's eponymous 1972 debut, which, coming up for forty years later, redefines the term "long awaited."

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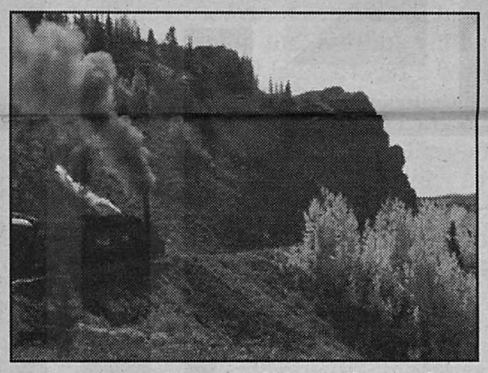

ROOTS ON THE NARROW GAUGE

TOM RUSSELL,
THE FLATLANDERS
PAUL ZARZYSKI
THAD BECKMAN

SEPTEMBER 24-OCT. 1

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YOU CAN'T LOSE WHAT YOU NEVER HAD

By and large, I don't exactly have to beat the bushes for review copies of CDs, in fact I often wish fewer people had my address, but on at least two of the rare occasions when I actively solicited a record label for one of its releases, I got the cold shoulder. By mildly odd coincidence, one of the albums I couldn't get was **The Killer In Me** by Amy Speace, who graced last month's cover, another was **Just Believe It**, the solo debut of Susan Cowsill, this month's cover story. Not that I let these rejections fester in my soul, but I will admit that I was not displeased to learn, when the two ladies happily handed me copies of those albums, that their labels' unwillingness to service **3CM** was nothing personal but symptoms of a general systematic failure, the reason, in large part, why Speace is no longer with Wildflower and Cowsill has parted company with Blue Corn.

To me, nothing encapsulates the post-Internet changes in the music business as pointedly as the observation that whereas the tour used to support the album, now the album supports the tour. However, even if the equation has reversed, you would think that one constant remains—the need for airplay, whether the stations are land-based, beamed from satellites or accessed by computer, and media coverage, be it in old fashioned paper and ink or electronic. The superstars may count on selling out every appearance, but for most acts, especially in **3CM**'s line, airplay and reviews are still the cheapest, widest ranging and most effective way of advertising, of getting people to come to the shows and/or buy the CD, preferably both.

So the question one asks is, if a label can't or won't promote and publicize an album by sending copies even to hopefully sympathetic DJs and music writers, what the fuck use is it? Yes, it's an expense, but the rule of thumb is that if a spin or review of a promo sells just one full price copy, it's paid for itself right there, which is why major labels send out more promos than the entire print run of most indie labels and artists, spending money to make money. However, the reality is that while publicity and promotion are the strong suit of some indie labels, such as the exemplary Cow Island and Bloodshot, others are simply inefficient, though there are a few which deliberately cut costs, most obviously Sugar Hill, which dismantled what was once the most professional publicity operation in the indie world, and Shout!Factory, which only services outlets that at least claim to have a market share of 50,000+ listeners or readers, which must sure cut down the publicity department's work load.

One label that used to puzzle me is Signature Sounds, which rarely provides publicity or promotion in-house, but, as one of its artists pointed out to me, you know that going into the deal, so you're free to hire your own people. Which is all very well and good, but each indie publicist or promotor has his or, more often, as it's a female-dominated field, her contact list, which can, and does, result in longtime supporters of an artist or act not being serviced.

All this doesn't impact me too often, but it does have a significant effect on the Freeform American Roots chart. In any given month, there will be albums that some, if not most, of the reporters never received, which is why the upper reaches have a marked tendency to belong to the most competent labels and artists. **JC**

SUSAN COWSILL
LIGHTHOUSE

(Threadhead ❀❀❀❀)

More by accident than design, I spent a few years in the 70s working as a roadie, which had its ups and downs, but the high point was definitely getting to work on and off with Fairport Convention, whose permanent crew were good friends and roped me in when they needed an extra pair of hands. However, even without this personal connection, I was always a huge Sandy Denny fan, to me she was, still is, the female singer non pareil, the most wonderful, soulful voice I've ever heard, and, like many Denny fans, I'm somewhat protective of her legacy. A particular case in point is, of course, her signature original, *Who Knows Where The Time Goes*, covers of which instantly raise a red flag. I detested Judy Collins' squeaky clean version, but most attempts at singing this are simply misguided, Nina Simone, Mary Black, Nanci Griffith, Nana Mouskouri etc let their egos get the better of them, though I'll make exceptions for Eva Cassidy because, well, she was Eva Cassidy, for God's sake, she could sing anything, and for Susan Cowsill. The main reason I tried, unsuccessfully, to lay hands on a copy of **Just Believe It** (Blue Corn, 2005) was that I came across an Internet clip of Cowsill's version and I'm here to tell you it gave me goosebumps. Just before NotSXSW, publicist Cary Baker (who hosts the annual Conqueroo bash), mentioned that several of his clients were open to playing **3CM** Presents, and, as I told him, the one I wanted was Cowsill, because any singer who can impress me by covering Sandy Denny is one I take very, very seriously.

Cowsill actually has some history with Denny, to whose music she was introduced by ex-husband Peter Holsapple when both were in The Continental Drifters. Holsapple was musical director of a 2001 Sandy Denny Tribute Concert at St Ann's Church, Brooklyn, for which The Continental Drifters were the house band, leading to an EP of Denny and Richard Thompson songs, **Listen, Listen** (Blue Rose [Germany], 2001). However, if Denny drew me to Cowsill's solo debut, when she gave me a copy in March, I really wished I'd been able to give it the praise it deserves when it first came out, though, for those of you who do have it, Susan and her husband, ex-Continental Drifters, current Susan Cowsill Band drummer Russ Broussard, have a surprise in store for you. What started out as minor tinkering on one track turned into a full bore stripped down remix of the entire album, which should surface sometime in 2011 and, hopefully, fare better than the ill-fated original.

When Susan's publicist called to remind her that **Just Believe It**, the solo album she'd been waiting to make since 1968, when she was the youngest of The Cowsills, and on which she'd spent every last dime, had been released that day, she was in a Lafayette parking lot crying uncontrollably. She had just lost her New Orleans home and all her possessions, including instruments, equipment, hundreds of copies of the CD and T-shirts for its supporting tour, to Hurricane Katrina, and that wasn't even the worst of it. Her brother Barry was missing, his body not identified until January 2006 (another brother, Billy, died the following month). "The tour and the album were a secondary reality to what we were dealing with, we were just surviving, living in a van, but we had shows booked." Cobbling together equipment—Jackson Browne sent Cowsill a Dan Electro guitar and a small amp—they met their commitments, but a devastated Cowsill didn't know if she'd ever make another album. "I wasn't able to complete any songs, I just couldn't put one foot in front of another."

However, eventually Russ persuaded her that "We have to get back on the horse of life," and setting a goal motivated her into the traumatic process of finishing the songs and recording them. "**Just Believe It** was well-planned and exciting, **Lighthouse** is a jazz funeral march, but I can step away now, come out from under the emotional weight of getting through those years." **Lighthouse** was made possible by the Threadheads, a Jazz Fest social forum that evolved, post-Katrina, into a fundraising and volunteer benevolent group, whose most recent project is the non-profit Threadhead Records, which helps finance New Orleans musicians' projects through donations and loans. In **Lighthouse**, the Threadheads have given us a real winner, recorded, incidentally at Dockside Studios, Maurice, LA, where Bobby Charles cut **Timeless** (see reviews elsewhere).

Cowsill, with some help from Broussard and pianist Tad Armstrong, came up with ten new songs, of which the eerie standout is *ONOLA*, an almost five minute hymn to her adopted home (though born in Canton, OH, she identifies herself as a Rhode Islander). It's a rich topic for which I don't have enough space, but this song is a moving example of the way NOLA songwriters address the city as if it was a living person rather than a pile of bricks and mortar, and we outsiders somehow understand why. By comparison, Jimmy Webb's *Galveston* is just a song about a place. However, the album's big set piece is another cover, of Barry Cowsill's *River Of Love*, on which Susan plays his guitar and is joined by her brothers Bob, Paul and John and John's wife Victoria (aka Vicki Petersen of The Bangles).

I would not claim, nor wish, Susan Cowsill to be the Second Coming of Sandy Denny, she is her own, very remarkable, person. However, sadly, Denny is no longer with us but Cowsill will, I sincerely hope, be giving us many more albums as good as this. If nothing else, she now has a permanent invitation to **3CM** Presents. **JC**

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Wayne Hancock • 1965 Dallas, TX
2nd Link Wray • 1935 Fort Bragg, NC
Ted Roddy • 1958 Corpus Christi, TX
3rd` Curt Massey • 1910 Midland, TX
Dave Stogner † 1989
Patsy Montana † 1996
4th Dick Dale • 1937 Boston, MA
5th Jay Miller • 1922 El Campo, TX
Tammy Wynette • 1942 Itawamba Co, MI
Mary Coughlan • 1956 Galway, Ireland
Boozoo Chavis † 2001
6th Jimmie Dale Gilmore • 1945 Amarillo, TX
Mike Stinson • 1968 Miami, FL
7th Riley Puckett • 1894 Alpharetta, GA
Roy Hall • 1922 Big Stone Gap, VA
Lorrie Collins • 1942 Talequah, OK
Terry Allen • 1943 Wichita, KS
8th Robert Johnson • 1911 Hazlehurst, MS
Rick Nelson • 1940 Teaneck, NJ
John Fred • 1941 Baton Rouge, LA
Eddy Arnold † 2008
9th Hank Snow • 1914 Brooklyn, NS, Canada
Sonny Curtis • 1937 Meadow, TX
10th Maybelle Carter • 1909 Copper Creek, VA
Larry Williams • 1935 New Orleans, LA
Arthur Alexander • 1940 Florence, AL
11th Ocie Stockard • 1909 Crafton, TX
Lester Flatt † 1979
Walter Hyatt † 1996
12th Tiny Moore • 1920 Hamilton Co, TX
Joe Maphis • 1921 Suffolk, VA
Sherry Brokus • 1957 Baltimore, MD
13th Mike Stoller • 1933 Belle Harbor, NY
Ritchie Valens • 1941 Pacoima, CA
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Bob Wills † 1975
Nathan Abshire † 1981
14th Jenks Carman • 1903 Hardinsburg, KY
Grady Gaines • 1934 Waskom, TX
Al Strehli • 1941 Lubbock, TX
15th Eddy Arnold • 1918 Henderson, TN
Dave Stogner • 1920 Gainesville, TX
June Carter † 2003
16th Laura Lee McBride • 1920 Bridgeport, OK
Johnny Nicholas • 1948 Westerly, RI
Ray Condo • 1950 Hull, Canada
Django Reinhardt † 1953
Robert Shaw † 1985
17th Johnny Guitar Watson † 1996
18th Big Joe Turner • 1911 Kansas City, MO
19th Monette Moore • 1902 Gainesville, TX
Mickey Newbury • 1940 Houston, TX
Tom Pittman • 1948 Charleston, SC
Webb Wilder • 1954 Hattiesburg, MS
Craig Marshall • 1963 Syracuse, NY
20th Angelais LeJeune • 1900 Church Point, LA
Casper Rawls • 1955 Albuquerque, NM
Susan Cowsill • 1959 Canton, OH
21st Fats Waller • 1904 New York City, NY
Henry Glover • 1921 Hot Springs, AR
Charlie Poole † 1931
22nd Howard Kalish • 1954 Brooklyn, NY
23rd Lloyd Glenn † 1985
Randy Garibay † 2002
24th Elmore James† 1963
Gene Clark † 1991
25th Norman Petty • 1927 Clovis, NM
Roy Brown † 1981
26th Peggy Lee • 1920 Jamestown, ND
Levon Helm • 1935 Marvell, AR
Jimmie Rodgers † 1933
27th Cleoma Falcon • 1906 Crowley, LA
Redd Stewart • 1923 Ashland City, TN
Don Williams • 1939 Floydada, TX
Jesse Dayton • 1966 Beaumont, TX
Bob Dunn † 1971
CB Stubblefield † 1995
28th T-Bone Walker • 1910 Linden, TX
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John Fogerty • 1945 Berkeley, CA
Gary Stewart • 1945 Letcher Co, KY
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