

# 3rd COAST MUSIC

FREAKWATER

#32/121 SEPTEMBER 1999



## THE FREEFORM AMERICAN ROOTS RADIO CHART #1 JOHN THE REVELATOR • COMINGS & GOINGS REVIEWS \*\*\*\*\* (or not)

AZTEX • BARNES, RUBIN & HOKKANEN • ROD BERNARD • BRUCE DAIGREPONT  
LA BANDE FEUFOLLET • FREAKWATER • FROM MISSISSIPPI TO CHICAGO  
ROBERT GORDON & DANNY GATTON • BOBBY HORTON vs DEREK PETERSON  
PENGUIN ENCYCLOPEDIA OF POPULAR MUSIC • WILLIS ALAN RAMSEY  
RED DIRT RANGERS • ROCKIN' AT THE BARN • SACRED STEEL • MINGO SALDIVAR  
MISS TAMMY FAYE STARLITE

*music too important to be left to the commercial radio idiots*





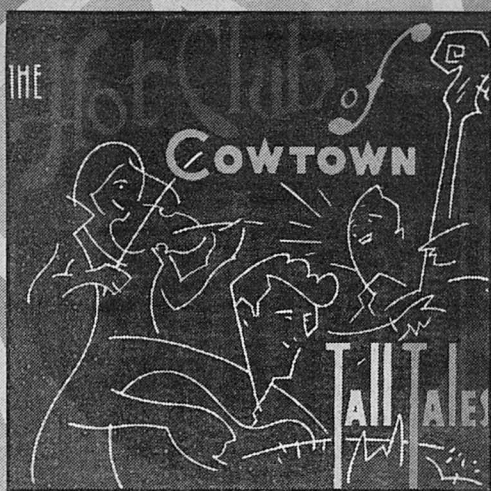
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## ROBERT GORDON & DANNY GATTON CAPITOL ATTACK

(Renegade \*\*\*\*)

How do you tell the outsider from the genuine rockabilly fan? Ask him who the single most important artist in the rockabilly revival was. Most people, especially journalists, especially young journalists, will tell you Brian Setzer; the correct answer is Robert Gordon. Nothing like as gifted at self-promotion as Setzer, in fact a major fuck-up, Gordon embodied the essence of rockabilly, setting revival standards in a way few other acts, least of all The Stray Cats, could emulate. However, for all the power of his vocals, strongly reminiscent of Jack Scott, dynamic stage presence and immaculate taste in material, on record Gordon performed to the level of his guitarist, inspired on albums with Link Wray and Danny Gatton, pedestrian on those with Chris Spedding and others. Graphically illustrating this quirk, shortly after his RCA contract petered out, Gordon reunited with Danny Gatton and Billy Poore taped them together, live at the Wax Museum, DC, on January 5th, 1983, and for all my affection for the Link Wray albums, or the lo-fi sound, I have to say that Gordon never sounded better. Nor, come to that, Gatton, a master of many styles but here tightly focussed on, for my money, his greatest strength. Opening with Jack Scott's *The Way I Walk*, Gordon and Gatton scorch their way through 20 blistering tracks, urged on and inspired by an ecstatic 1000 strong hometown crowd, which wasn't edited out, so this next best thing to being there live experience lasts 55 minutes. Poore, whose revival label was as crucial on the East Coast as Rollin' Rock was on the West, isn't about to get back into the indie snake pit, so he's put this out as a one time direct mail order limited edition of 500. As I've been privileged to get one of only three review copies Poore's sending out, I'm going to break format by pointing you at him: Renegade Records, Route 4 Box 161-A1, Linden, TN 37096; renegade@netease.net (US, \$25 inc p&h/abroad, \$30 inc p&h). **JC**

## MINGO SALDIVAR THE RETURN OF THE DANCING COWBOY

(Hacienda \*\*\*\*)

Backtracking time, as I got caught on the hop last month. For various reasons, I didn't get a copy of this until the day before the August issue went to the printers, way too late to switch covers, adequately review the album or even revise the feature. I'd rather unwisely assumed, from the use of the 'Dancing Cowboy' moniker, which refers to Saldivar's on stage jitterbugging during accordion solos, that this was going to be along the same lines as *The Dancing Cowboy Sings Country*, but, after two and a half years without an album, Saldivar's understandable priority was to provide something for his core Conjunto audience. However, though his inimitable brand of Tejano Country only gets one track, Harlan Howard's *Heartaches By The Number*, amid the nine rancheros and cumbias, this is still a terrific album, even if it's not quite the one I was anticipating. His involuntary hiatus seems to have stoked the fires and he's come roaring out of the studio with a scorcher that's going to be hard, not to say downright impossible, for anyone to top for Tex-Mex album of the year. **JC**

## BOBBY HORTON vs DEREK PETERSON • 14 JAWBREAKIN' HITS!

(Texas Jamboree \*\*\*\*)

Reviewing Hot Club of Cowtown's latest, I was stumped by several numbers, later discovering that they came from the 78s collection of Billy & Bobby Horton, whose criterion seems to be utter obscurity. Alternating lead vocals, Horton and Peterson, accompanied by T Jarrod Bonta on piano, Dave Leroy Biller guitar, Billy Horton upright bass and Lisa Pankratz or Shaun Young drums, dig even deeper into the same vault. The first two tracks, for instance, are from Milton Allen, an RCA rockabilly little known even in the 50s, and Redd Stewart, longtime vocalist with Pee Wee King's Golden West Cowboys. Even the originals, three by Horton, one by Peterson and another by buddy Chaz Armstrong, are cut from the same cloth. The rockabilly/Western Swing intersection's gotten pretty crowded of late, but whenever I think I've had with this retro hillbilly shit, people like Horton and Peterson prove there's still some mileage in it. **JC**

## SACRED STEEL—LIVE!

(Arhoolie \*\*\*\*)

Psalms 150:4 says "Praise him with stringed instruments," an injunction certain Holiness-Pentecostal sects interpret to mean they should base their services round the steel guitar. This is the fifth in a series of albums featuring quite extraordinary Holiness-Pentecostal steel players, and while I didn't really care much for the second, third and fourth, all studio recordings and somewhat sterile, this one shares the special vibrant energy of the first, being recorded live at services and festivals, which clearly brings out the best in these musicians. Dedicated to House of God, Keith Dominion, players, the 16 tracks are heavily tilted in favor of the Campbell Brothers, Chuck (pedal steel lead on eight tracks) and Darick (lap steel lead on two), and their 22-year old protege Robert Randolph (pedal steel lead on one), and they also back the incredible single string playing of church legend Willie Eason on three tracks. Which leaves one wanting rather more of Calvin Cook's Melobar and Ted Beard's pedal steel, as they only get one cut apiece. Some truly amazing stuff, though to be honest, I'm hoping Arhoolie will follow up with a companion album focussing on the Church of the Living God, Jewel Dominion, especially Sonny Treadway, whose performances on the first volume, particularly when complemented by Bishop Naomi Manning's vocals, are still the highlights of the series. **JC**

## LA BANDE FEUFOLLET BRUCE DAIGREPONT PARADIS

(Swallow \*\*\*\*/Rounder \*\*\*\*)

Few months ago, I ran a cover story on Redheaded Stepchild, an Austin band whose members are all in their early teens, but when it comes to precocity, they have to take a back seat to La Bande Feufollet, whose age range is nine to 14, with three of the six only 12. However, like their Austin counterparts, they're far from being a cute novelty—this is as good a Cajun band as you ever heard. Astonishingly, almost unbelievably, proficient and assured on record, I'm told by friends in Lafayette, where they'll be playing at this year's Festival de la Musique Acadien, that they're even better live. Produced by Steve Riley, who also plays triangle on all 13 tracks, incidentally demonstrating what an amazing instrument the tit-fer can be in the right hands, this is an album that's impossible to overpraise. Picking an individual out of the band is somewhat invidious, guitarist Ashley Hayes (12), drummers Michael Stafford 99) and Josh Hebert (12), fiddler Chris Segura (14) and accordionist Christopher Stafford (11) are all remarkable musicians, but I have to single out the mature confidence with which 12-year old Brittany Polaski handles the vocals. As I told Austin musos, if you're a Cajun old enough to drink and you're still not as good as this, hang it up now or you'll soon find yourself opening for La Bande Feufollet, if you're lucky.

♦ Modernizing a music as deeply rooted as Cajun has obvious pitfalls. As Nouveau Zydeco demonstrates, any gains, other than commercial, tend to be offset by far greater losses, and one can only admire the subtlety with which Daigrepoint integrates his outside influences with the tradition to create a sound that inspired a Cajun dance craze in New Orleans, where he's based. There are times, most obviously on *Le Diable Est Lâché*, when he makes me think this is what John Fogerty might sound like if he'd been born and raised in Louisiana, could write and sing in French and play accordion like nobody's business. When the benefit of hindsight kicks in, the presence of Gina Forsyth on fiddle may well give this an edge on *Petit Cadeau* as Daigrepoint's best album. **JC**

## BARNES, HOKKANEN & RUBIN • AKA THE MAD CAT TRIO

(LumpyDisc \*\*\*\*)

Back in 1993, when Danny Barnes, Mark Rubin and Erik Hokkanen cut these 14 tracks on KUT's *Live Set*, the idea of a banjo player from Belton, TX, a Jewish upright bassplayer from Oklahoma and a Finnish fiddler from Florida forming a group in Austin seemed perfectly natural. Where else would three such superlative players gravitate together? Though Barnes is the only one who's actually left, The Mad Cat Trio now seems like a relic of a bygone age, when Austin was a magnet for musicians rather than California refugees. The trio's obvious pleasure in each other's company subverts what could have been a deathly serious picking session into a lighthearted, and hugely enjoyable, "romp" through their favorite bluegrass and old time standards, a Texas fiddle contest tune and four Hokkanen originals. **JC**

## ROD BERNARD A LOUISIANA TRADITION

(CSP \*\*)

Bernard has two claims to immortality, the archetypal swamp pop classic *This Should Go On Forever* (1959) and *Boogie In Black & White*, a seminal 1976 LP with Clifton Chenier that spawned the hybrids of Zachary Richard and Wayne Toups (he was one of very few Cajun swamp poppers who mixed openly with Creole performers, notably King Karl who wrote his hit). Returning to the studio after many years, along with such great veteran sidemen as Warren Storm, Jimmy Breaux, Rufus Thibodeaux, Oran Guidry and Gene Romero, Bernard makes me wonder, as with Storm's recent CD, whether swamp pop simply isn't a game for cocky young Cajun kids, in which maturity is a real liability. Even so, Bernard does infinitely better than Deuce Of Hearts, whose... long overdue is a piece of dogshit—I don't do "synthetic horns"—which I'm astonished to see appear on the revered Jim label. **JC**



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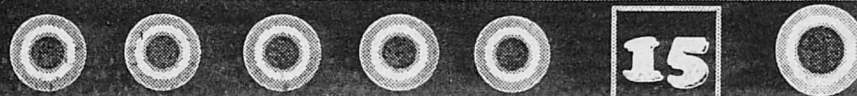
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1am	LA Jukebox	Fly, repeat	Fly, repeat	Fly, repeat	Fly, repeat	Fly, repeat	No Borders Wknd
2am	No Borders Weekend	No Borders, repeat	No Borders, repeat	No Borders, repeat	No Borders, repeat	No Borders, repeat	Tejano Country
3am	Fly Weekend	Breakin' In, repeat	Breakin' In, repeat	Breakin' In, repeat	Breakin' In, repeat	Breakin' In, repeat	Texas Cafe/Rogers
4am	Breakin' In Weekend	Fly, repeat	Fly, repeat	Fly, repeat	Fly, repeat	Fly, repeat	Breakin' In Weekend
5am	Rockalt Weekend	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Rockalt Weekend
6am	Rockalt, repeat						
7am	Breakin' In	Good Morning	Good Morning	Good Morning	Good Morning	Good Morning	Breakin' In
8am	Texas Best repeat						Texas Best repeat
9am		Texas Best repeat	Texas Best repeat	Texas Best repeat	Texas Best repeat	Texas Best repeat	
10am							
11am	TVTV 11:30 No Borders						No Borders Wknd
12pm	12:30 LA Jukebox	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Rockalt, repeat	Breakin' In
1pm	1:30 Breakin' In						LA Jukebox
2pm	2:30 Breakin' In	No Borders	No Borders	No Borders	No Borders	No Borders	KGSR Unplugged
3pm	3:30 KGSR Unplugged	Fly	Fly	Fly	Fly	Fly	Rockalt Weekend
4pm		Breakin' In	Breakin' In	Breakin' In	Breakin' In	Breakin' In	
5pm	What's the Cover?	What's the Cover?	What's the Cover?	What's the Cover?	What's the Cover?	What's the Cover?	What's the Cover?
6pm							Tejano Country
7pm	KGSR Unplugged	Texas Best	Texas Best	Texas Best	Texas Best	Texas Best	Texas Best Weekend
8pm	Texas Best Weekend						
9pm							
10pm	Rockalt Weekend	Rockalt	Rockalt	Rockalt	Rockalt	Rockalt	Rockalt
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## MISS TAMMY FAYE STARLITE & THE ANGELS OF MERCY ON MY KNEES

(independent \*\*\*\*)

Each month, I play selections from the albums I've reviewed on Third Coast Music Network, but this one I'll have to mark very carefully, because if I pick the wrong cut, well, it's easy to imagine a scenario in which the federales swoop down on KSYM only to find the station's already been burned to the ground by a coalition of outraged Christians and Nashville fans. Let me put it this way, the safest tracks are called *Did I Shave My Vagina For This?* and *God Has Lodged A Tenant In My Uterus*. For such a fat, ripe target, you don't see much parody of country music (unconscious self-parody is another matter), perhaps because, by and large, people who are into country don't want to hear it being mocked and people who aren't wouldn't get the jokes, which rather limits the market. However, New York actress and performance artist Tammy Lang is country's Lenny Bruce, many satirical degrees, most of them savagely offensive, removed from the affectionate spoofs of Lester 'Roadhog' Moran or Pinkard & Bowden. That Lang is, au fond, a genuine country fan is obvious from the razor sharp precision with which she viciously lampoons the sanctimonious intersection between country and Christianity (her email address, incidentally is Wynette666@aol.com). Even the liner notes are a depraved takeoff of slick country music magazine interviews. Sadly, there are only six tracks, including a 'hidden' and even funnier version of *God Has Lodged A Tenant In My Uterus*, and, as usual, Eric 'Roscoe' Ambel gives the impression he skipped a few classes at producer school, but you will either love this or really, really hate it, because there's no middle ground. Personally, I yearn to see Miss Starlite and her "musicianaries" share a stage with Jo Carol Pierce (I'm working on it). Evil, twisted, sick and totally wonderful. **JC**

## FROM MISSISSIPPI TO CHICAGO

(HMG \*\*\*\*)

Had I been on the ball, I'd've slotted this in between Muddy Waters and Big Joe Williams last month., though the title is somewhat cryptic as all five artists, RL Burnside (five tracks), Pinetop Perkins (two), Robert Curtis Smith (five), Able 'Boogaloo' Ames (two) and Eddie Cusic (one), are Mississippi blues guitarists or pianists, though Smith had moved to Chicago since Chris Strachwitz and Paul Oliver discovered him at a Clarksdale talent show 30 years ago. None of them are young men, the legendary, and still extraordinary, Perkins in fact is 85, and the Mississippi they grew up in has all but disappeared, but then so has the music they still play. Mostly solo, their styles encompass percussive hill country guitar, piano boogies and improvised gospel shouting, and if it's unpretentious authenticity, of a kind that you thought impossible to find this late in the day, you need look no further. **JC**

## RED DIRT RANGERS RANGERS' COMMAND

(Lazy SOB \*\*\*\*)

Best way I can describe the Oklahoma City five piece is that they're like a cross between a well-oiled precision machine and a comfortable old overcoat. After ten years of practicing and playing their Western Swing/honky tonk/cowboy/Dylan/Dead concoction, which predates Americana and will probably outlast it, they manage to sound as relaxed and informal as a bunch of buddies jamming together, except they don't make mistakes. Coproduced by Dave Sanger and Lloyd Maines, with guest appearances by, among others, Alvin Crow, Dale Watson and Jason Roberts, obvious highlights are Woody Guthrie's *Cadillac Eight* and *Ranger's Command*, but the originals, especially vocalist Brad Piccolo's, are very fine. It's a measure of how engaging they are live that much of their charm still comes across on record. **JC**

## AZTEX • SHORT STORIES

(Hightone \*)

Uxorious, now there's a word you don't often see in album reviews. Some of the most appalling experiences of my life involved musicians bringing their wives into the act, dotingly oblivious to their utter lack of talent, a shortcoming instantly apparent to the unfortunate audiences. To a list, which I'm sure you could expand, of ludicrously overindulgent husbands, John Lennon, Paul McCartney, Abdullah Ibrahim and Larry Coryell, I must now add Joel Guzman. A marvelously accomplished accordionist, Guzman has fronted several versions of Aztex since he moved to Texas from Washington, where his family band Los Guzmans were reigning Conjunto kings, and some of them, notably those involving Max Baca on bajo sexto, were just great. Then he met and married Sarah Fox, possibly not the worst singer I've ever heard but up there with the front runners, who clearly has the power to cloud her husband's mind. It pains me to be so completely out of sympathy with any project involving Guzman, but that pain is more than offset by the relief of knowing that, barring threats of bodily violence or extravagant bribes, I will never have to endure this album again, having already played it twice, which is at least one more time than you need to. **JC**

## DONALD CLARKE (ED) THE PENGUIN ENCYCLOPEDIA OF POPULAR MUSIC

(Penguin Books, 2nd edition, paperback \*\*\*\*)

Good luck trying to find a mint condition copy of the first edition, because no matter how many were printed back in 1989, I'm absolutely confident that ten years later the best description of 99.99% of them would be "well-thumbed." Of a spate of attempts to encompass all nonclassical music in a single reference work, Clarke's emerged as the best and most reliable, admittedly helped by the prohibitive pricing of Guinness' four volume rival. Certainly, it was the only one that justified a second edition. Even with 1524 pages and exhaustive indexing, its sheer scope in both space and time effectively precludes any real grassroots depth. While the precise formula is Clarke's secret, it's clear that, to be included, an act had to have made an enduring mark of some kind, so Terry Allen, Joe Ely, Jimmie Dale Gilmore, Butch Hancock, Ray Wylie Hubbard, Wes McGhee and Townes Van Zandt made the cut, but not New Kids On The Block or Vanilla Ice. Also, Clarke made no second guess attempt to be cutting edge, which means that Americana and alternative country barely register—there's minuscule overlap with David Goodman's *Modern Twang*. However, if specialized works like Goodman's fill in the blanks and/or provide greater detail, Clarke and company are indispensable for the big picture thanks to a combination of compulsive readability, well-tempered critical assessments and an insouciant willingness to point out that many famous acts and albums are mediocre, or worse. One could well argue that the days of this kind of book are all but over and that it should have been released on CD-ROM, but then you wouldn't get the marvellous serendipitous browsing factor—did you know that "legendary Indian playback vocalist" Lata Mangeshkar has recorded 30,000 songs in 20 different languages? **JC**

## ROCKIN' AT THE BARN

(Dusty Records [Sweden] \*\*\*\*)

Even though I've heard some rather discouraging things about the decline of the once thriving roots scene in Scandinavia, the dedicated record store Country Rock Specialisten, of Gothenburg, Sweden, seems to be hanging in there and celebrates its fifth anniversary with a compilation of "Some of the best artists whose CDs we have carried." The store's emphasis, indeed raison d'être, is indie country, alt country, rock & roll, blues and, of course, country rock, and the 20 tracks, 15 previously unreleased, cover most of that ground, with a few Swedish acts (Beat Rodeo, Elmer, Anders Umegard) but mainly more or less obscure Americans. Austin gets the biggest crack of the whip with no less than four representatives, Leeann Atherton, whose full moon barn dances inspired the project, Sheri Frushay, Billy Eli and Debra Peters, from which I get the distinct impression Jan Andersson does a lot of business with Local Flavor, while coast to coast coverage embraces Josie Kreuzer (San Diego), Cynthia Gayneau (Seattle), The Mollys (Tucson), Dew Daddies (Bloomington, IN), Deadnecks (Bowling Green, KY), Last Train Home (DC), The Hangdogs and Lucky 7 (NYC), Barn Burners (Baltimore) and alt country pioneer Ronny Elliott (Tampa, FL). Appreciation far from home is a great American roots tradition. **JC**

## WILLIS ALAN RAMSEY

(Koch \*\*)

You couldn't prove it by club calendars, but Ramsey is, or so I'm told, with rather vague reference to Oak Hill, back in Austin. Even in a town and a state which have honed the mystique of the cult singer-songwriter, Ramsey is something of a special case: after recording his one and only album back in 1972, he promptly moved to a Scottish island, where he remained for many years. However, even the Outer Hebrides are not beyond the reach of the Royal Mail, so one assumes that, even though he'd done his best to scuttle his album, he got the royalty checks for covers of his songs by Captain & Tennille, who took *Muskrat Love* to #5 in the Pop charts, Jimmy Buffett (*Ballad Of Spider John*), Waylon Jennings, America and Leon Russell. Russell was one of the players on the album, which Lyle Lovett, on a couple of whose albums Ramsey sang vocal harmonies, has hailed as "one of the greatest records of all time," a generous, not to say wildly overgenerous, endorsement. Intrigued by its legendary-in-Austin reputation, I tracked down a copy of the LP; I didn't get it then and I still don't get it. Ramsey has considerable folksy, melodic charm, but he's desperately short on grit and, for my money, a lightweight songwriter. Still, he inspires undying loyalty among people who were around Austin the 70s, so maybe you had to be there to really understand. There's some identifying oddity about the first Shelter pressing of the LP which gives it superior bragging rights, but you'll have to ask Martin at Waterloo about it because I never can get it straight. **JC**



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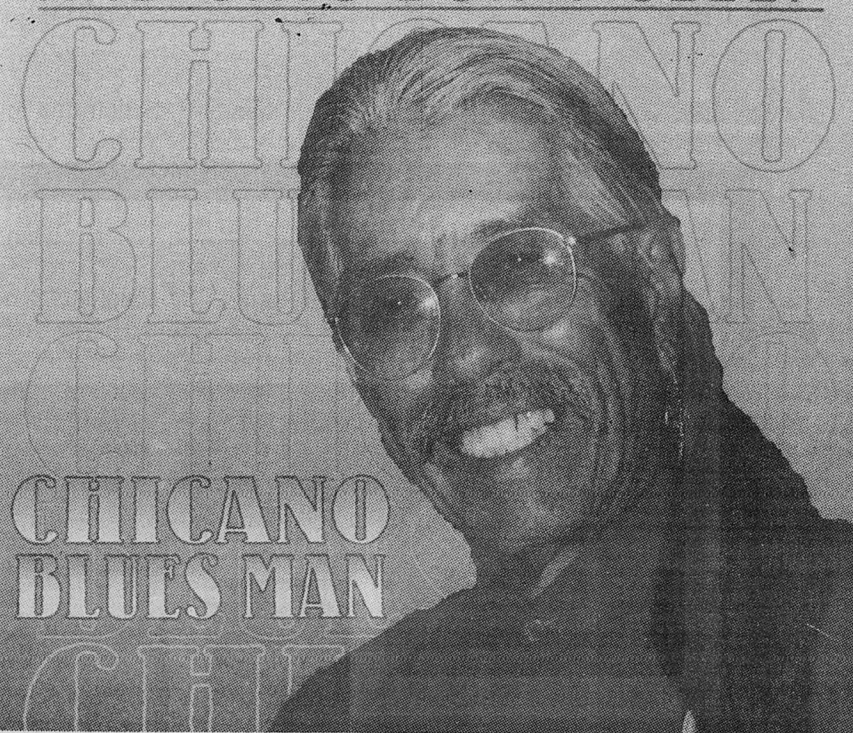
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Michael Point, *Down Beat* (from "Chicano Blues Man" CD liner notes)

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# NEW MAPS OF HELL

**C**hances are you've never seen any of *The Gavin Report* charts that, supposedly, track Americana radio play. However, if you live within range of any reporting station, you, possibly even your purchasing decisions, will have felt their influence. Radio charts are a very big deal in the music industry, so much so that a great deal of time, energy and plain ol' money is spent trying to make them come out 'right.' In many genres, this is pretty crude; there's a very good reason why mainstream country stations, for instance, only play major label releases. As Huey P Meaux, one of the victims of an early, and now rather quaint seeming, scandal, has remarked, "Payola isn't dead. It isn't even sick." The problem with the Americana chart is rather more subtle.

♦ Automated stations, unfortunately the wave of the future, aside, there are two basic kinds of music radio, playlist based and freeform, the difference being that DJs either play tracks from a predetermined range of albums ("All Sheryl Crow, all the time") or spin pretty much anything they want. However, freeform, a la Wolfman Jack, Dewey Phillips and all the great DJs of radio history, now survives almost exclusively at public, college and community stations. Virtually all commercial stations have Music Directors and/or Program Directors, a class rarely, if ever, spoken of in terms other than of derision and contempt, who establish parameters within which their DJs must operate.

♦ For x hundred dollars a week, anyone, major, indie or self-releaser, can hire a promoter to work an album by persuading PDs and MDs to add it to their playlists. The more playlists an album is on, the higher it goes on the chart, thus getting added to yet more playlists. Americana promoters have become ever more adept, able to boast that their clients dominate, if not monopolize, the upper reaches of Gavin's Americana chart, unfortunately at the price of its integrity. No longer a true measure of actual airplay, let alone merit, the chart has become a scoreboard of promoters' skill at selling their products to the people who draw up playlists.

♦ Third Coast Music Network, on behalf of which Joe Horn reports to Gavin, has never used the Americana chart as a template, but recently Joe and I were surprised to notice that the program was playing virtually nothing in the then current top 20. When I ran a quick survey of other DJs, the feedback can be summed up in one word: irrelevant. Not only have many DJs and programs been marginalized by its cooption, rumor has it that the Americana chart may soon follow the already axed College chart into oblivion.

♦ Which brings us to the Freeform American Roots chart. I won't pretend that 3CM, with its limited distribution, is the ideal platform for an alternative to, let alone substitute for, the Gavin Americana chart, but on the other hand, who else gives a rat's ass? Anyway, I ran the idea past the DJs I'm in touch with and the response was so positive, I figured why not give it a whirl?

♦ The deal is, every month the DJs listed below, longtime 3CM subscribers, which tells you something right there, will send me their top five albums (or on-air events) of that month, one of which can optionally be designated as Album of the Month. Albums can be in any genre that falls under the 'American Roots' umbrella, any age and any format and all of them will be listed. One thing for sure, this ain't going to be like any other chart.

JC

## THE FAR RULES

1. All reporters must be actual DJs
2. All reporting shows must be freeform
3. That's it

## THE FAR CHARACTERS (A-Z)

Len Brown, WDVR, Sargeantsville, NJ (LB)  
 Thomas Greener, KVMR, Nevada City, CA (TG)  
 Stompin' Steve Hathaway, KKUP, Cupertino, CA (SH)  
 Wade 'The Mighty Hawk' Hockett, KBOO, Portland, OR (WH)  
 Jamie Hoover, KGLP, Gallup, NM (JH)  
 David John, KTRU, Houston, TX (DJ)  
 Tom Jackson, WLWU, Chicago, IL (TJ)  
 Mark Mundy, KNON, Dallas, TX (MM)  
 Dangerous Dan Orange, KZSC, Santa Cruz, CA (DO)  
 Eddie Russell, KULM, Columbus, TX (ER)  
 Peter Schiffman, KDVS, Davis, CA (PS)  
 Doug Sherrard, WEGL, Auburn, AL (DS)  
 Genial Johnny Simmons, KUSP, Santa Cruz, CA (JS)  
 Rob Silverberg, WCUW, Worcester, MA (RS)  
 Dwight Thurston, WWUH, West Hartford, CT (DT)  
 Mike Trynosky, WCNI, New London, CT (MT)  
 Bill Wagman, KDVS, Davis, CA (BW)  
 Brenda X, KSYM, San Antonio, TX (BX)

## MISSING LINKS

The FAR chart is very email dependent, and there are several DJs for whom I have either no or obsolete email addresses. Please contact me if you want in.

# FREEFORM AMERICAN ROOTS

FAR #1: REAL MUSIC PLAYED FOR REAL PEOPLE

BY REAL DJs IN AUGUST OF 1999

\*XX = that DJ's Album of the Month.

- 1 Ray Wylie Hubbard: *Crusades Of The Restless Knights* (\*JH/TJ/MM/BX + 6)
- 2 Wayne Hancock: *Wild Free And Reckless* (\*RS/MT + 5)
- 3 Hot Club Of Cowtown: *Tall Tales* (5)
- 4= James Hand: *Shadows Where The Magic Was* (3)  
 Bobby Horton vs Derek Peterson: *14 Jawbreakin' Hits!* (3)  
 Sisters Morales: *Someplace Far Away From Here* (3)  
 Jim Stringer & The Austin Music Band: *Swang* (3)
- 8= Leeann Atherton: *Lady Liberty* (2)  
 Mandy Barnett: *I've Got A Right To Cry* (2)  
 Bill & Audrey: *Looking Back To See* (2)  
 Patty Booker: *I Don't Need All That* (2)  
 Fred Eaglesmith: *50-Odd Dollars* (2)  
 Billy Joe Shaver: *Electric Shaver* (2)  
 Sprague Brothers: *Let The Chicks Fall Where They May* (2)  
 VA: *Return Of The Grievous Angel; A Tribute To Gram Parsons* (2)
- 16= Asleep At The Wheel: *Ride With Bob*  
 Dan Bern: *50 Eggs*  
 The Black Heart Procession: 2  
 Marti Brom: *Lassoed Live*  
 Lonnie Brooks/Long John Hunter/Phillip Walker:  
     Lone Star Shootout  
 Chess Blues Box  
 Complete Stax/Volt Singles 59-68  
 Spade Cooley & The Western Swing Dance Gang: *Shame On You* (\*JS)  
 Cowboy Copas & His Friends with Grant Turner Direct From The  
     Stage Of The Friday Night Opry  
 Cowjazz: *Playing With A Stacked Deck* (\*ER)  
 Darcie Deaville: *Tornado In Slo Mo*  
 Johnny Dilks: *Acres Of Heartaches*  
 Bryan Duckworth: *Begin The Sequin*  
 Robbie Fulks: *The Very Best Of Robbie Fulks*  
 Randy Garibay & Cats Don't Sleep: *Chicano Blues Man*  
 Danny Gatton: *Hot Rod Guitar*  
 The Gourds: *Ghosts Of Hallelujah*  
 The Grandsons: *Pan-American Shindig*  
 Hangdogs: *East of Yesterday*  
 Roy Heinrich & The Pickups: *Smokey Night In A Bar*  
 Cornell Hurd Band: *At Large*  
 Bap Kennedy: *Domestic Blues*  
 Bill Kirchen: *Raise A Ruckus*  
 Julie Miller: *Broken Things*  
 Dave Moore: *Breaking Down To 3*  
 The Quadrajets: *If The Good Lord's Willin' & The Creek Don't Rise*  
 Kid Ramos: *Kid Ramos*  
 Redstar Belgrade: *The Fractured Hymnal* (\*DS)  
 Karl Shiflett & Big Country Show  
 Smith's Ranch Boys (live in-studio 8/22, KKUP)  
 Snakefarm: *Songs For My Funeral*  
 Souled American: *Notes Campfire*  
 Jimmy Swan: *Honky Tonkin' In Mississippi*  
 Trailer Bride: *Whine De Luxe*  
 John Trudell: *Blue Indians*  
 Townes Van Zandt: *A Far Cry From Dead*  
 VA: *BFI Too/Blaze A Blaze*  
 VA: *Country Boogie*  
 VA: *Diamond Cuts Triple Play*  
 VA: *Treasures Left Behind; Remembering Kate Wolf*  
 Don Walser: *Down At The Skyvue Drive-In*  
 Kevin Welch: *Beneath My Wheels*



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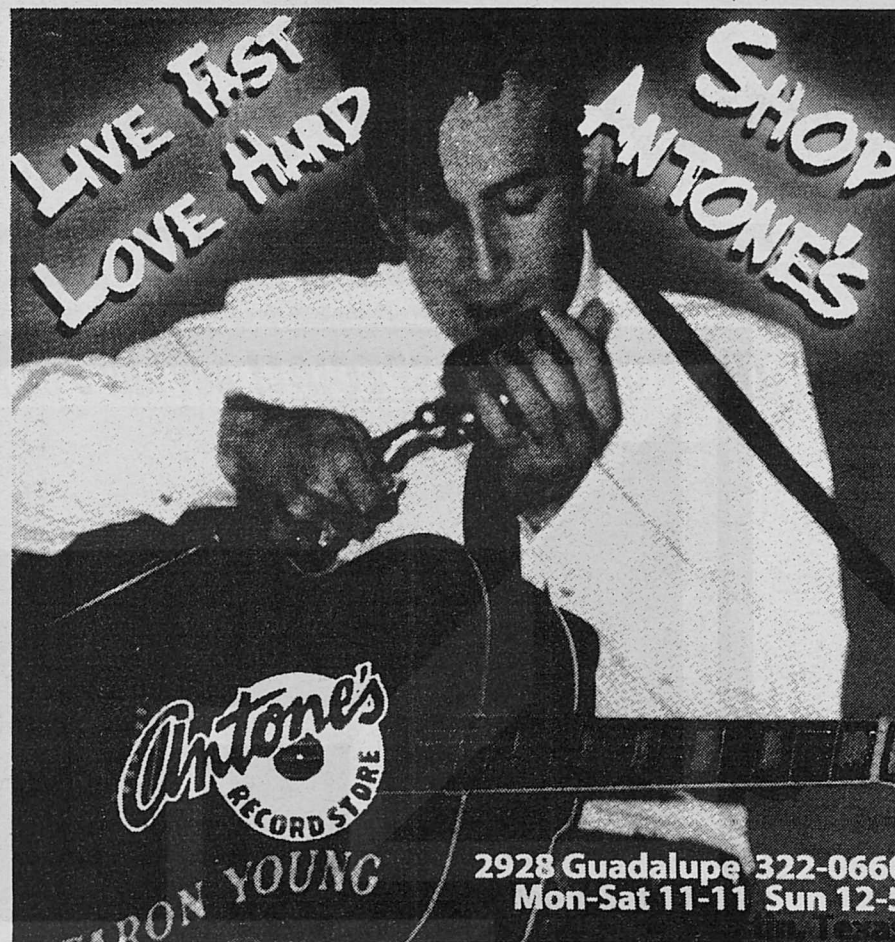
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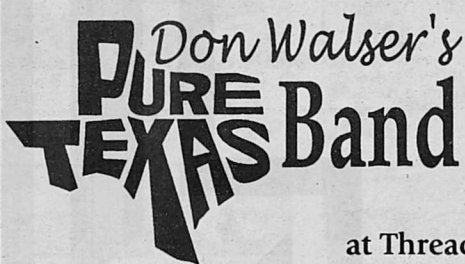
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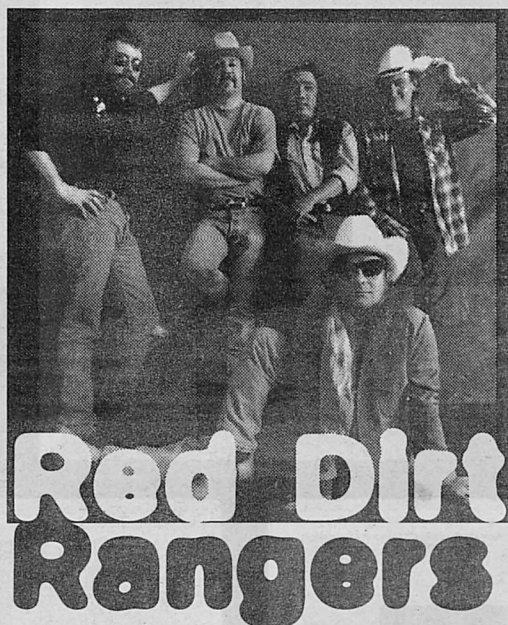


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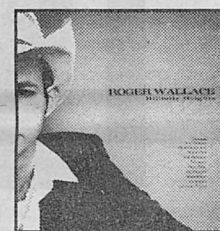
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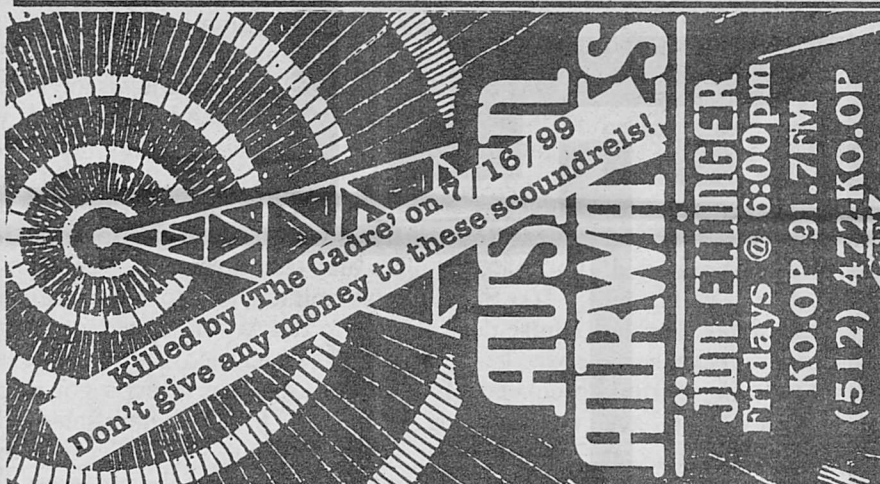
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# JOHN THE REVELATOR

**C**ouple three issues and questions from readers. Uno, the year I gave for **Natalie Maines'** birth, 1964, couldn't possibly be right given that Lloyd was born in 1951. It should, of course, have been 1974. Dos, Danny & Lu Young's Popeye burger is available upon request and for a modest fee at **Texicalli Grille**, South Austin. Tres, yes, I know there's a bunch of ads in **3CM**, but my ability to sell space and people's willingness to buy it are, fortunately for me, two separate issues.

◆ More red dirt ramblings: Jimmy LaFave gave me a copy of the July/August *Oklahoma Today*, aka 'The Music Issue,' in which the main feature is headlined "The Genesis: **How Oklahoma Created Country Music.**" Hey, don't get on my case about it, I'm only the messenger. In his article, Bruce Henderson claims, "Arguably, Oklahoma has produced more influential country music singers, musicians, and songwriters than any other state of the union." To shore up this eyebrow raising thesis, he invokes the formula "spent an appreciable period living within the borders of the state," which allows the mag to illustrate his piece with a full page photo of Bob Wills and the *60 Essential Albums for the Ultimate Oklahoma Music Library* to draft artists from Baja Oklahoma and beyond, Gene Autry (Tioga, TX), Junior Brown (Cottonwood, AZ), Roy Clark (Meherrin, VA), Roger Miller (Fort Worth, TX), Hank Thompson (Waco, TX), Merle Travis (Rosewood, KY), Kevin Welch (Long Beach, CA) and, of course Bob Wills (Limestone County, TX). Hell, they even rope in Brooks (Coleman, TX) & Dunn (Shreveport, LA) who you'd think no state would want to claim. However, the discography *doesn't* include Spade Cooley (Pack Saddle Creek, OK), admittedly ambiguous bragging material, or Ray Wylie Hubbard (Hugo, OK), which is odd because I happen to know the compiler, former Austinite Greg Johnson, is a huge Hubbard fan.

◆ This kind of thing bothers me because I think there should be a limit on how many states can brag on the same person. I mean, it's one thing to be actually born in Oklahoma, or even, like LaFave, Welch or Eddie Cochran, identify yourself as an Okie, but do you think Waylon Jennings really meant "When you're down in Oklahoma, Bob Wills is still the king"? I think not. Mind you, when I passed the gist of this on to **Terri Hendrix** and Lloyd Maines, who were leaving for Oklahoma almost direct from playing my show at Threadgill's, Terri's reaction was, "I find it far more disturbing that you *know* all this stuff."

◆ Which reminds me, during Terri's set, **Rob Patterson** pointed out to me that **Eric Paul**, whom I wouldn't have known from Adam's off ox, was dining in the main restaurant. Paul was the gorbliney responsible for the Townes Van Zandt fiasco **A Far Cry From Dead** and, not associating Patterson with a scathing review in *Request*, had complained bitterly to him that it had been well received everywhere else but brutalized in Austin. In fact, the *Chronicle* and *Texas Monthly* were fairly kind to it while the *Statesman's* Don McLeese wasn't so much angry as very, very disappointed. However, I have to disagree with Rob that his review was at least as ugly as mine. Not being able to employ such essential technical terms as 'turd' put him at a hopeless disadvantage.

◆ Think I've told the story of how I got banned for life from **Country Music Association** award ceremonies before, but it's been a while and I'll be sending a copy of this issue to Miss Tammy Faye Starlite (see Reviews) who, of all people, should get a kick out of it. For some obscure reason, *Time Out* sent me to cover the 1987 awards, but I bottled out of going to the actual ceremony as such and watched it on the media hospitality room's closed circuit TV,

within easy striking range of a free bar and buffet, along with a very amiable and likeminded DJ from New York and various others whose mobility was limited by wheelchairs or obesity. When Paul Overstreet and Don Schlitz were accepting songwriter awards for Randy Travis' *Forever And Ever, Amen*, I asked the New Yorker, and, being fairly well lit by then, the rest of the room, why they didn't give the award direct to Jesus and skip the middlemen, and he wondered out loud where they got off blaming that shit on Jesus. Anyway, somebody must grassed us to the CMA because we both got stiff notes basically telling us not to let the sun set on us in Nashville. A terrible blow, as you can imagine.

◆ KOOP's axing of Jim Ellinger made a lot of noise in radio columns, but there's also an art dimension. While it's far from unlikely that he'll make a comeback, as things stand right now Ellinger's *Austin Airwaves* business card, by a hefty margin the **Micael Priest** artwork that has seen the longest continuous active service, has finally become obsolete.

◆ Rather chauvinistically, I assumed **Donald Clarke**, the editor of *The Penguin Encyclopedia Of Popular Music* (see Reviews) was British. I based this simply on the contrast with the gutlessness of American reference books, which would never, for instance, describe Garth Brooks as "a country-rock hybrid with greeting-card sentiments." However, though he lived in England for 25 years, he is in fact American, and what's more now lives in Austin. If you want sage musical advice, he works at the south Barnes & Noble.

## THE BIG 1-0

**F**irst off, I have to thank **Benjamin Serrato**, Threadgill's music booker, for his help and support. And, of course, all the people who performed. I won't go into the embarrassing question of the budget Benjamin and I worked with, let's just say that the whole deal relied more on friendships than paychecks.

◆ **DAY ONE:** definitely not enough time, **Jimmy LaFave** doing a much longer set than I could have hoped for. The first night produced the biggest revelation of the whole series, **Martí Brom** as featured vocalist with the **Cornell Hurd Band**, breaking out of her rockabilly mold in a big way. Martí and Cornell are fixing to make an album together and judging by the sample we got, it'll be a monster.

◆ Couple of comeback scoops: ten years ago, **Mitzi Henry**, a James & Gayle relative by marriage, who's been sitting in with the Cornell Hurd Band for quite a while, fronted a country band, as did **Tina Rose** (aka Mrs Primich), who came to Austin from Wisconsin with The Dance Hall Doctors, featuring Marvin Dykhuis, Scott Neubert and Randy Glines. Both hung it up in favor of school/marriage/careers, but are now planning to get back into action, so look out for them playing at a venue near you sometime soon.

◆ **DAY TWO:** By contrast, the second night there was way too much time as **Christina Marrs** was a no show, to the astonishment of Lloyd Maines. Still don't know why, as she picked the date. On the plus side, **Erik Hokkannen** dropped by en route to another gig and sat in with **Wayne Hancock**. Incidentally, I'd like to thank Wayne's label, ARK 21, for mentioning the show in their Waterloo Records in-store ad. One thing I couldn't help noticing about the series, it didn't get a whole lot of coverage in the local press.

◆ **DAY THREE:** Maybe just as well, because, while you'd have thought **Jimmie Dale Gilmore** and **Jo Carol Pierce** sharing a bill for the first time in Texas (the only other time was at The Iron Horse in Massachusetts) might ought to rate a mention, we had far too big a crowd without any outside help. Pretty great show, too. Janet Gilmore told she hadn't heard

Jimmie sound so good and so relaxed in ages, while Jo Carol was so fired up she wants to start performing again. By the way, Jo Carol's husband, in his **Blackie White** musician persona, was the only person to appear twice in the series as he also plays with the Cornell Hurd Band.

◆ **DAY FOUR:** Best laugh of the month. At showtime, a 30 strong party celebrating a high school swim team victory was still taking up much of The Saloon, so in what I must, however immodestly, describe as a stroke of genius, I suggested to **Cary Swinney** that he open with *What If God Is A Woman (And Jesus Is A Black Man)*? Yee-haw! You've never seen a room clear so fast, parents running out the door with their hands over the kids' ears, as if Cary was a horned beast rather than just a white boy who's got a lot of nerve.

◆ **DAY FIVE:** **Jim Beal Jr** once told a *Statesman* quote-seeker that the biggest difference between Austin and San Antonio was that "In Austin you can't smoke anywhere and in San Antonio we smoke in church." They didn't use it, or his dictum that San Antonio's great musical strengths were its old men and its young women, but he recycled both introducing **Terri Hendrix** and special guest **ReBeca**. The latter rather threw me by playing with a full band, but it worked out because **Sisters Morales** got held up a cloudburst in Houston, difficult to explain in Austin mid-August when you have to start with the concept of rain, but ReBeca and her guys couldn't have been more helpful in sharing equipment. ReBeca, incidentally, was at school with Terri Hendrix, so if you want your daughter to be a musician, you might want to check out San Antonio's MacArthur High. Or if not, not.

◆ **DAY SIX:** Bradley Jay Williams and his guys did a great job, but Bradley's two bands illustrated, yet again, the point I made in last month's feature on Mingo Saldivar. Big crowd for the **Gulf Coast Playboys'** Cajun music, but the room thinned out when **Los Pinkys**, with Isidro Samilpa and Joe Guzman, got up to play Conjunto.

◆ **DAY SEVEN:** In my opinion, the closing of **Chicago House** dealt a blow to the Austin singer-songwriter scene from which it has never recovered, and the last weekend proved I'm not alone. Things got pretty weepy during the two day tribute, which achieved a completely unlooked for result: Peg Miller later told me it had allowed her to let go of the bitterness she felt about her perceived 'failure' to keep the club going. The first fake Open Mike blew up with a cancellation and a no show, which worked out pretty good for **Steve Hopkins**, who got to join **Betty Elders**, **Michael Fracasso** and **Christine Albert** in a songwriter circle. Incidentally, while Christine was in a songwriter circle in Austin, Chris Gage, the other half of Albert & Gage, was in Bandera playing guitar for Hank Thompson. Kinda cool.

◆ **Day Eight:** When I played **Julieann Banks'** version of *Clay Pigeons*, from the second **Blaze Foley** tribute album (reviewed last month), on KSYM, the phones lit up and I had to play it three times to satisfy requests. So I asked her to sing it during her 'Open Mike' set, but she said she couldn't remember the words or handle the guitar part. No problemo: Larry Wilson, of the Barb Donovan Trio, knew the music, Debbie Wilson the lyrics. God, she does it up good. Of course, this may have been the first request in the history of Open Mikes, while plugging forthcoming gigs and albums, as we did for **Slaid Cleaves** and **Edge City**, isn't something you get much at real OMs. Dragging **Barb Donovan** back on stage, for the first time in 18 months, I regard as my biggest coup and I just hope she heeded the audience response. **Troy Campbell**, accompanied by Louis Meyers, closed out the whole thing by singing a lot of his older, Chicago House era, material, for which his reward was me hassling him once again to put The Highwaymen's **Live Texas Radio** tape out on CD, and, Alessandro, I think we may be getting somewhere at last.



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# art & grit

## ALLONS LOUISIANE

**W**hen I saw *Allons Louisiane; The Rounder Records Guide to Cajun Music, Zydeco and South Louisiana*, a combo of a CD-ROM (Mac and Windows), featuring a travel guide, and an acoustic CD, on the advance list of this month's releases, I thought, great, reviewing that'll take care of my September tradition of running a Lafayette food and music guide in advance of the Festival de la Musique Acadien. However, it turns out not only that the street date is the 21st, a couple of days after the Festivals Acadiens, which, between you and me, would seem to indicate that someone in Cambridge, MA, wasn't really on the ball with project planning, but they won't have any review copies available until after this issue appears.

◆ Which would have been the end of it except that the package is flying under the banner of Scott Billington, Rounder's man in Louisiana for lo these many years. While I don't think I've mentioned Billington other than en passant as the producer of many fine Cajun and Zydeco albums (more than a 100 to date, mostly for Rounder), I have enormous respect and admiration for him, tinged with resentment that the label doesn't have a territorial A&R man of his caliber in Texas. So, although this will be of no practical use for attendees of the flagship Festival itself, I trust Billington to have come up with something that will inspire lust in the hearts of all of us who love Louisiana food and music.

◆ The Guide is pretty packed, with Quicktime dance instruction movies, over 35 interviews on audio clips, over 200 previously unpublished photographs, most by Jean Hangarter, Quicktime cooking instruction movies, including Joann Delafosse preparing sauce piquante, and text stories about the musicians, Mardi Gras and more, but for our purposes, the meat and drink, as it were, is the travel guide. Remarking that he'd have thought twice about it if he'd known the Guide would take four years to complete, Billington concedes that it's not as detailed as Macon Fry's *Cajun Country Guide*, but he's spent 15 years seeking and recording Louisiana music, and put all his accumulated knowledge into the clubs and restaurants listings. "All my personal favorites are in there, including some places that very few people outside Louisiana know about, but ought to."

◆ Billington stresses that he's tried not to present a caricature, a glamorous tourist brochure picture. "You know the four Cajun food groups? Fried chicken, pork by-products, Lite beer and Kool cigarettes. I don't know if you ought to print that, but the point is, these are real people."

◆ The audio disc, incidentally, features Geno Delafosse, Steve Riley & The Mamou Playboys, Chris Ardoin & Double Clutchin', Beausoleil, Balfa Toujours, Nathan & The Zydeco Cha Chas, Eddie LeJeune, Beau Jocque & The Zydeco Hi-Rollers, Boozoo Chavis & The Magic Sounds, Al Berard & The Basin Brothers, Geno Delafosse & French Rockin' Boogie, Bois Sec Ardoin with Balfa Toujours, DL Menard, Bruce Daignepont and Li'l Brian & The Zydeco Travelers.

◆ OK, I know none of this is any help to those of you heading for Lafayette this month, but if you've lost, or never saw, my two previous guides, Lisa Richardson's last year or the previous year's roundup, when I asked everyone I know in Lafayette to recommend their favorite clubs and restaurants, email me and I'll send you copies (if I can figure out my new OCR software). For the can't get enough crowd, I can, however, report that Grant Street Dancehall will have Beau Jocque on the 17th, Steve Riley and Keith Frank on the 18th. El Sid-O's has The Zydeco Farmers on the 17th and on the 19th, free in the parking lot at 2pm, Corey & The Zydeco Hot Peppers featuring Nathan Williams Jr and Sid Williams.

JC

# FREAKWATER END TIME

(Thrill Jockey \*\*\*\*\*)

**S**ome time ago, I unsubscribed (in plain English, quit) from Postcards2, an alt.country/Americana Internet discussion group. There are a lot of good people on P2, and some really useful and interesting stuff turns up on it, but the neverending holy war against Freakwater ran me off. Instead of following the sage advice of various friends, to simply delete, unread, anything posted by the village idiots, whose identities were well enough known, I got sucked into their ludicrous debate. Well, debate's entirely the wrong word because the reasonable approach, with which I tried to defuse the issue, "Hey, they're just a band. It's OK to like them, it's OK not to like them. Don't get your knickers in such a twist," didn't sit too well with people who seem to think Freakwater are the Anti-Christ. So venomous were the personal attacks that other P2ers who admired Freakwater were emailing me direct with their support, unwilling to face the consequences of acknowledging it on the bulletin board, and I can't say I blame them.

◆ Catherine Irwin claims only peripheral awareness of the controversy the group, of which she and Janet Bean are the core, has inspired, "Too crazy," but some of it has clearly registered. "Some people seem to think we're claiming to be something we're clearly not. We have *never* said we're a bluegrass band, we'd probably get our throats slit if we did. I'm not sure what we are, maybe the label or our publicists can tell you." One thing that especially enrages the group's detractors is that it's frequently, and favorably, likened to The Carter Family, to which Irwin sardonically remarks, "I listened to Heart a lot at an impressionable age, so if anybody influenced us it was more likely Heart than the Carters. I don't know why people get so worked up. They're just songs. Whether they're good songs or not is another issue."

◆ Not that being controversial, and loathed by certain bluegrass fanatics, bothers Irwin much, au contraire "It's gratifying in some ways. The idea that people are lying awake thinking how much they hate us is little bit thrilling. Annoying strangers halfway across the country makes me feel pretty good, and I can speak for Janet too." Is it any wonder I love them? These are my kind of people.

◆ Irwin and Janet Bean have been singing together for over 15 years. "Janet dropped out of High School or got kicked out, and her parents threw her out so—I'm a couple of years older and already had my own place—she ended up sleeping on my floor. We played Louvin and Everly Brothers albums and found we liked singing harmonies together, our voices just went together." They played country standards at open stages in their home town of Louisville, KY, until Bean left for Chicago and became Eleventh Dream Day's drummer. Getting back together in the late 80s, they made two albums for Amoeba, *Freakwater* (1989), "Not a *bad* record, about half covers. We may put it out again sometime, the sound's already there," and *Dancing Under Water* (1991), later reissued by Thrill Jockey, which also put out *Feels Like The First Time* (1993), *Old Paint* (1995), something of a breakthrough album for them, and *Springtime* (1998). "Every time we make a record, someone says, 'You can do that again if you want.' We've been very lucky that way."

◆ Which brings us to *End Time*, a rather cryptic millennial reference, which, as far as instrumentation goes, is something of a departure for Freakwater. Irwin boasts rather tentatively of going for a big countrypolitan sound, though admitting to a "vague, dreamlike imagining of what they do in Nashville," and ultimately to "making another Freakwater album." Certainly, this would never be taken for a Nashville album or, even with drums, piano, Hammond organ and a small string section, anything but another Freakwater album, which works just fine for me. Even if, as on their first two albums, they spent much of their time singing covers of people like the Louvin Brothers, I'd still love to listen to them do it, but, while the overall aesthetic, the arrangements, the voices and the songs are inextricably intertwined into one unique and mesmerizing gestalt, it's Irwin's edgy, angst-ridden songwriting that give Freakwater so much substance. Without wanting to denigrate Bean's very real talents, I believe Irwin is one of the most important musicians and songwriters in contemporary music. Put it this way, all 12 songs on this album are credited simply to Freakwater, but when I talked to Irwin, I was only wrong about the specific authorship of one of them. This woman has the touch.

◆ Should you want a second opinion, the case against Freakwater can be found at its most detailed and fatuous in Jon Weisberger's lengthy review of *End Time* in the current *No Depression*. Pompously boasting how Freakwater offend his "bluegrass trained ears," Weisberger takes them to task for a multitude of musical sins, chief of which is playing fast and loose with country conventions, which has to be the most fatheaded reason for disliking a band I've ever heard. Look at Nashville today and tell me strict adherence to country conventions is a good thing.

◆ Guess it really comes down to different mindsets. For some people, not just bluegrass fans, technical perfection is an end in itself, while I can listen to the best pickers in the world and ask, "All very well, but what are *doing* with it?" For me, content always beats form, and listening to Freakwater, I can't tell you how glad I am I don't have "bluegrass trained ears," which seem to be not an asset but a frightful liability, closing the door on truly great, however technically flawed, music. JC





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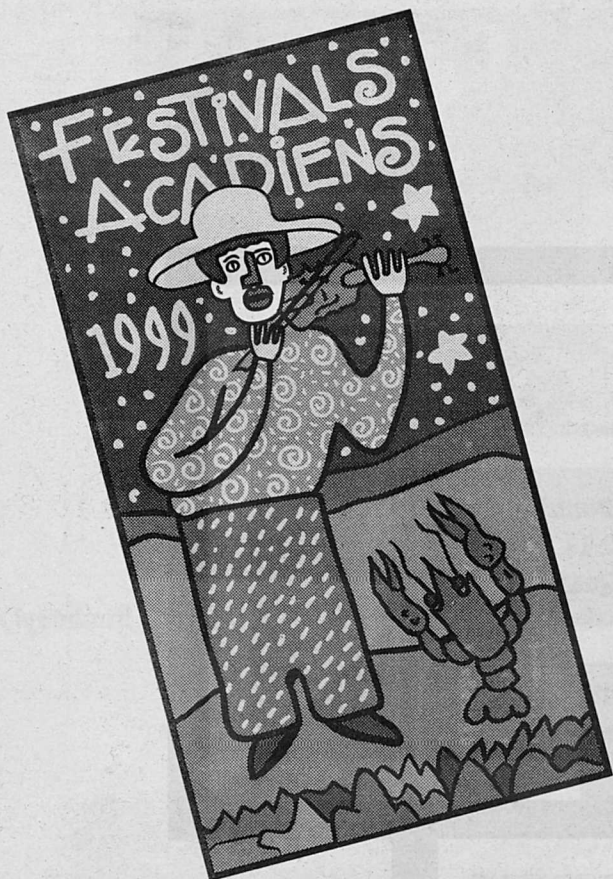
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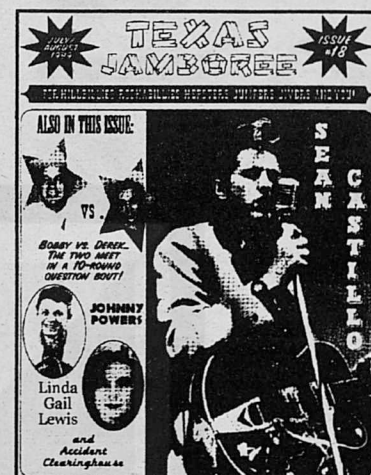
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 20th -- John J Erby • 1902 • Fort Worth, TX  
 ----- Butterball Harris • 1929 • Sharp, TX  
 ----- Bobby Rambo • 1941 • Dallas, TX  
 ----- Karl Marx Farr † 1961  
 21st -- Ted Daffan • 1912 • Beauregarde, LA  
 ----- Jesse Ed Davis • 1944 • Norman, OK  
 22nd -- Willis Prudhomme • 1931 • Kinder, LA  
 ----- Jimmy Bryant † 1980  
 23rd -- Ray Charles • 1930 • Albany, GA  
 ----- Roy Buchanan • 1939 • Ozark, TN  
 ----- Jimmy Wakely † 1982  
 24th -- ZZ Hill • 1935 • Naples, TX  
 ----- Eddie 'Lalo' Torres • 1939 • Clear Spring, TX  
 25th -- Royce Kendall • 1934 • AR  
 ----- Eric Taylor • 1949 • Atlanta, GA  
 26th -- Marty Robbins • 1925 • Glendale, AZ  
 ----- Julie London • 1926 • Santa Rosa, CA  
 ----- Dolores Keane • 1953 • Caherlistrane, Ireland  
 ----- Bessie Smith † 1937  
 27th -- Jackie Caillier • 1952 • Orange, TX  
 28th -- Joe Falcon • 1900 • Rayne, LA  
 ----- Jim Boyd • 1914 • Fannin Co, TX  
 ----- Tommy Collins • 1930 • Bethany, OK  
 ----- Country Johnny Mathis • 1933 • Maud, TX  
 ----- Tomas Ramirez • 1948 • Falfurrias, TX  
 ----- CJ Chenier • 1957 • Port Arthur, TX  
 29th -- Gene Autry • 1907 • Tioga, TX  
 ----- Bill Boyd • 1910 • Fannin Co, TX  
 ----- Jerry Lee Lewis • 1935 • Ferriday, LA  
 ----- Alvin Crow • 1950 • Oklahoma City, OK  
 30th -- Pearl Butler • 1927 • Nashville, TN

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