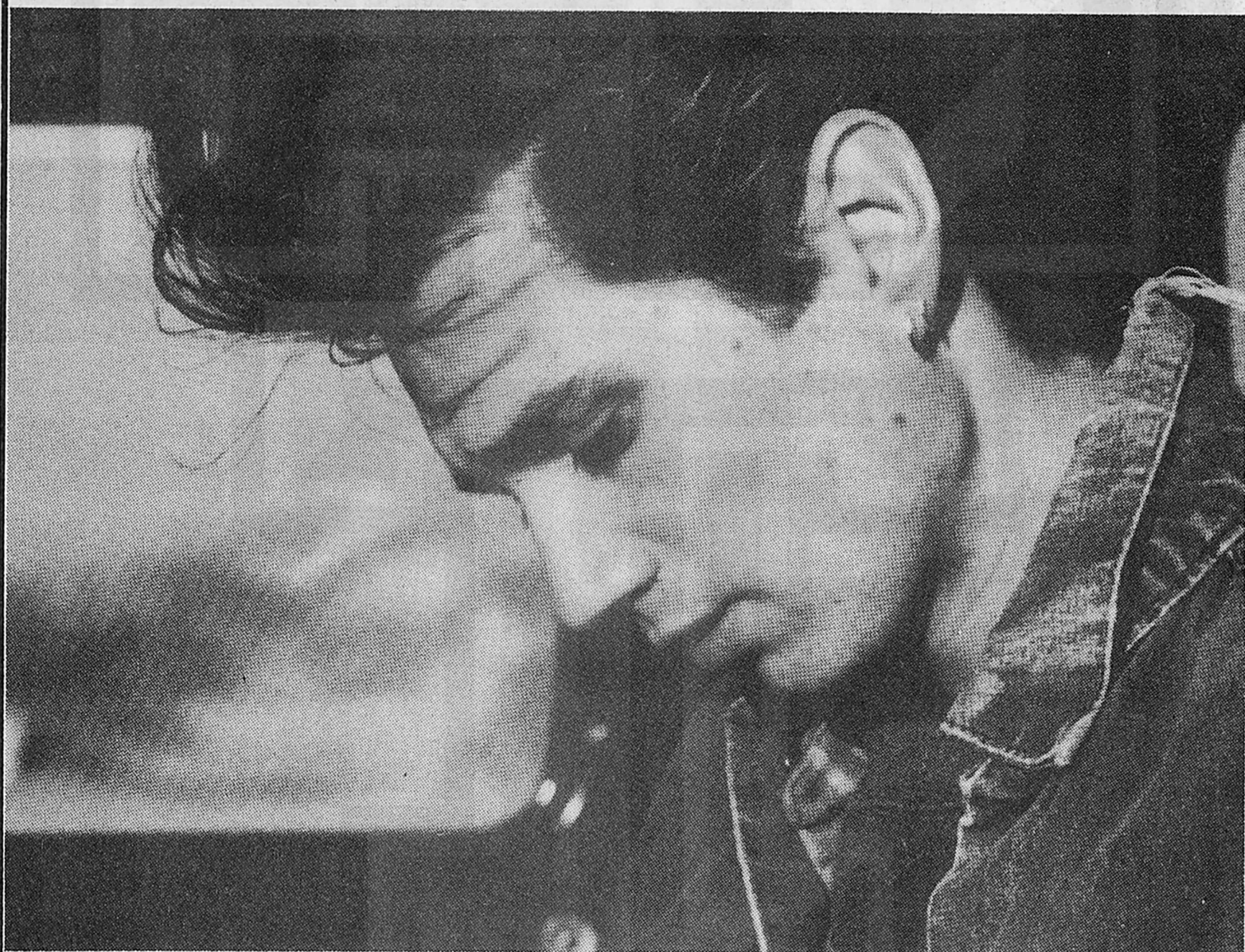


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JAMES INTVELD

#10/99 NOVEMBER 1997



## High John • Push & Pull • Births & Deaths REVIEWS

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James Intveld • William James IV • Josie Kreuzer • Lonesome Bob  
Lourdes Perez • Richard A Peterson • Portrait Of The Blues • Seconds Flat  
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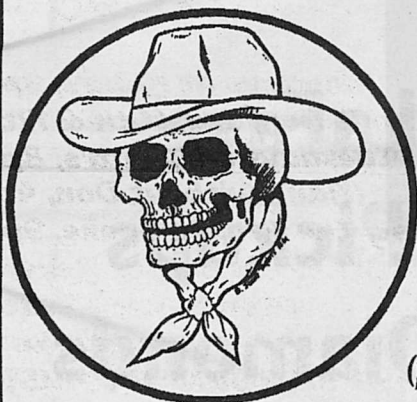
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La Palapa, 7pm, with Anxiety Attack

Thu 6th

New World Deli, 7pm

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Sat 8th

503 Coffee House, 503 W Oltorf, 9.30pm

Tue 11th

La Palapa, 8pm, with Anxiety Attack

Tue 18th

La Palapa, 7.30pm, with Anxiety Attack

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## PUSH & PULL

Someone on the 3CAN squeezenet posted an email address for an outfit called SqueezinArt, which sounded interesting, so I fired off a note introducing 3CM, 3CAN and P&P. In what seemed like the next mail, I got Joan & Dan Grauman's new 8-page 'Gifts for Accordionists' catalog and a sample bag of goodies. With clothing, jewelry, stationery, novelties and collectibles, and a price range of \$1 for 30 address labels with various accordion logos, up to \$30 for one Hohner ashtray, it'd be hard not to find the perfect something for that free reed loony in your life. You can get a catalog by writing to SqueezinArt, PO Box 2001, Rockville, MD 20847-2001, calling 301/279-8716, faxing 301/279-7331 or emailing squznart@erols.com. Recently 3CM protested the Texas State Legislature's designation of the electric guitar, instead of the far more appropriate accordion, as the official state instrument and it looks like Casey Monahan of the Texas Music Office was listening. Asked by the *Houston Chronicle* what he'd suggest as a Texas design for the proposed new state specific quarters, Monahan toed the official line on guitar, but also proposed the accordion.

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Los Cadillos Curra's, 11am-2pm, \$0

### FRIDAY 7th

Ponty Bone & The Squeezetones Jazz, San Antonio, 10pm

### SATURDAY 8th

Centzontle El Sol y La Luna, 7.30pm, \$0  
Ponty Bone & The Squeezetones Jazz, San Antonio, 10pm

### MONDAY 10th

Los Pinkys + Gulf Coast Playboys Threadgill's, 6.30pm, \$0

### TUESDAY 11th

Debra Peters & The Love Saints Broken Spoke, 9pm

### WEDNESDAY 12th

Gulf Coast Playboys Broken Spoke, 9pm

### FRIDAY 14th

Gulf Coast Playboys Jovita's, 8pm, \$0  
Nathan & The Zydeco Cha-Chas Antone's, 10pm

Rumbullion Flipnotics, 8.30pm

### SATURDAY 15th

Gulf Coast Playboys La Tropicana, 9pm

### FRIDAY 21st

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### SATURDAY 22nd

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### WEDNESDAY 26th

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Los Cadillos Central Market, 6.30pm, \$0

### SATURDAY 29th

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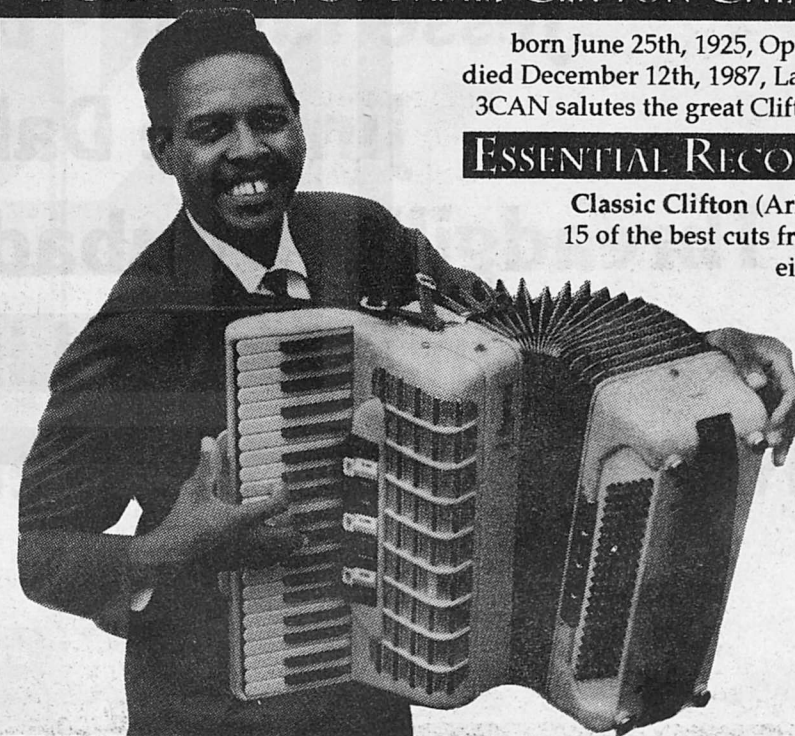
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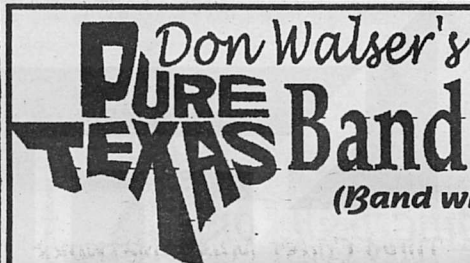
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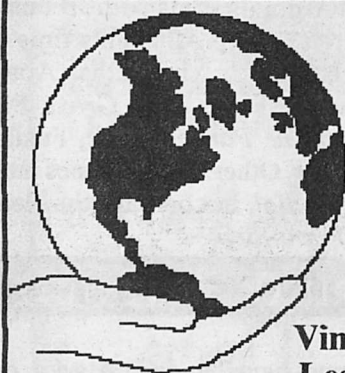
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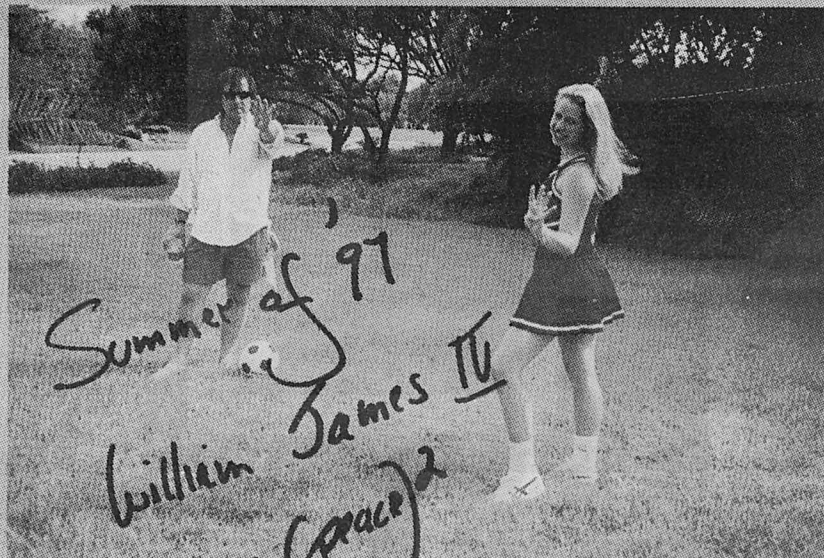
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## 3CM RECORD REVIEWS

WILLIAM JAMES IV • SUMMER OF '97

(Prufrock, CD)

Even though I've never got round to indexing MCT/3CM, I'm willing to give long odds that, with 10 albums in half as many years, William James IV has racked up more review inches than any other artist. The truly extraordinary aspect of his art, however, is not how prolific he is as how consistent his output has been, and if I'd rate some of the albums slightly over others, all of them have much to commend them. As so often happens, I have a real if not altogether rational affection for the first album of his I came across, which was, in fact his first, *young whores & old hippies*, but if pressed I think I'd really have to rate his tenth as the best of all. It's certainly the most ambitious musically, this expanded version of The Borderline Personality Disorder Band, featuring Chris Gage, John Inmon and Glenn Rexach on lead guitars, Dave Heath bass, Paul Percy percussion, Darcie Deaville mandolin and fiddle, Freddie Mendoza trombone, Joseph Colarisso baritone sax and Stan Smith clarinet, providing James with a variety of modes. The album's textures range from hard rocking on *South Texas Girl* #7 to folky on *Little Surprises*, a melodic country feel on *Two Red Roses* with Inmon's gorgeous Mac Gayden-ish guitar line, and jazzy on *Temporary Broken Heart Tatoo*, where Mendoza, Colarisso and Smith come into their own. Still, the crux of a WJ4 album is the lyrics and, while underpinned by his innate toughmindedness and ruthless contempt for euphemism and convention, this album is distinguished by its emotional range. If *Springbreakage* and *White Trash Motherfuckers' Ball* are aggressively in yer face about sex, songs like *I Taught Him To 2 Step*, *Boyfriends Of The Future* and *Not As A Child* are pensive, even gentle. From obvious autobiography to the Coastal Bend politics of *The Verdict* to the literary reflections on metaphor of *Sometimes A Guitar is Just A Guitar*, which, with semiotic playfulness, Deaville leads on hot fiddle, this is James at his best, an acute and incisive songwriter who, with so many powerful albums already under his belt, still seems to be warming up. JC

## DONALD THIBODEAUX & CAJUN FEVER

FRED'S HOT STEP

(Arhoolie, CD)

Fred's is, of course, a reference to Fred's Lounge, Mamou, where Thibodeaux et Cie play before, during and after the radio show *Mamou Cajun Hour* every Saturday morning, a gig once held down by his accordionist father Gladys Thibodeaux. In her liner notes, Ann Savoy quotes Thibodeaux's reaction to new influences in Cajun music, "I'll give up the music before I'll change it. This is the music I was raised on and it's what I love," and, true to his word, this is hardcore traditionalist dancehall music, classic ensemble work led by the accordion of Thibodeaux, who builds his own 'Bayou' brand instruments. The CVs of Cajun Fever include fiddler Allen Ardoin's stints with JB Fusilier, Austin Pitre and Belton Richard, steel guitarist Phillip Alleman's time with Aldus Roger and rhythm guitarist Ernest Thibodeaux's with Nathan Abshire, experiences referenced by such numbers as Abshire's *Pine Grove Blues*, Richard's *Quit Making A Fool Of Myself* and *The Pardon Waltz*, Fusilier's *Chere Tout Toute* and Pitre's *Les Flammes D'Enfer*. Other familiar tunes include Iry Lejeune's *Lacassine Special* and *J'ai Ete Au Bal*, but perhaps the clearest statement is Walter Touchet's *Old Fashioned Two-Step*. JC

## WILD FRONTIER • SPIRIT OF ADVENTURE

(Lift, CD)

On one level, of course, one knows they must have bands in Alaska, come to think, Mingo Saldivar used to have a conjunto up there, but there's still some culture shock in getting an actual album from an Alaskan band, one, moreover, cut in a Fairbanks studio. My knowledge of contemporary Alaska being gleaned exclusively from the mystery novels of Dana Stabenow, I'm quite willing to buy the idea it still has something of a pioneer spirit, less regulated, corporate and conformist than, say, Texas, and this concept is, as their name and such titles as *Jack London*, *The Wild Frontier*, and *Creed Of The North* indicate, Wild Frontier's stock in trade. With a nice backwoods touch in recording analogue on tube powered equipment, their sound is a well done if unexceptional blend of country and folk-rock, but the attitudes, apart from the touchy-feely *Get Along*, are a little different. How many Lower 48 albums thank the NRA and Gun Owners of America, and include an anthem, as sincere as it is paranoid, to the right to bear arms, plus a patriotic tribute to the Armed Forces? I can't say I have a whole lot of sympathy for Wild Frontier's politics, but it says something about the degeneration of country lyrics that unabashed right wing polemics, free though of racism and sexism, come as something of a relief. At least they've got *something* to say. JC



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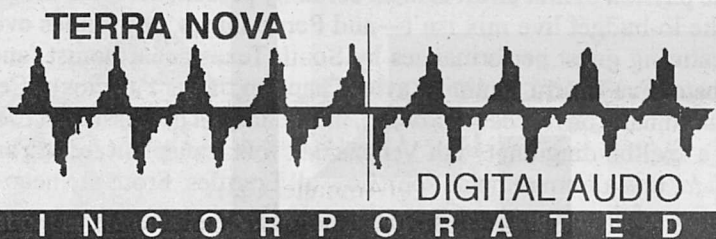
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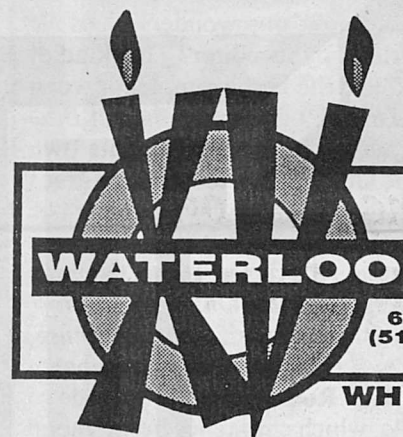
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## 3CM RECORD REVIEWS

### JOSIE KREUZER • HOT ROD GIRL

(She Devil, CD)

The perennial dearth of female rockabilly artists is an equally perennial source of complaint among rockabilly writers (ironically, another male dominated field), so it's little wonder a woman who sings and writes as well as Kreuzer receives rapturous critical acclaim. Formerly with the all-girl LA band Whistle Bait, unrecorded apart from a Wallyphonic demo, whose guitarist, Teri Tom, still plays with her off and on, Kreuzer, originally from Buffalo, now based in San Diego, is hardcore. She doesn't just play the music, she lives the rockabilly life down to clothes, hairstyling and makeup—the CD cover is modelled on 50s pulp fiction artwork—an approach that doesn't necessarily imply any talent or aptitude but does guarantee dyed in the wool uncompromising authenticity. However, Kreuzer also has talent and aptitude to spare, going from sultry kitten purr to smoking wildcat growl, two vintage numbers, Sonny Burgess' *Ain't Got A Thing* and Donna Darlene's *You're Not Doin' Me Right*, benchmarking her 10 splendid originals, of which my favorite is the truly remarkable neoclassic *So-Called Boyfriend*. Backed, as on her **American Rumble** track *Wildman*, by Hot Rod Lincoln, Kreuzer's voice is somewhat reminiscent of the late (as I sadly learned from the current *Blue Suede News*) Freda Johnson of The Magnetics, which, combined with her songwriting, would give her pretty much of a lock on the US rockabilly queen title even if the competition was much fiercer. JC

### MARC BRISTOL & THE SHACK SHAKERS

#### ROCKABILLY RHYTHM & BLUES

(King Noodle, CD)

Seems to me, the proper place for members of the Fourth Estate is up against the bar rather than on stage. When a musician/magazine publisher runs a 'Tell us how you invented the blues' cover story Clifford Antone interview, the least cynical might well speculate on agendas, and how, one wonders, does *No Depression* handle an album featuring a song written by its editor? This kind of crossover is more common than you might think, and the best example, or worst offender depending how you look at it, is Marc Bristol, publisher/editor of *Blue Suede News*, who also sings, plays guitar and writes songs both for his own rockabilly band and for Seattle Zydeco combo Filé Gumbo. Bristol's saving grace is his semipro enthusiast's approach to both writing about and playing the music he loves. This, for instance, is workingman's rockabilly that doesn't aim to reinvent the genre, much less make the big bucks. Cut live to ADAT, the 16 tracks, three recorded at Seattle's Tractor Tavern, include covers of *Papa's On The House*, *Five Feet Of Lovin'*, *I'm A Hog For Ya* and a Roy Buchanan-ish *Haunted House*, the rest being Bristol originals, notably *Sucker For A Cheap Guitar*, the highspot of Ronnie Dawson's unfortunate *Just Rockin' And Rollin'*, a very fine ode to Elvis, *White Trash Millionaire* and *Portable Radio*, which chronicles his boyhood initiation into the world of music. Bristol and his bar band are never going to set the world on fire, but their disarming lack of pretension and ambition gives their music the rugged charm of a beat-up old leather jacket. JC

### PAUL TRYNKA • PORTRAIT OF THE BLUES

(Da Capo, paperback)

Previously available only as a pricey British import, this'd make a great Xmas present, a lot safer than buying an album, for any blues lover, if only because it contains over 100 of Val Wilmer's wonderful b&w photos. In his well organized oral history, subtitled 'America's Blues Musicians In Their Own Words,' Trynka presents an extraordinary array of penetrating monologues by blues musicians, famous and obscure, from the Delta to Memphis, Chicago and beyond, describing, often with vivid anecdotes, their lives, music and often interlocking struggles with poverty and music industry crooks, alcohol and drugs. The word that seems to come up most often is 'money,' as in how little the musicians got and how much clubs and labels ripped off, John Lee Hooker setting the tone, bitterness intermittently alleviated by ironic humor or philosophical acceptance, on the first page when he remarks in his Foreword, "Most of the record companies I'd been with were like a sack of snakes—they got rich quick and I got poor quick." If such decidedly unsentimental recollections are a prevailing motif, there's also much to be learned about the development of the music, particularly Chicago electrification, as perceived by its practitioners, and about their interactions, friendships, feuds and rivalries. Fascinating stuff, or you can just flick through and look at those amazing photographs. JC

### CONJUNTO BERNAL • 16 EARLY TEJANO CLASSICS

(Arhoolie, CD)

More or less a second volume to *Mi Unico Camino*, another 16 consistently wonderful Discos Ideal singles, made between 1955 and 1965. For a little Austin related trivia, accordionist Paulino Bernal, sadly lost to born-again religion, and his brother, bajo sexto player Eloy, went to junior high in Kingsville with Danny Young of Texicalli Grille and The Cornell Hurd Band. JC

## THE CAMPBELL BROTHERS • PASS ME NOT SONNY TREADWAY • JESUS WILL FIX IT

(Arhoolie, CDs)

Vols 2 & 3, of an eventual four, extending the unreservedly recommended anthology of the amazing steel guitarists who perform at services of the African-American Holiness-Pentecostal sect's Keith and Jewel Dominions, **Sacred Steel** (reviewed #2/91). Lap steel guitarist Treadway dominated that album, on which the Campbells didn't appear, but two of his contributions, accompanying the charismatic Bishop Naomi Manning's fervent leading of 'praise music' at an actual service, create problems for both its successors. By comparison, playing 12 instrumentals in a studio, accompanied by guitar and drums (he won't play with an electric bass), Treadway comes across as one-dimensional and doesn't altogether avoid the great peril of instrumental albums—noodling. Pedal steel guitarist Chuck Campbell, who, like Treadway, uses a tuning of his own (divinely inspired) invention, is, I gather, a somewhat controversial figure in his church, flirting with country, reggae, R&B, blues and jazz, but he and his brothers Darick (lap steel), Phillip (electric guitar/bass) and Carlton (drums), with Baltimore gospel singer Katie Jackson, seem very conventional in comparison to the Treadway/Manning recordings. With all due respect to producer Bob Stone, who brought this phenomenon to our attention, these studio recordings capture the players' technical virtuosity but at the very heavy price of sacrificing, at least in Treadway's case, the incredible vitality and inventive spontaneity of the live services. JC

### LOURDES PEREZ • VESTIGIOS

(Viva Voce, CD)

Viva Voce is Latin for live voice, and this new label launches with a live Latin voice indeed. A rising star in nueva canción, originally from Puerto Rico, Perez captivates with her power, passion and poetry. Though it features two songs recorded live at a climactic appearance with Argentina's legendary Mercedes Sosa, this album is a departure from her almost totally live debut, **Recuerdate Por Mi**. While all the passion of that effort is most certainly present here, the intrinsic raw quality of the lo-budget live mix isn't—and Perez shines, and shines ever more brightly. Featuring guest performances by South Texas accordionist (and soon-to-be labelmate) Eva Ybarra, violinist Javier Chaparro, Javier Palacios of Cenzontle (vocals extraordinaire on *Noche De Ronda*), the wonderful percussionist Clemencia Zapata and a spellbinding duet with Venezuelan folk transplant Irene Farrera on *Tengo La Vida*, this album remains somehow all Lourdes. From the heartrending opening strains of the elegantly simple title cut, Perez accompanying herself on nylon stringed guitar, it's apparent from jump that this is no ordinary voice. Even non-Spanish speakers sense immediately that here is a songwriter with something to say—and say it she does, with palpable intensity. The purest and truest test is simply to listen and see for yourself if Perez touches you, then read the translations and let your mind confirm what your heart already told you. Little wonder critics have stressed the way she transcends language barriers, her voice and her words have a timeless grace and quality. Dazzling new works embody Perez' trademark respect and reverence for tradition, delivered with a finesse that belies her tender years, while somehow validating that 300 year old medicine woman who speaks so authoritatively and urgently through her to tell of brothers lost, parental pride, and ordinary things like hope and love, and dreams, lost and found. In addition to the beautiful title track, standouts include *Si Hay Amor Al Otro Lado* (If There Is Love On The Other Side), *Lo Que Me Dijo Mi Madre* (This My Mother Told Me) with Chaparro's masterful violin accompaniment, *Toreando Un Siglo* (Bullfighting A Century), *Noche De Ronda* (Rendezvous Night) by Agustin Lara (one of two songs by other artists gracing this album), and *Yo Pari Una Luchadora* (I Gave Birth To A Fighter). Kudos to co-producers Annette D'Armata and Cathy Ragland, and to Viva Voce for such an auspicious beginning! This album should get Lourdes Perez the attention she so richly deserves, while putting this new label neatly on the map. Peg Miller

### ASYLUM STREET SPANKERS

#### NASTY NOVELTIES

(Freedom, CD)

Calling this a CD is a bit misleading, implying as it does album length, but while I think most 3CM readers remember the old Extended Play format, it's pretty much obsolete in the post-vinyl market and I haven't come across an accepted usage for a CD with only four songs. Not only is this an oddball format, it's guaranteed to get zero airplay, because it's explicit XXX adults only raunch. The four songs are *Rotten Cocksucker's Ball*, Tampa Red's *If You Want Me To Love You*, *I'm A Bear In A Ladies' Boudoir*, which I gather they acquired from Ukelele Ike, and, a bravura outing for Christina Marrs, Lucille Bogan's *Shave 'Em Dry*, a selection which rates a spot on my CD shelf next to the infamous and wonderful compilation *If It Ain't A Hit I'll Eat My Baby* (which I got from Antone's, where else?). I could muse on the coyness of 'modern' music, even rap, compared to the vernacular frankness about sex and drugs of 20s and 30s jazz and blues, but I'll let this flashback do the dirty boogie for me. JC



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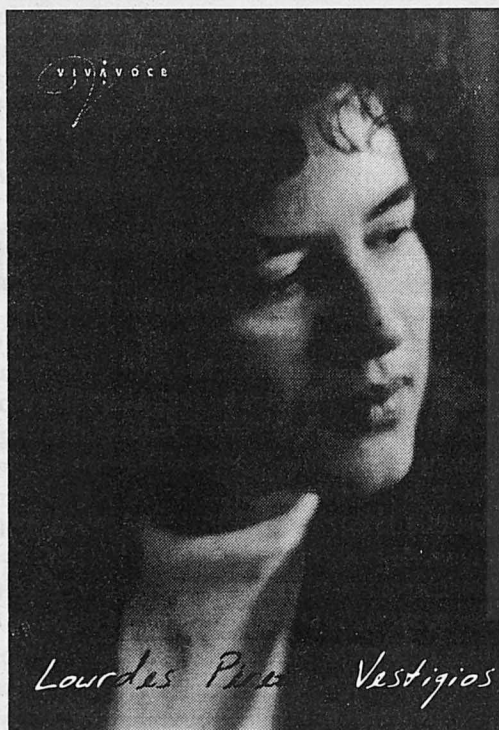
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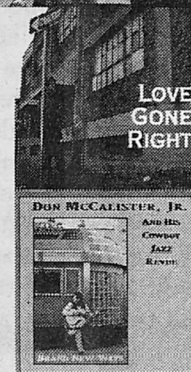
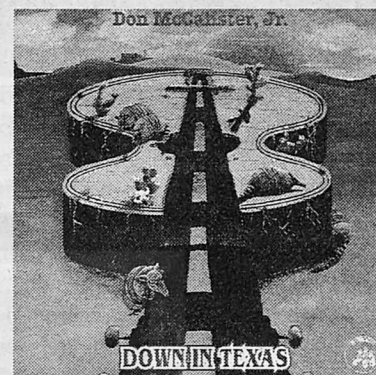
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## 3CM REVIEWS

RICHARD A. PETERSON

### CREATING COUNTRY MUSIC: FABRICATING AUTHENTICITY

(University of Chicago Press, hardback)

Vanderbilt University is right next door to Nashville's Music Row, an ivory tower from which a sociology professor has surveyed the hurly burly dynamics of country music's evolution and the ever shifting interplay between musicians, business and fans. The ironic subtitle is the prevailing motif as, demystifying country history from Fiddlin' Johnny Carson's early 20s stardom to Hank Williams' apotheosis as country icon, Peterson demonstrates how, from day one, authenticity, "a socially agreed construct in which the past is to a degree misremembered," has been constantly reinvented, whether by the workings of impersonal forces such as radio, jukeboxes and the wartime boom or by the manipulation of opportunists like Ralph Peer, a crucial figure who later admitted despising both the music and its creators. He even appends a checklist, useful for NashVegas wannabes, of the current signifiers of authenticity. His most useful concept is the dialectic of 'hard core' and 'soft shell,' which, in this model, do seem to have been cyclical prevailing modes. However, while Peterson's largely persuasive about the first three decades, by jumping from 1953 to his concluding examination of 'Authenticity and the future of country music,' he avoids a watershed discontinuity that undermines his entire thesis. The shortlived 'Outlaw' movement and the often suspect 'neo-traditionalism' barely disturbed the crossover impetus generated by the artificial spawning of Countrypolitan, unilaterally and arbitrarily imposed by Nashville labels on both musicians and fans, which, if the name itself is long forgotten, has dominated country music for three decades. This elision creates some interesting problems for Peterson, whose logic forces him to classify Patsy Cline as both 'hard core' and 'soft shell,' while in one context Barbara Mandrell, of all people, is cited as 'hard core,' but correctly identified as plastic elsewhere. However, if he gets progressively shakier as he approaches the present, up to 1953 Peterson presents some very useful and provocative ideas, fascinating research and illuminating anecdotes, my favorite being that WLS's *National Barn Dance* had to introduce salaries because nobody was willing to tell Al Capone his girlfriend wasn't going to get paid for an appearance! For a university press book, this is very readable, though the index sucks. JC

### CHIP TAYLOR • LAST CHANCE

(Train Wreck, CD)

Critically acclaimed is defined in *Honest John's How To Read Music* as "sold 12 copies," and it would be hard to find a better example of the truth of this proposition than Taylor's 1974 Warner album, generally considered—by critics, ha, ha—to be his best but which, like his five other 70s albums, went belly up in the stores. Born James Voight (brother of actor Jon) and a teenage King Records rockabilly singer in the late 50s, Taylor's songwriting credits enable one to mention The Troggs and Jimi Hendrix (*Wild Thing*), Juice Newton (*Angel of The Morning*), Anne Murray and Emmylou Harris (*Son Of A Rotten Gambler*), Janis Joplin (*Try [Just A Little Bit Harder]*), Waylon Jennings (*Sweet Dream Woman*), Jackie De Shannon, Eddy Arnold, Bonnie Raitt, Garnet Mimms, The Hollies and Ike & Tina Turner in the same sentence. As a performer, he was, as *101 In Cashbox*, about the fate of his own version of *Angel In The Morning*, ruefully observes, less successful. Indeed, he quit the music business in the 80s to become a pro horserace handicapper and black jack player, a move presaged by *Son Of A Rotten Gambler*, an apologia vitae to his own son. Embracing humor (*101 In Cashbox*, *I Read It In Rolling Stone*), social observation (*The Coal Fields Off Shikshinny*) and autobiography (*Son Of A Rotten Gambler*, *I Wasn't Born In Tennessee*), *Last Chance* anticipated the 'Outlaw' movement, most clearly in *Clean Your Own Tables* and the roots anthem, *(I Want) The Real Thing*. Featuring Pete Drake on pedal steel, Rick Nelson drums, John Platania guitars and The Jordanares background vocals, this is, if nothing else, proof that a New York City boy can write country songs, and pop and rock and R&B. JC

### SECONDS FLAT

(Redbird/Green Linnet, CD)

Kind of kicking myself over last month's Reckless Kelly review, because Seconds Flat, out of Greenville, South Carolina, are pretty much the same thing only more highly evolved, far more sharply defined, and with a little more grit. Fronting a perky blend of Appalachian traditions, rock & roll and country, Anthony Tomlinson, who wrote seven of the 13 songs, sounds like a sweeter, more subdued Troy Campbell, Larry Hoskinson, who wrote the other six, somewhat like Gram Parsons, and, each taking the lead on his own songs, singing backup on the other's, their harmonies are very fine. Both men also write pretty good, though I tend to favor Hoskinson's classic country influences, most notable in *Me And My Friend Heartache*, an excellent, atavistic drinking-to-forget honky tonker, *Slow Dance Across The Moon*, a man acknowledging his inability to meet his partner's expectations, and the menacing *Walk Away*, to Tomlinson's Southern small town storytelling, though *She Likes* and *Fire And Brimstone* are well done of that kind. However, they do still have a grit deficit and the album, produced by Brian Ahern, with lovely touches on octave mandolin and lap steel by Richard McLaurin, dobro and slide guitar by Jerry Douglas, slides by so smoothly that the second half tends to slip off the edge of awareness. JC

## THE HOLLISTERS

### THE LAND OF RHYTHM AND PLEASURE

(Freedom, CD)

Houston may not be the first place their album title suggests, but The Hollisters have carved out a healthy niche for themselves in the roots country corner, admittedly not as crowded as Austin's, of The Big Ugly's music scene. Long rumored, their debut demonstrates, not for the first time, that Matt Eskey, on whose label they wound up after extensive shopping expeditions, does a better job part-time than most people full-time, because this is a really lovely piece of work. Mike Barfield, a very fine, expressive vocalist and Eric Danheim, ex-Wagoneers/Chaparral, a subtle and sinuous guitarist, draw heavily on the Bakersfield Sound for inspiration, crafting a batch of fresh and arresting honkytonk material out of such classic stuff as booze (*Tyler*), truckers (*Better Slow Down*), murder (*Deacon Brown*) and heartache (*Good For The Blues*), and original themes, most notably *Goldbrick Wheeler*, about a charmer who preys on women. The 12 cuts include Libbi Bosworth's *East Texas Pines*, on which she sings background, Tom Clifford's *Pike County Blues* and Nick Lowe's *Without Love*, and feature Lisa Pankratz drums, Tim Alexander piano, accordion (on the Tex-Mex *Pink Adobe Hacienda*) and B3 and John Ludwig bass, but the critical contribution is by Casper Rawls who not only plays electric and acoustic guitars but produced the album, creating wonderful, crystalline separations. I'm told, though I haven't seen them for a while, they're really tearing it up in the clubs and the live show is even better, but this album, on which a different track seems to jump out at me with every playing, always a good sign you're dealing with something special, alone establishes Houston as a rival to Austin. JC

### THE DERAILERS • REVERB DELUXE

(Sire/Watermelon, CD)

Pulling out of their somewhat cartoonish *Jackpot* period, during which they seemed to be striving too hard for effect, with that experience of both working in the studio and with producer Dave Alvin behind them, The Derailers have come up with a much more relaxed and confident album. This time round, singer Tony Villanueva and guitarist Brian Hofeldt are joined by bassist Ethan Shaw and drummer Terry Kirkendall, since departed, with contributions by Bradley Jay Williams accordion, Scott Wall steel guitar, Alvin Crow fiddle, Casper Rawls and Dave Biller guitars, on 14 tracks that reaffirm their loyalty to the Bakersfield Sound in far more convincing fashion. With Lefty Frizzell's *No One To Talk To But The Blues* and Warren Smith's *I Don't Believe I'll Fall In Love Today* with Ray Price and Buck Owens flavoring, as reference points, the material, from Villanueva's terrific *Lover's Lie*, also heard on their Freedom debut *Live Tracks*, to Hofeldt's *Ellen*, an instrumental tribute to Don Rich, to Tony & Dora Villanueva's *You Don't Have To Go*, which has more gratuitous guitar strum than the El Cheapo cassette version but is still harder-edged than most Tex-Mex, to Hofeldt and Vic Gerrard's honkytonk jukebox style *Tears In Your Eyes*, is very strong. Villanueva and Hofeldt have come a long way, and if most of the attention they've already got, and will get for this album, is from twang circles, it's misleading to think of them as part of the alt-country movement. Despite the 'hidden' bonus track, Prince's *Raspberry Beret*, The Derailers are about continuity rather than reinvention, proclaiming the persisting value and vitality of a music that Nashville forgot. JC

### LONESOME BOB • THINGS FALL APART

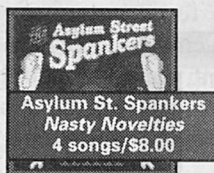
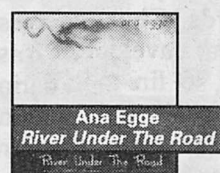
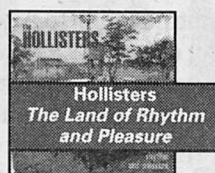
(Checkered Past, CD)

Let's dispose of one thing right away—yes, Lonesome Bob is a fucking stupid name, sounds like a folkie with terrible BO. I think his real name is something like Chaney, but I'm willing to forgive him this pointless mystique nonsense because he really is one hell of a hard-edged songwriter. For people familiar with their catalog, there are several links with Bloodshot, one of the 13 songs here, *Do You Think About Me?*, was the title track of The Waco Brothers' last album, *Point Of No Return* was cut by The Mekons, and a different version of *The Plans We Made* was on Nashville: *The Other Side Of The Alley*. LB started out as drummer in the semi-legendary NYC duo The Ben Vaughn Combo, reunited here on Vaughn's *Sleepless Nights*, and is now part of the Nashville underground, on which he draws for some fine players, including Bill Dwyer and Duane Jarvis electric guitars and Lorne Rall bass, with special mention going to vocalist Alison Moorer, though her *Call My Name* is Nashville songwriting-by-numbers. The other songs are all LB's, and if all of them have merit, they're somewhat overshadowed by *Point Of No Return*, an introspective cheating song which—well, I was going to say sounds like a forgotten 50s honky tonk classic, but a song this good wouldn't have been forgotten. *Too Much Time* covers similar ground almost as effectively. If adultery ever makes a comeback, this guy'll be sitting pretty. JC



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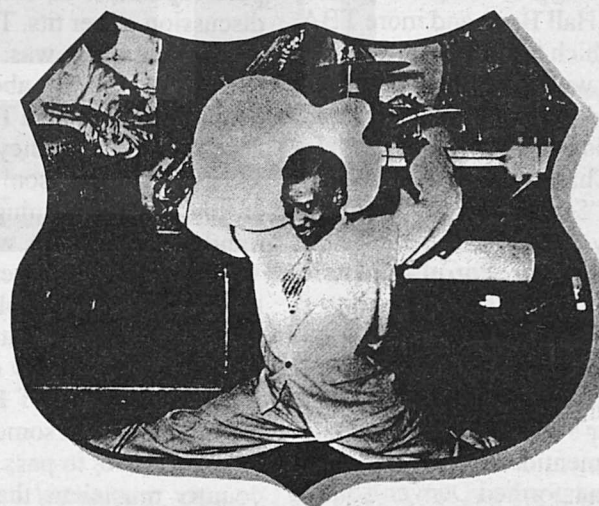
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# HIGH JOHN THE CONQUEROR SOAP

**N**ot only is he one of my favorite people, my favorite rubboard player and creator of my favorite burger (the Popeye), **Danny Young** of Texicalli Grille turns out to be your actual Renaissance man. When I was out delivering last month's issue, Danny was the only person to correctly identify, at a glance, *all three* of the faces on the cover. Nobody got any points for Butch Hancock, hell his name was right there, and a lot of people recognized Stan Laurel, but Socrates stumped everyone else.

◆ He can be so convincing when you're talking to him that I treated **Butch Hancock's** purported plans to put the Rainlight catalog on CD as gospel. It took a long time Butch fan to remind me I was being naive. "I'm realistic enough to believe it when I see it—you been enjoying your No 2 Alike photo songbook?" Apart from anything else, he'll doubtless be sidetracked by the demands made on his time by Rory Elijah Hancock.

◆ Butch had to go on last month's cover even with a four week gap between publication and album release, and if it fortuitously gave me the jump on everyone else, well that's OK—call me 'Scoops.' In this vein, I got an unexpected compliment from **Michael Corcoran** for being "on the mark" when I put Fred Eaglesmith on the cover of MCT over a year ago. Naturally, he backhanded it by saying I'm often "insufferable" in trumpeting my faves, a remark which, apart from taking us deep into pot and kettle territory, puzzles me more than somewhat. I'm sure not going to apologize for being partisan about people I approve of, much less start trumpeting people I don't think are much use. Strange fellow, but what the hell, I'll take credit for being ahead of the pack on Eaglesmith.

◆ For a few horror-struck minutes, I was under the impression that Fred Eaglesmith is half-owned by **Walter Yetnikoff**, the archetypal monster who's done so much to bring record companies executives into disrepute—if you haven't read Frederic Dannen's essential *Hit Men*, I strongly recommend you rectify the omission. However, it turns out that Yetnikoff only owns 20% of Razor & Tie and has no say in artistic matters, one of Eaglesmith's people remarking, "I think you're right to be mildly disturbed, but there's no reason to be *very* disturbed."

◆ November 22nd is the feast day of **Saint Cecilia**, patroness of music and musicians. Her status is, apparently, due to a later misreading of a 5th century account of her life, which seems fairly appropriate, but notwithstanding, Bradley Jay Williams is organizing a South Austin musical celebration. More ambitious plans were dashed by the deliberate pace of Samsung's corporate funding mechanism, so the eight hour (2-10pm) bash in Jovita's backyard, stage donated by Wheatsville Co-op, hosted by Williams' Cajun and Conjunto bands The Gulf Coast Playboys and Los Pinkys, and featuring The Tailgators, Blues Boy Hubbard, The Dance Hall Boys and more TBA, is kind of a pilot version which the fathers at San Jose will be blessing and which, without making a big thing out of it, is dedicated to Keith Ferguson's memory.

◆ A very belated correction to the **Bobby Charles** cover story of July 1995. Charles finally remembered to ask me where I got his "Syrian descent" from, the answer being Phil Hardy & Dave Laing's *Faber Companion To 20th Century Popular Music*. Anyway, Charles, born Robert Charles Guidry, is actually pure Cajun and how Hardy & Laing got from there to Syrian beats the merde out of both of us.

◆ Call me a cold, hard bastard but my first reaction to hearing of **John Denver's** death was to remember an incident I haven't seen mentioned anywhere in the coverage that magically transformed Denver from an object of derision to a musical icon, proving yet again

that death can be a great career move. Anyway, at the 1975 Country Music Association awards, **Charlie Rich** opened the Entertainer Of The Year envelope, read Denver's name, pulled out a lighter, set fire to it and walked off stage. My hero.

◆ In the review pages, you'll find some remarks on the Asylum Street Spankers' CD/EP *Nasty Novelties*, but a story, rather a sad story, comes with it. Though the Spankers have no contractual relationship with Watermelon, the label hit the roof when they found out about the Freedom release and demanded it be withdrawn. The sad thing is, instead of telling Watermelon, as they lefally could've and certainly should've, to piss up a rope, the Spankers, including professional punk Wammo, caved in (as a collective, but there is, as you may gather, a dissident element within it) and told Freedom the deal was off. A little late in the day as the album had already been pressed. Freedom CEO, and everything else, Matt Eskey wouldn't comment much on this, beyond saying he'd offered to sell the band the entire print run at cost, an offer they were unable to take him up on. Spank yourselves, guys, for total lack of balls.

◆ And apropos **The Derailers** new Sire/Watermelon album, there seems to be some confusion over the relationship between the two labels, with mentions of **Don Walser's** next album bearing the same joint imprint. Nothing could be further from the truth. Walser broke his contract with Watermelon and is now strictly a Sire artist, as The Derailers, who've signed a three album deal with them, will be after they work out their Watermelon contract with the next album.

◆ The Rock & Roll Hall of Fame recently announced its 1998 inductees and at long last they're finally, appallingly late in the day, recognizing **Gene Vincent**, also Lloyd Price. However, putting this very dubious honor into perspective, the other inductees are The Eagles, Fleetwood Mac and The Mamas & The Papas, three lameass groups that have as much to do with rock & roll as I do with objective journalism. Two steps forward, three steps back.

◆ If the Rock & Roll Hall of Fame seems like an excellent reason never to go there, I have to correct myself on last month's quote about **Cleveland**. A Thurber scholar tells me that the city he described as being under the civic delusion it was being followed was actually Columbus.

◆ More Adventures in Cyberspace. There are few places where a low boredom threshold is such a liability as the Internet, and you'd think by now I'd have learned not to fuck with it. However, I let myself be talked into subscribing to a thing called **Postcards2**, touted as an Americana forum for DJs, writers, label people, musicians and activists of all kinds. I was a little perturbed when the first wave of messages I got were mainly devoted not merely to Shania Twain, brilliantly described by Steve Earle as "the highest paid lapdancer in the world," but specifically to discussion of her tits. Then, when I ventured to make a contribution, I was, as they say in cypercircles, flamed for talking about The Waco Brothers as a country band. Shania Twain's country, but the Wacos aren't? And now they're seriously discussing the merits of Alan Jackson! What the hell am I doing here? If this trivia is coming from the brightest and best minds in Americana, we're in a shitload of trouble.

◆ There was, however, one very good posting, but bear in mind I had to plow through hundreds to get to it. Having heard his latest single, one P2er lamented, "O **Sting** where is thy death?"

◆ In the review of **Richard Peterson's** book, I mentioned he had some good anecdotes, and there's a couple I'd like to pass on, in the interest of showing country musicians that things could be worse, or, alternatively, plus ça change, plus ça la même shit.

The Delmore Brothers, who were paid \$25 for their first Columbia recording session in 1931, didn't get much in the way of royalties from the one record released because it sold 511 copies, "As Charles Wolfe notes in his introduction to Alton Delmore's biography, 'This was not especially a failure, as most of the issues during that year sold around this amount.'" Elsewhere, noting that, as few country players qualified for union membership (ie could read music, a union requirement), "independent station programmers, even though most had little affection for country, often turned to country artists," Peterson cites WEXL, Royal Oak, Michigan, programming country artists "not only because they cost less than union musicians, but also because they were even cheaper than maintaining a record library."

◆ Without wanting to put him in Dutch with KASE, I suspect **Rob Patterson** was deliberately floating a provocative notion in his *American-Statesman* radio column, maybe even floating it in this direction. Reporting that KASE is trying to collect 10,000 signatures on a petition begging **Garth Brooks** to include Austin on his 1998 tour, Patterson notes, "I wouldn't be surprised to also see [split infinitive, Rob] a petition asking Brooks to stay away." Not sure I want to organize a thing like that, but if anyone else does, put me down for a signature and support.

◆ From 3CAN operative Debra Peters comes this rather amazing quote, source unknown, from **Mariah Carey** (now there's a name you probably never thought to see in these pages): "Whenever I watch TV and see those poor starving kids all over the world, I can't help but cry. I mean, I'd love to be skinny like that but not with all those flies and death and stuff." Oh Mariah, you're so *deep*.

◆ On November 29th, **Gary P Nunn** will have a release party for a Greatest Hits album at The Broken Spoke. This, I may say, is not the kind of thing I intend to mention on a regular basis, it's strictly a favor to Nancy Coplin, who's returned to Austin from her pastoral interlude in Johnson City, where she didn't lose her bulldog tenacity.

## SOME MORE RADIO

The Radio Thing, as I now call it, rumbles on with a life of its own. The complete (so far) Thing is available on request. Of these latest additions, I can only apologize for being so late catching up with the *West Texas Music Hour*. Lloyd Maines tells me that when he first proposed it to KLLL, the idea was to try it for a year, as everyone involved figured it would be a stretch finding even 52 hours of suitable music. Eleven years later, it's still going strong!

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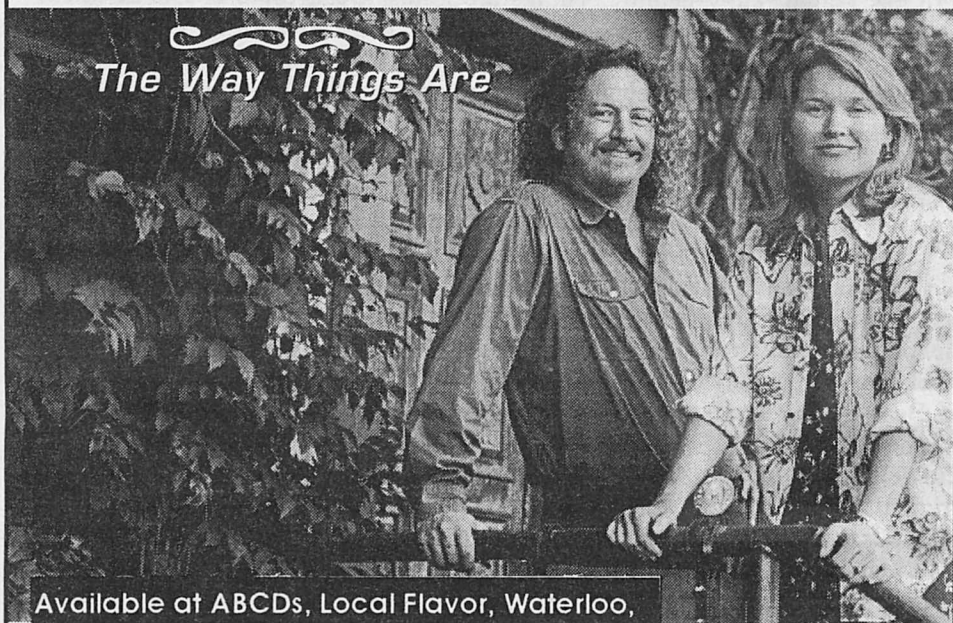
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# 3<sup>rd</sup> COAST MUSIC

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## THE DEATH OF COUNTRY MUSIC

Elsewhere, you'll find a review of Richard A Peterson's *Creating Country Music; Fabricating Authenticity*, in which, among other things, the author explores "the structural conditions that can foster authenticity in the future, preserving the music as a commercial market form 'in the middle' without being 'absorbed' into popular music, 'elevated' into art, or 'ossified' as a folk music." Trouble is, Peterson bases his exploration on conclusions drawn from his minute and convincing analysis of the dynamics of country music in the three decades up to 1953, without allowing for profound changes that have taken place since then in both the music and society.

◆ Thus, Peterson discounts the argument that country is now, by and large, just another discretionary lifestyle choice, no longer part of people's lived experience, or, as a writer he quotes puts it, "severed from its working class origins, country music is becoming a refuge for culturally homeless Americans everywhere . . . Authenticity is a meaningless criterion." Peterson responds by saying his evidence suggests that authenticity seems open to change, not seeming to realize that very few country music fans, businesspeople or musicians give a shit about authenticity anymore except in the most superficial way.

◆ Begged in this exchange is the question of quite why country should have become a refuge for the culturally homeless, and I think the answer lies in another modern phenomenon. When I were a lad, banknotes existed alright, I just never saw any, nor did my friends. Point is, even into the 60s, when Americans I've asked talk about their pocket money in terms of cents rather than dollars, if you didn't work, you didn't have any money worth talking about, so popular music was aimed at young adults with disposable paychecks. However, adolescents have gradually acquired astronomical spending power and pop's become pretty much their exclusive angst-ridden province, dispossessing the mating ritual music of young adults. To accommodate this market, Nashville cheerfully transformed country, vapid boy-meets-girl/boy-loses-girl lyrics displacing the last vestiges of intelligent songwriting, photo/telegenics becoming more significant than talent, instant gratification line dancing replacing styles demanding any degree of skill or practice, with discos and arenas favored over honkytonks and dancehalls.

◆ In short, pop now exists in two distinct forms. One, more attitudes than actual music, is still called pop, and the media, by force of long habit, still pays attention to it even though the kids, post-literate, don't return the favor. The other, more meat market wallpaper than actual music, is still called country, and the media, by force of long habit, still patronizes it, accepting its hollow lip service to the past at face value.

◆ By retaining the title of country for a bastardized version of which the freely acknowledged antecedents are—and this is a direct quote from Garth Brooks—"Loggins & Messina, Jim Croce, Jimmy Buffett, Jackson Browne and James Taylor," other artists openly paying homage to The Eagles, Lynyrd Skynyrd and so on, Nashville's inextricably confused the issue. The upshot is that magazines like 3CM, *No Depression* and *Twangin'* have to jump through hoops to avoid using the word 'country' unmodified to describe people in direct line of artistic descent from Hank Williams, Buck Owens et al—*real* country's become the music that dare not speak its name, because it doesn't want to be confused with that NashVegas shit. None of us have come up with a generally accepted alternative, maybe because, damn it, what we're writing about is country and what Nashville's putting out isn't, so it's up to them to find another name for it.

◆ Which, of course, ain't about to happen. Peterson's problem is that he's looking in the wrong place. The stuff being made six blocks away from his office has *already* been 'absorbed' into popular music, but 'authentic' country is still alive and kicking, in Austin, Chicago, San Francisco, Durham and a hundred other places. Of course, it's 'on the edge' rather than 'in the middle' and it may never be a "commercial market form" ever again, but you can't have everything. JC

## JAMES INTVELD

Trying to describe James Intveld is like trying to describe the allure of good champagne to someone who's never tasted it. Classically handsome and appealing in a fashion that's always made female hearts flutter, Intveld, Jimmy to his friends, a long time member of the Bakersfield/LA country and roots community, is also one of the most talented figures on the music horizon. Part of the **Town South Of Bakersfield** revolution that brought Dwight Yoakam, Rosie Flores, Lone Justice, Dave Alvin, The Blasters and Chris Gaffney to the forefront of West Coast honky tonk in the 80s, Intveld, always seeking to innovate, is the man who made rockabilly cool. He also established two important components of the foundation of the region's roots music scene: the weekly Barn Dance, a showcase for American roots music, and the annual Elvis Birthday Bash, which he and Art Fein made into the biggest local event of the year.

◆ Born and raised in Compton, CA, Intveld and his brother Ricky were musically influenced by his parents, who loved the music of Dean Martin, Hank Sr, Bing Crosby and Lefty Frizzell. Fats Domino and Elvis also played a major part in molding the brothers. Playing since he was 10, James, with Ricky and friend Pat Woodward formed a teenage band, The Rockin' Shadows, booked into the same punk dives as Yoakam, Flores and The Blasters. Eventually Ricky and Pat joined Rick Nelson, only to die with him in the New Year's Eve, 1985, plane crash, a loss still deeply felt by Intveld, who dedicated his debut album to his brother.

◆ After many hard years of paying dues, as an acoustic singer-songwriter, guitar player (with The Blazers among others), rockabilly bandleader, TV jingle singer and actor (notably in John Waters' *Cry Baby*), Intveld's luck turned when Ray Campi invited him to be part of Bear Family's 20th anniversary project. Every song recorded for the German label had to have the word 'bear' in the song, but when it came time for Intveld to record *Barely Hangin' On*, there was no money left. Using surplus studio time donated by Campi, Intveld produced and played all the parts himself and when the track arrived in Germany, Bear Family liked it so much they decided to do an entire Intveld solo CD, which was released in 1996, making him a certifiable superstar in Europe, subject of a German TV special.

◆ While the album, also released on vinyl, was a success, it was hard to find in the US. However Intveld eventually caught the attention of Innerworks Records and almost two years after the German release, **James Intveld** is moving up the Americana chart with all the speed and force of a hollow-point bullet. The domestic release has solidified what Europeans and a few hip American country, rockabilly and roots listeners have known for years—James Intveld is amazing.

◆ This high caliber stage performer, multi-instrumentalist, singer-songwriter, producer, actor and genuinely good human being is set to make some noise—and the short sighted music industry is being forced to pay attention. With plenty of charisma and integrity to hold him in good stead, James Intveld has created a career for himself that is bound to longevity. A new CD is in the works, as is plenty of road time. Playing Buck Owens' Crystal Palace in Bakersfield, the West Coast seat of honky tonk power, and opening for Johnny Cash at the Fillmore in San Francisco are just a taste of what the future holds for this Californian.

◆ Proud of his place in the continuing history of the Bakersfield/LA country and roots music community, Intveld is feeling pretty good about himself these days, and about the scene he's still so much a part of. "In the last year or so the scene here has gotten really healthy. Things are going great, there is lots of talent everywhere and I'm very happy about that." And there are a lot of folks who are sincerely happy about the much deserved success of this special man who is equated internationally with class, elegance and grace. Just like a really fine class of champagne!

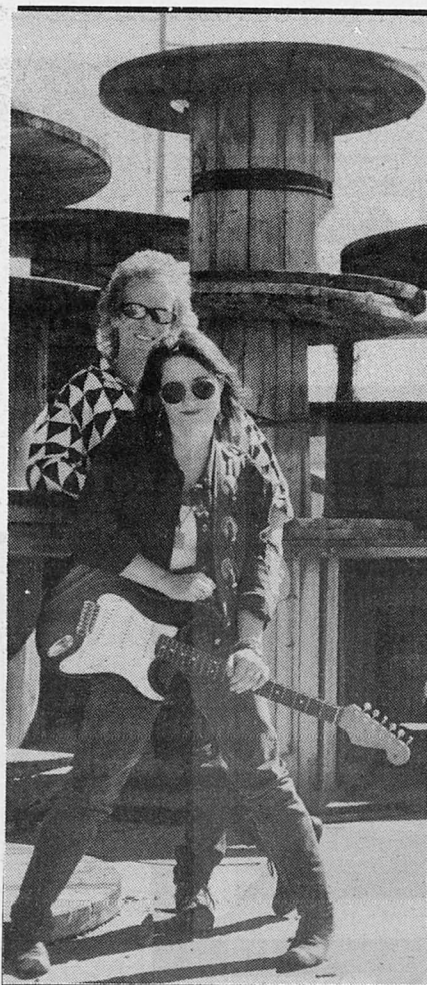
Jana Pendragon

## JAMES INTVELD

(Innerworks/Risk, CD)

Couple of years ago (#74), I reviewed Intveld's debut when it was released in Germany and if you went out and paid import price, I guess I owe you a partial apology. Partial because what the hell, you've had two whole years of inexplicable delay to enjoy it, apology because now it's finally found a domestic label, they've put in two unused tracks from the original session. Added to the ten on Bear Family's version are *My Heart Is Achin' For You*, a rerecording of a number Intveld's Rockin' Shadows, put out on a 45 in the 80s, and Rodney Crowell's *Standin' On A Rock*. Which makes it one-fifth cooler even than the original. On the surface, this is a ravishing and immaculate updating of late 50s/early 60s teen idol rock & roll balladry, but when you check the credits you realize it's a genuine tour de force. Best known as a lead guitarist, Intveld played all the instruments, demonstrating not just astonishing versatility but an acute dynamic sensibility, particularly on piano. On top of that he also produced himself, coming up with a wonderfully relaxed and spacious sound with an almost preternatural understanding of the correct uses of echo and reverb. And on top of that he wrote all but three of the songs, the other covers being Don Gibson's *Blue Blue Day* and Huey Meaux's *I'm To Blame*, and his songs, including *Cryin' Over You*, a Top 40 hit for Rosie Flores, are essentially timeless, the somber elegance of his vocals imbuing them with restrained passion and melancholy. Or, to put it another way, this is a way cool album, very, very highly recommended. JC





# TWIN SOUL

(Mercier & Hepler)

Nov 9th, Mandy Mercier Benefit,  
The Broken Spoke, 6pm  
Nov 10th, Blue Monday  
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Nov 13th, Skylight Gallery,  
307 E 5th, 10.30pm  
(Austin Acoustic Music Festival  
satellite show)  
Nov 13th, Benefit for Tibetan  
Resettlement Project, Paramount  
Theatre, with Ray Wylie Hubbard  
Nov 26th, Threadgill's (Old #1),  
7.30pm  
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2nd	_____	The Dangers
4th	_____	Justin Treviño & The Pure Texas Band
5th	_____	The Remedies Rockin' Blues
6th	_____	Cornell Hurd Band
7th	_____	The Nortons
8th	_____	Maryann Price
9th	_____	Phil Stevens
11th	_____	Don Walser & The Pure Texas Band
12th	_____	Martin Paul & The Jaded Lovers
13th	_____	Cornell Hurd Band
14th	_____	Gulf Coast Playboys
15th	_____	Scott Becker
16th	_____	Will Harrell
18th	_____	Don Walser & The Pure Texas Band
19th	_____	Susanna Van Tassel
20th	_____	Cornell Hurd Band
21st	_____	Horton Brothers
23rd	_____	Will Harrell
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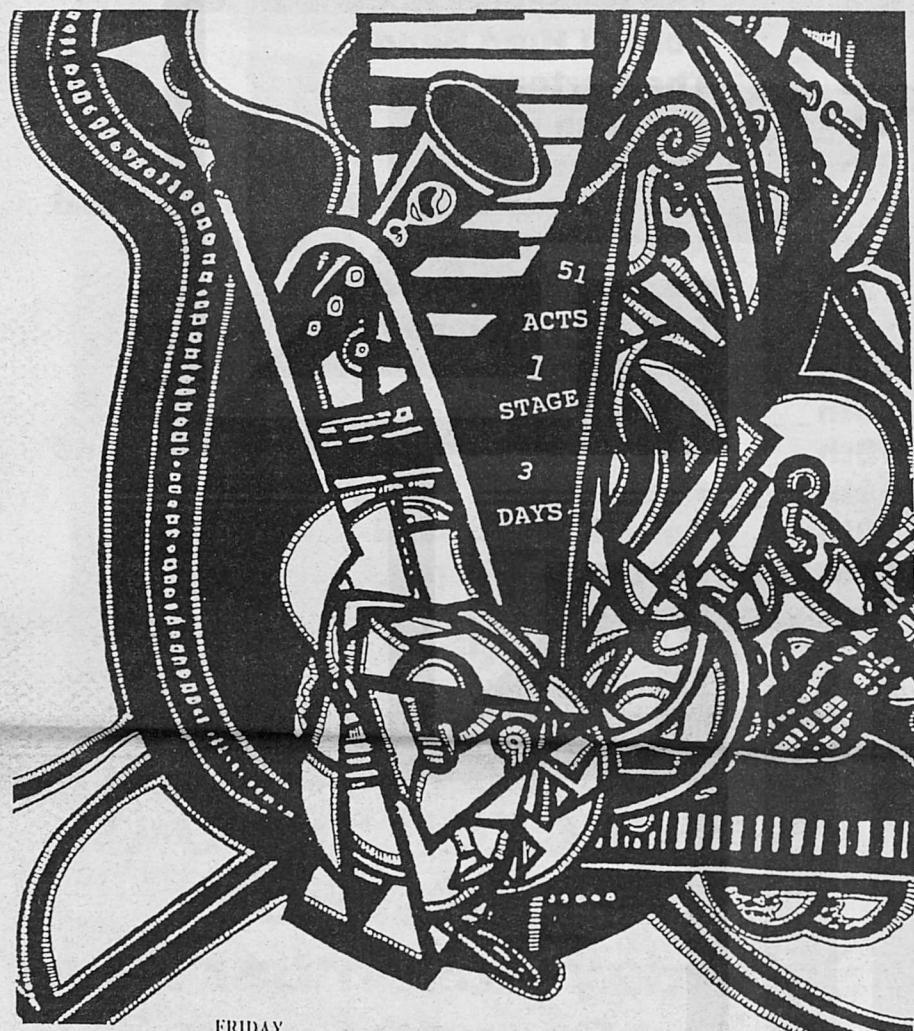
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SATURDAY  
NOVEMBER 15

SUNDAY, NOVEMBER 16

NOV  
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1997

8:00 Sheri Fushay  
8:40 Texana Dames  
w/ Tomas Ramirez  
9:40 Rod Moag  
9:40 Karen Abrahms  
10:20 Ponty Bone  
10:55 Julieann Banks  
11:25 Michael Reed Barker  
12:00 Whitey Ray Huitt  
12:35 Shiva's Headband  
1:00 The Adventures Of...  
1:35 Glosso Babel

3:00 Daniel Edward Cook  
3:40 Jim Stricklan  
w/Marianne Price  
4:10 Emily Kaitz  
4:40 Ana Egge  
5:10 Kim Miller  
5:45 The Grazmatics  
6:15 Chris Chandler  
6:45 Borrowed Tunes  
7:20 Hogan's Goat  
7:50 Quiet Tunes  
8:20 One Black Lung  
9:00 Diana Jones  
9:40 Karen Tyler  
10:20 Sam Shepherd  
10:50 Peter Wilde  
11:30 Brian QTN  
12:25 Cherokee Rose  
1:20 Circo de Manos

Noon Teje  
12:30 Gregory Boyd  
1:00 Mario Garza  
1:30 Shelly Chen  
2:00 Inkululeko  
2:30 The Bells of Joy  
3:00 Chamber Music  
3:30 Shirley Dominguez  
4:00 Antonio Dionisio  
4:30 Faux Paws  
5:00 Routs n Wisdom  
5:30 The Gypsies  
6:05 Mo Jamal  
6:40 Afrodite  
7:20 Con Rumba Sun  
7:55 Bayou Beaujolais  
8:25 Kamrand Hooshmand  
and the 1001 Nights  
8:55 Tammy Gomez  
10:20 Mariachi Estrella  
11:00 The Killer Bees

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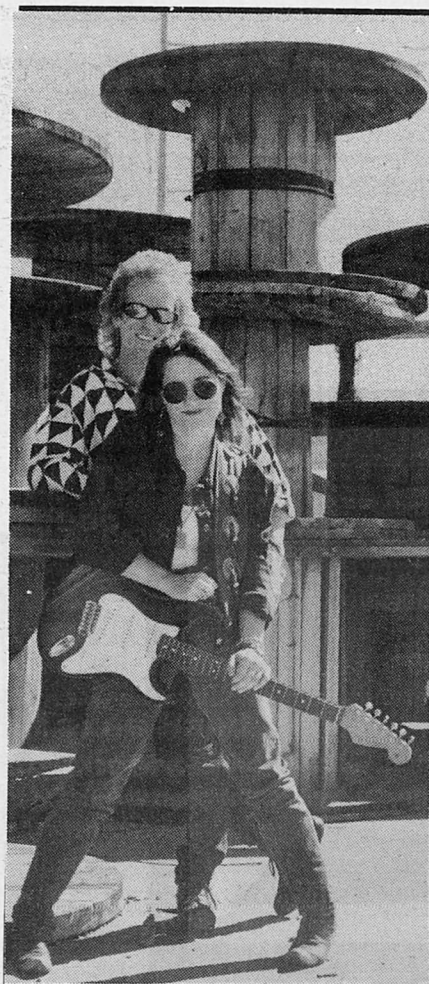
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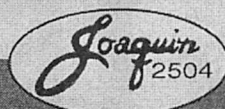
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| ..... Kinky Friedman • 1944 • Chicago, IL           | ..... Earl Bollick • 1919 • Hickory, NC                 |
| ..... Lyle Lovett • 1956 • Klein, TX                | ..... Shirley Bergeron • 1933 • Church Point, LA        |
| ..... Sippie Wallace † 1986                         | ..... WC Clark • 1939 • Austin, TX                      |
| 2nd..... Charlie Walker • 1926 • Collin Co, TX      | ..... Albert Collins † 1993                             |
| ..... JD Souther • 1945 • Detroit, MI               | 17th .... Terry Noland N • 1938 • Abilene, TX           |
| 3rd ..... Sonny Rhodes • 1940 • Smithville, TX      | ..... Gene Clark • 1941 • Tipton, MO                    |
| ..... Hugh Moffatt • 1948 • Fort Worth, TX          | ..... Black Ardoin • 1946 • Duralde, LA                 |
| 4th ..... Delbert McClinton • 1940 • Lubbock, TX    | 18th .... Hank Ballard • 1936 • Detroit, MI             |
| 5th ..... Etta Moten • 1901 • San Antonio, TX       | ..... Leeann Atherton • 1955 • Birmingham, AL           |
| ..... Roy Rogers • 1911 • Cincinnati, OH            | 19th .... Willie 'Smokey' Hogg • 1903 • Centerville, TX |
| ..... Ike Turner • 1931 • Clarksdale, MS            | ..... Katy Moffatt • 1950 • Fort Worth, TX              |
| ..... Rita Faye • 1944 • Whitesboro, TX             | 20th .... Eck Robertson • 1887 • Amarillo, TX           |
| ..... Gram Parson • 1946 • Winterhaven FL           | ..... Duane Allman • 1946 • Nashville, TN               |
| ..... Johnny Horton † 1960                          | 21st .... Lloyd Glenn • 1909 • San Antonio, TX          |
| 6th ..... Stonewall Jackson • 1932 • Tabor City, NC | ..... Jean Shepard • 1933 • Paul's Valley, OK           |
| ..... Frenchie Burke • 1933 • Kaplan, LA            | ..... Dr John • 1941 • New Orleans, LA                  |
| ..... Guy Clark • 1941 • Monahans, TX               | ..... Cecil Brower † 1965                               |
| ..... Doug Sahm • 1942 • San Antonio, TX            | 22nd .... Whistling Alex Moore • 1899 • Dallas, TX      |
| 7th ..... AP Carter † 1960                          | ..... Hoagy Carmichael • 1899 • Bloomington, IN         |
| ..... Black Ace † 1972                              | ..... Ernie Cacaes • 1911 • Rockport, TX                |
| 8th ..... Ivory Joe Hunter † 1974                   | ..... Angela Strehli • 1945 • Lubbock, TX               |
| 11th .... Sippie Wallace • 1898 • Houston, TX       | ..... Charles Mann • 1945 • Welsh, LA                   |
| ..... Mose Allison • 1927 • Tippo, MS               | 23rd .... Tyree Glenn • 1919 • Corsicana, TX            |
| ..... LaVern Baker • 1929 • Chicago, IL             | ..... Spade Cooley † 1969                               |
| ..... Hank Garland • 1930 • Cowpens, NC             | ..... Big Joe Turner † 1985                             |
| ..... Dave Alvin • 1955 • Los Angeles, CA           | ..... Roy Acuff † 1992                                  |
| ..... Beau Jocque • 1957 • Basile, LA               | 24th .... Scott Joplin • 1868 • Bowie Co, TX            |
| 12th .... Bukka White • 1906 • Houston, TX          | ..... Tommy Allsup • 1931 • Tulsa, OK                   |
| ..... Booker T Jones • 1944 • Memphis, TN           | ..... Johnny Degollado • 1935 • Austin, TX              |
| ..... Neil Young • 1945 • Toronto, Canada           | ..... Johnny Hernandez • 1944 • Temple, TX              |
| 13th .... Sonny Fisher • 1931 • Tyler, TX           | ..... Buster Pickens † 1964                             |
| ..... Little Frankie Lee • 1941 • Mart, TX          | 25th .... Matthew Gee Jr • 1925 • Houston, TX           |
| ..... Ray Wylie Hubbard • 1946 • Hugo, OK           | 25th .... Curley Mays • 1938 • Maxie, LA                |
| 14th .... Buckwheat • 1947 • Lafayette, LA          | 26th .... Bob Livingston • 1948 • San Antonio, TX       |
| ..... Joe Gracey • 1951 • Fort Worth, TX            | 27th .... Werly Fairburn • 1924 • Folsom, LA            |
| ..... Tex Edwards • 1954 • Dallas, TX               | ..... Jimi Hendrix • 1942 • Seattle, WA                 |
| ..... Anson Funderburgh • 1954 • Plano, TX          | ..... Lotte Lenya † 1981                                |
| 15th .... Wes Reeves • 1933 • La Mesa, TX           | ..... Charline Arthur † 1987                            |
| ..... Clyde McPhatter • 1933 • Durham, NC           | 28th .... Cecil Brower • 1914 • Bellevue, TX            |
|   | ..... Bruce Channel • 1940 • Jacksonville, TX           |
|   | ..... Libbi Bosworth • 1964 • Galveston, TX             |
|   | ..... Wanna Coffman † 1991                              |
|   | 29th .... Merle Travis • 1917 • Rosewood, KY            |
|   | ..... Mason Ruffner • 1952 • Fort Worth, TX             |
|   | ..... Joe Falcon † 1965                                 |
|   | ..... Ray Smith † 1979                                  |
|   | 30th .... Fred 'Papa' Calhoun • 1904 • Chico, TX        |
|   | ..... Walter Mouton • 1938 • Scott, LA                  |
|   | ..... Gordon Payne • 1951 • OK                          |
|   | ..... Jeannie Kendall • 1954 • St Louis, MO             |
|   | ..... Guy Forsyth • 1968 • CO                           |

## *Sittin' 'n' Singin' 'n' Supper*

*Mondays 6.30-9pm at Threadgill's World HQ,  
301 W Riverside Dr*

*Wednesdays 6.30-9pm at Old #1, 6416 N Lamar Bud*