

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

ELIZABETH COOK

#47/136 DECEMBER 2000



## REVIEWS

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

LISA ANGELLE

COUNTRY MUSIC  
ANNUAL 2000

DOMINO KINGS

FREIGHT TRAIN  
BOOGIE

EMMYLOU HARRIS

JOHN HIATT

KATHY JOHNSON

ALLISON MOORER

JOAN OSBORNE

SHUFFLE TOWN

JACK SMITH  
& ROCKABILLY  
PLANET

DALLAS WAYNE

DWIGHT YOAKAM

FAR ALBUMS OF THE MILLENIUM

CHARLES EARLE

FREEFORM AMERICAN ROOTS #16

JOHN THE REVEALATOR • BIRTHS & DEATHS

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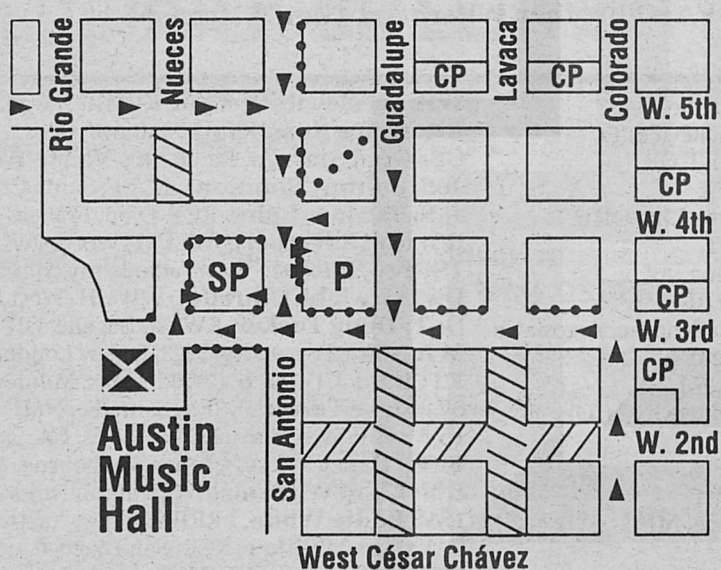
Nightly from 8 pm

Saturday 9 .... Willis Alan Ramsey  
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Tuesday 12 ... Reckless Kelly  
Wednesday 13 ... Rick Trevino  
Thursday 14 ... Jimmy LaFave  
Friday 15 ..... Tish Hinojosa  
Saturday 16 ... Van Wilkes  
Sunday 17 .... Blue Healers / Malford  
                    Milligan and David Murray  
Monday 18 .... Ana Egge &  
                    Matt the Electrician  
Tuesday 19 .... Hot Club of Cow Town  
Wednesday 20 .. Don Walser & His Pure  
                    Texas Band  
Thursday 21 ... Slaid Cleaves  
Friday 22 ..... Mystic Knights of the Sea  
Saturday 23 ... Ponty Bone &  
                    the Squeezetones  
Sunday 24 .... Texana Dames

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Weekends 3 pm to 5:30 pm

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                    Troubadours-  
                    Old Austin Acoustic Jam  
Sunday 10 ... Johnny Gimble  
                    & Heather Wiley  
Saturday 16 .. Sara Hickman  
Sunday 17 ... Marcia Ball &  
                    Sarah Elizabeth Campbell  
Saturday 23 .. Albert and Gage  
Sunday 24 ... Eliza Gilkyson



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**SP** Free parking evenings and weekends

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# FREEFORM AMERICAN ROOTS

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#16 • NOVEMBER, 2000

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

- #1 **VA: SHUFFLE TOWN: WESTERN SWING ON KING 1946-50**  
(West Side) \*JH/\*SH/\*JZ
- 2 **Merle Haggard: If I Could Only Fly** (Anti) \*MA/\*AB/\*TG/\*LW
- 3 **Johnny Cash: Solitary Man** (American) \*RC/\*JE/\*BF
- 4 **Dwight Yoakam: Tomorrow's Sounds Today** (Reprise)  
\*SG/\*MP/\*DY
- 5 **Martí Brom & The Cornell Hurd Band: Feudin' & Fightin'**  
(Goofin') \*JaH/\*BL
- 6 **Ted Roddy & The Tearjoint Troubadors: Tear Time** (Music Room)  
\*DF/\*ChL
- 7 **The Domino Kings: Life & 20** (Slewfoot) \*RS/\*DT/\*MT
- 8 **Elizabeth Cook: Elizabeth Cook** (Bro 'n' Sis) \*KD/\*GS/\*RT  
**Doug Sahm: The Return Of Wayne Douglas** (Tornado/Evangeline)  
\*JB/\*BaW
- 9 **Kasey Chambers: The Captain** (Asylum/WB) \*SJ  
**John Prine: Souvenirs** (Oh Boy) \*MR
- 10 **John Hiatt: Crossing Muddy Waters** (Vanguard) \*KC/\*RD
- 11 **Lattie Moore: I'm Not Broke But I'm Badly Bent** (Westside) \*DT
- 12 **Retta & The Smart Fellas: Rural Jazz** (self)
- 13 **Tom Armstrong: Sings Heart Songs** (Carswell) \*KF/\*TF
- 14 **Deke Dickerson: Rhythm, Rhyme And Truth** (Hightone)
- 15 **Cornell Hurd Band: A Stagecoach Named Desire** (Behemoth) \*WH
- 16 **Don Walser: I'll Hold You In My Heart** (Valley Entertainment)
- 17 **Pat Haney: Wrong Rite Of Passage** (Freefall)  
**Geoff Muldaur: Passport** (Hightone) \*TJ  
**Dallas Wayne Big Thinkin'** (Hightone)  
**Keith Whitley: Sad Songs And Waltzes** (Rounder) \*EB
- 18 **Laura Cantrell: Not The Tremblin' Kind** (Diesel Only)  
**Adam Carroll: Lookin' Out The Screen Door** (Down Hole) \*PD  
**Davey Davis: Hard Tellin'—Not Knowin'** (Country Eastern Music)  
**Dan Israel: Dan Who?** (Hayden's Ferry) \*JaS  
**Gary P Nunn: It's A Texas Thing** (Campfire) \*EW  
**Waco Brothers: Electric Waco Chair** (Bloodshot)
- 19 **The Midwesterners: Pretty Little Town** (Darlington)  
**Shadrick Smith & the Billy Buffalo Band** (Junior's Motel)  
**VA: Badlands; A Tribute to Bruce Springsteen's Nebraska**  
(Sub Pop)  
**Hank Williams: Alone With His Guitar** (Mercury)

- 20 **Big Sandy & The Fly-Rite Boys: Night Tide** (Hightone) \*BC  
**Flea Bops: I'm Ready** (Vinylux) \*LG  
**Freak Mountain Ramblers** (You Got Soul) \*RP  
**Louise Goldberg, Emily Kaitz & Mary Reynolds:**  
**The Fayetteville Session** (Pingleblobber) \*DJ  
**The Hangdogs: Beware Of The Dog** (Shanchie) \*TM  
**Hatchet: Playing Possum** (Country Discovery) \*BaW  
**Houston Marchman: Tryin' For Home** (Blind Nello) \*MM  
**Van Morrison & Linda Gail Lewis: You Win Again** (Exile) \*ST  
**Bill Passalacqua: Reckless Pedestrian** (Reckless Pedestrian) \*RH  
**Joel Phelps & The Downer Trio: Inland Empires** (Moneyshot) \*CZ  
**Tombstone Trailerpark: Earth Against Your Skin** (DIY) \*AL  
**VA: Edges From The Postcard #4** (Hayden's Ferry) \*BR  
**VA: Rhapsodies In Black;**  
**Music & Words From The Harlem Renaissance** (Rhino) \*ER  
**Tony Joe White: One Hot July** (Hip-O) \*JoS  
**Bob Wills: San Antonio Rose** (Bear Family) \*PP
- 21 **Martí Brom: Snake Ranch** (Goofin')  
**Sonny Landreth: Levee Town** (Sugar Hill)  
**Alison Moorer: The Hardest Part** (MCA)  
**Beaver Nelson: Little Bother** (Black Dog)  
**Jack Smith & Rockabilly Planet: Cruel Red** (Run Wild)  
**VA: A Shot In The Dark; Tennessee Jive** (Bear Family)
- 22 **Ryan Adams: Heartbreaker** (Bloodshot)  
**Eva Cassidy: Time After Time** (Blix Street)  
**John Duffey: Always In Style** (Sugar Hill)  
**Kinky Friedman & Little Jewford: Classic Snatches From Europe**  
(Sphincter)  
**The Gourds: Bolsa De Agua** (Sugar Hill)  
**Emmylou Harris: Red Dirt Girl** (Nonesuch)  
**Sleepy LaBeef: Tomorrow Never Comes** (MC)  
**Kenny Love & The Rock-Er-Fellas: Rock-A-billy Swing Thing**  
(Kat Claw)  
**The Lucky Pierres: My Temptation** (DIY)  
**Don Rigsby: Empty Old Mailbox** (Sugar Hill)  
**VA: 40th Anniversary Collection** (Arhoolie)  
**VA: Blaze Foley Inside** (Deep South)  
**VA: O Brother Where Art Thou?** (Mercury)

MA: Mathias Andrieu, NSEO, Paris, France  
AB: Allen Baekeland, CJSW, Calgary, Canada  
DB: David Besonen, KNON, Dallas, TX  
EB: Erika Brady, WKYU, Bowling Green, KY  
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RC: Rick Cornell, WXDU, Durham, NC  
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KD: Ken Date, 2RRR, New South Wales, Australia  
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RD: Renee Dechert, trail.nwc.cc.wy.us, Powell, WY  
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BF: Bill Frater, KRCB, Santa Rosa, CA  
DF: Dan Ferguson, WRIU, Kingston, RI  
KF: Kirsty Fitzsimons, Anna Livia, Dublin, Ireland  
TF: Tom Funk, KGLP, Gallup, NM  
LG: Lynne Greenamyre, KKFI, Kansas City, MO  
SG: Steve Gardner, WXDU, Durham, NC  
TG: Thomas Greener, KVMR, Nevada City, CA  
CH: Clint Holley, WERE, Cleveland, OH  
JoH: John Hauser, KOOP, Austin, TX  
JaH: Jamie Hoover, KSUT, Ignacio, CO  
RH: Rolf Hierach, Radio RheinWelle, Germany

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WH: Wade Hockett, KBOO, Portland, OR  
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GJ: Greg Johnson, KRKO, Oklahoma City, OK  
RJ: Rik James, KGLT, Bozeman, MT  
SJ: Suzanne Jameson, KXCI, Tucson, AZ  
TJ: Tom Jackson, WLWU, Chicago, IL  
AL: Aleksandar Lazarevic, M+, Mladenovac, Yugoslavia  
BL: Billy Lee, NEAR/Caroline, Ireland  
ChL: Chip Lamey, WLFR, Pomona, NJ  
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RM: Rod Moag, KOOP, Austin, TX  
DN: Doug Neal, WDBM, East Lansing, MI  
DO: Dan Orange, KZSC, Santa Cruz, CA  
JP: Jana Pendragon, KXLU, Los Angeles, CA  
MP: Michel Penard, ISA, Pont de Beauvoisin, France  
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KR: Kim Rogers, KVMR, Nevada City, CA  
MR: Mike Regenstreif, CKUT, Montreal, Canada

WR: Wesley Robertson, KVMR, Nevada City, CA  
BR: Bruce Ross, KZSU, Stanford, CA  
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JaS: Jacques Spiry, RCF, Lyon, France  
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DoT: Doug Tucker, KWVA, Eugene, OR  
MT: Mike Trynosky, WCNI, New London, CT  
RT: Raúl J Tejeiro, Cabildo-Mas, Montevideo, Uruguay  
ST: Steve Terrell, KSFR, Santa Fe, NM  
BiW: Bill Wagman, KDVS, Davis, CA  
BaW: Barry Wass, 3 Inner, Melbourne, Australia  
CW: Chad Williams, WCBN, Ann Arbor, MI  
EW: Eddie White, 2RRR, Sydney, Australia  
GW: Gus Williker, KCR, San Diego, CA  
LW: Larry Weir, KDHX, St Louis, MO  
RW: Rein Wortelboer, Radio Venray, The Netherlands  
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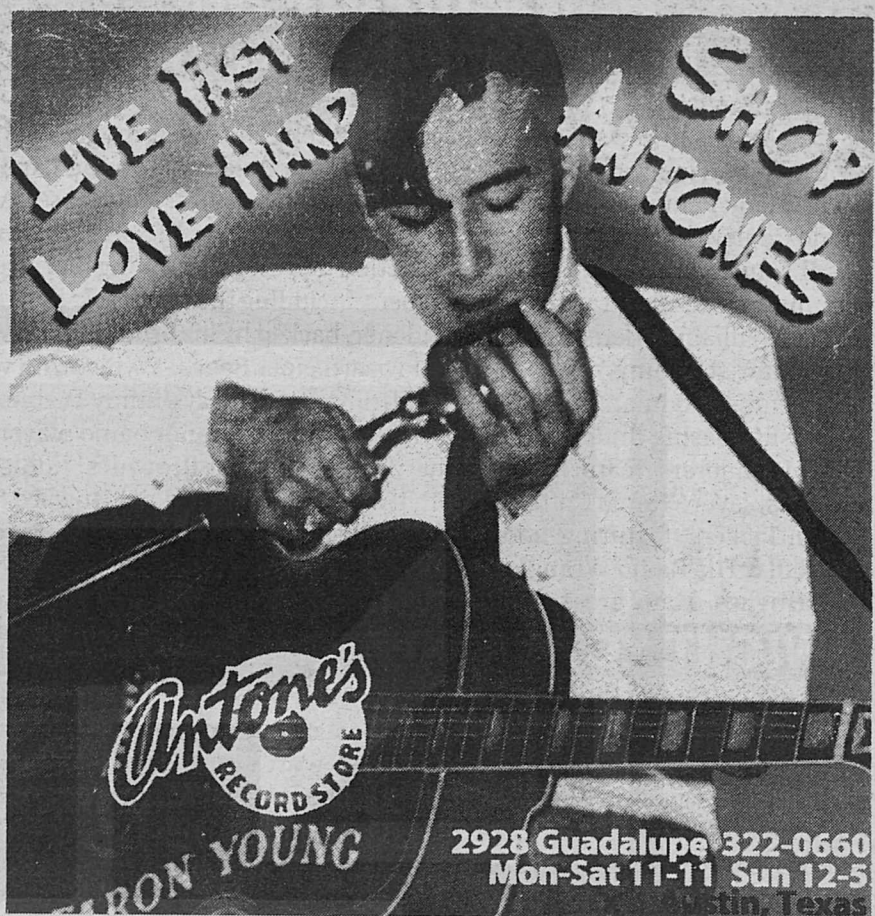
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## SHUFFLE TOWN WESTERN SWING ON KING 1946-50

(Westside \*\*\*\*\*)

Syd Nathan never set out to become a Western Swing mogul, but, founding his Cincinnati label at the height of the genre's popularity, he wasn't about to pass on it either. Hank Penny (to be showcased on an upcoming Westside release), Moon Mullican, Spade Cooley (backing Red Egner) and Luke Wills, were the best known names, but as this absolutely wonderful 24 track collection demonstrates, King had strength in depth. Dominating the album are eleven numbers, including the title track, by Bob Wills, Cooley and Tex Williams sideman Jimmie Widener, backed by his brother-in-law, fiddler Buddy Ray, guitarist Jimmy Wyble and steel wizard Noel Boggs. Wyble, who went on to play with Benny Goodman and Red Norvo, fronts four bluesy Jimmy Wyble & His Riffette tracks showcasing Buddy Ray. Also with four tracks is tenor banjo player Ocie Stockard & His Wanderers, featuring two other former Musical Brownies, fiddler Cecil Brower and bassplayer Wanna Coffman. With two tracks each are Paul Howard & His Arkansas Cotton Pickers, featuring fiddler Roddy Bristol and bassman Bob Moore, and Boots Woodall & His Radio Wranglers. Topping off is an amazing version of *Cocaine Blues* by Billy Hughes. Many great names, even more great music. Marvellous stuff. **JC**

## DWIGHT YOAKAM • TOMORROW'S SOUNDS TODAY

(Reprise \*\*\*\*1/2)

Somehow I managed to list Yoakam on last month's cover but forgot to run the actual review. So let's try again. Among my words to live by is an old Situationist International slogan, 'Be realistic—demand the impossible.' As a music writer, this takes the form of requiring artists to at least equal their best work and 'stars' to justify their status by improving on it. In Yoakam's case, this means that if a new album isn't as good as *Guitars, Cadillacs*, fuck it. On top of my inherent reluctance to say anything nice about a major label release, this raised the bar pretty high on the poor bastard, and frankly, as he alternated between artsy pretension and coasting on empty, I never expected to see him clear it. Well, this isn't so much an album as a honky-tonk smart bomb; when the shockwave and firestorm have passed, who will be left standing? Locally, Wayne Hancock, Roger Wallace and, well, they'll be pretty much standing kneedeep in the ashes of their contemporaries. With 14 tracks, originals except for a cover of Cheap Trick's *I Want You To Want Me* and two duets with Buck Owens (*Alright, I'm Wrong* and *I Was There*), Yoakam not only reestablishes himself as the premier country artist of his generation, he calls into question the reputations of scores of artists who only look good compared to mainstream country. Not for the first time, one has to admire Yoakam's acumen in signing to a label based as far away from Nashville as you can get and still be in the continental United States. **JC**

## FREIGHT TRAIN BOOGIE A COLLECTION OF AMERICANA MUSIC

(Jackalope \*\*\*\*1/2)

Yet another addition to a growing collection of compilations from the FAR ranks, this one offered up by Bill Frater, whose weekly show of the same title goes out on KRCB, Santa Rosa, CA. When you put something like this together, it's like a musical manifesto, and Frater goes all out to make a solid but varied statement. The 17 tracks crisscross the country with cuts from indie and self-released albums by Anna Fermin's Trigger Gospel, Tommy Womack, Rockhouse Ramblers, Mike Ireland, Stacey Earle, Duane Jarvis, Dallas Wayne, John Train, Baseboard Heaters, I'm Not Sally and Split Lip Rayfield, along with a 'support your local music' contingent of Northern California acts, Kevin Russell (of The Modern Hicks), Solid Air, Cropduster, The Waybacks, Chicken Coupe Deville and Larry Hosford. All sales benefit KRCB, listener supported public radio for Sonoma County, and will make Bill feel real good. Try [www.freighttrainboogie.com](http://www.freighttrainboogie.com), [www.jackaloperecords.com](http://www.jackaloperecords.com) or Miles Of Music. **JC**

## COUNTRY MUSIC ANNUAL 2000

(University Press of Kentucky \*)

Edited by Charles K Wolfe of Middle Tennessee State University and James Akenson of Tennessee Technological University, this inaugurates The first and only country music scholarly publication of its kind—where scholars, students and interested readers can enjoy a forum for sharing research and ideas. Enjoy? Well, yes, when I read Amy Corwin's *Queer Country*, *Line Dance Nazis*, and *a Hollywood Barndance: Country Music and the Struggle for Identity in Los Angeles, California*, I sure enjoyed, "Working within the last two locations allowed me to become acquainted with and to begin ethnographic research with members of an award-winning gay and lesbian clog-dance company." In fact, I almost shat myself laughing. With the notable exception of Bill C Malone, I find academics who take on country music to be either risible or ballsachingly tedious, mainly because of their inability to express themselves in intelligible, let alone readable, English, a view that the eleven essays in this collection hardly contradict. It's a tough call, but my award for Highest Tosh Content goes to Jocelyn Neal for *Songwriter's Signature*, *Artist's Imprint*; *The Metric Structure of a Country Song*. **JC**

## JACK SMITH & THE ROCKABILLY PLANET • CRUEL RED

(Run Wild \*\*\*\*\*)

Here in Rhode Island, bands disappear with the blink of an eye, but Smith is one of those bedrock regional heroes, persevering through good times and lean ones, adapting to the changing scene, never failing to deliver an honest night's worth of great music. Having paid dues in triplicate, these days he moves to the beat of his own drum, content to pick and choose gigs as he sees fit and make records such as this on his own terms. It's an album that carefully balances muscle (a heaping helping of hot rockers) and passion (power ballads dripping with emotion), where finesse is the name of the game. Smith & The Rockabilly Planet explode out of the gates, swinging with wads of verve and swagger on the rockabilly-hot title track. The train keeps a rollin' on the grits and gravy honkabilly of *The Whistle* and the equally swinging *Poor Me* before Smith dips into Mr Debonair mode on *You Think I'm Crazy*. As on his 1998 *Can't Help Myself*, also on Run Wild, rockabilly represents only a portion of his performing palate. He shuffles in a butter-smooth country way on *You Think I'm Crazy*, rocks like the second coming of the Rock & Roll Trio on the menacing *The Window*, and proves himself an ultra-suave, lady-killin' crooner on *Sometimes*. A talented tunesmith in his own right—Smith is behind all but one of the baker's dozen—he's also a chap who hasn't forgot his roots, especially those who influenced him coming up. One such hero is local C&W kingpin Eddie Zack, still going strong on the RI country scene. Smith pays homage to the local legend, reprising Zack's mid-50s nugget of a hillbilly rocker *I'm Gonna Roll And Rock*, and a kicker cover it is! As much a focal point as Smith is, his band, Bill Coover and Jerry Miller yanking plenty of tasty licks out of their respective axes, and the backbone rhythm section of Rory MacLeod on standup bass and Doug Hinman on the drums, is an equally essential ingredient in making *Cruel Red* both the ultra-satisfying listen and classy affair it is. Recommended. **Dan Ferguson**

## DALLAS WAYNE • BIG THINKIN' THE DOMINO KINGS • LIFE & 20

((HMG \*\*\*\*1/2/Slewfoot \*\*\*\*))

Springfield, Missouri, has been home to some talent of the roots variety, from rockabilly Ronnie Self to The Skeletons. Now one can add Dallas Wayne and The Domino Kings to the heartland 'burg's roster.

◆ Dallas Wayne's anything but a rookie when it comes to making records. The problem is, the bulk of his previous releases were for a Finnish label, recorded during the seven years he resided in that country (he returned to the States earlier this year). Possessing a deep, brawny, wall-shaking baritone, ably backed by members of Springfield's most legendary roots rockin' outfit, The Skeletons, with Tom Brumley of Buckaroos fame kicking out some potent licks on the steel, Wayne's *Big Thinkin'* is a 100-proof dose of stone country. A vital cog in the proceedings is Wayne's old former Special Consensus bandmate Robbie Fulks who coproduced the record with Wayne, plays guitar, sings harmony vocals and had a hand in each of the dozen songs, 10 cowritten with Wayne. And there are some killer tunes. Numbers like *She'll Go Down (In Honky Tonk History)* and *Rock Bottom, Pop. 1* (which first appeared on Fulks' *Country Love Songs* recording) are a couple of fast steppin' beauts that get to the heart of the honky tonk matter in a whiskey-shot second, while *If That's Country* apes the melody of Del Reeves' *Girl On The Billboard* and takes aim at everything that's rotten about hot new country from Chris Gaines (that ain't fuckin' country!!!) to navel-toutin' county gal singers. On a more serious note, *The Only Way To Die, Coldwater, Tennessee*, and *Raelene Wheeler* are pretty hard-hitting power ballads in the rugged voice of Wayne. Put simply, country the way your mom and dad remember it.

◆ Co-produced by Lou Whitney of Skeletons fame, The Domino Kings' roadhouse honky tonk is as straight-up as a shot of Jack with a raw egg chaser. Twangin' with a Bakersfield kick as hard as they can rock, they prove themselves a band form-fit for a neon-lit room of bent elbows and 12-ounce weights, the kind of band that anyone looking to burn off some steam and suck down a bunch wouldn't mind having play the local tavern every couple of weeks or so. While they might not change your life, The Domino Kings are certainly capable of shaking up one's world in a good sort of way for 45 minutes or so. Nothing complicated either and it's that quality that makes bands such as this the for-the-moment pleasure they are to listen to. **Dan Ferguson**





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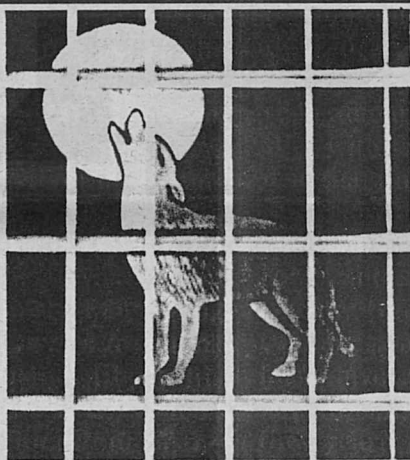
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**NO COVER**

(unless specified)



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**Wednesdays—Ponty Bone & The Squeezetones**  
**Thursdays—Cornell Hurd Band**  
**except 23rd-31st—CLOSED**

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- 2nd LeRoi Brothers
- 3rd Maria Maria
- 8th Shelley King Band • 6.30pm Paul Metsa
- 9th Scott Becker Band
- 10th Rich Minus (CD release)
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- 17th Thierry LeCoz's 2nd Annual Christmas Bash w/Speedy Sparks, Ernie Durawa & David Holt
- 22nd Tommy X Hancock & The Supernatural Family Band

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**Don Walser's PURE TEXAS Band**

**DECEMBER**

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**WHERE MUSIC STILL MATTERS**



# CHARLES EARLE • STACKS OF WAX

## B SIDES RECORD ROUNDUP

I'd had this column planned for more than a month. This was to be the week when I told you, the faithful fans of real country music, in great detail about the very special Grand Ole Opry 75th Anniversary celebration. I was looking forward to talking at length about the wonderful performances from folks like Little Jimmy Dickens, Bill Anderson, Skeeter Davis and Porter Wagoner. But then some person named Snitt, or Smoot, or Schmuck, or something like that, stepped in and prevented all of you from reading my enthusiastic report on those activities. So instead, I will just catch you up on a few records.

### EMMYLOU HARRIS: RED DIRT GIRL

(Nonesuch): Like most folks around these parts, I think Emmylou's **Wrecking Ball** was magnificent. The songs on that album were primal and melodic and sexy as all hell. I played it so often and so loud that the neighbors in my former apartment building knew it by heart (I'm sorry it sounded so good at 3am folks, and thanks for not calling the cops).

◆ Heck, I love just about everything that Harris has done in her long and very distinguished career, which makes it all that more difficult to report that **Red Dirt Girl** is... hmmm, how do I say this? It is, uhm, kind of mediocre. Before any of you start calling in death threats, give me a chance to explain. You see, there really are a few genuinely outstanding songs on this record. *I Don't Wanna Talk About It Now*, the song currently receiving airplay locally, has all of the mood and power of the best works on **Wrecking Ball**. I am also quite fond of the tender ballad *My Baby Needs a Shepherd*. And the title track, a tale of Harris' Alabama childhood, is a haunting piece of work.

◆ But for the most part, this is an album made up of songs that sound like they were not good enough to make it onto **Wrecking Ball**. The production and overall feel are similar, but the majority of the tracks just don't have the instant and overwhelming appeal that was present throughout that Grammy-winning 1995 release.

◆ Also, I have to point out two choices made by Harris that have left me quite puzzled. First, I am just astonished that an artist capable of the nearly breathtaking work that Harris has consistently produced would have anything to do with a purveyor of watered down world music and mind-numbing hippie jams like Dave Matthews. Nothing screams mediocrity like anything that involves Matthews, and I am sad to report that his duet with Harris on *My Antonia* just plain sucks. I also have to question Harris' choice of covering Patty Griffin's *One Big Love*. I love the song, mind you, and I am thrilled to see Griffin get some well-deserved recognition as a songwriter. But the reason that cut is so effective in the hands of Griffin is that she sings it with a youthfully optimistic and almost whimsical approach. Harris, however, applies the same serious, somber vocal tone that works for her on other material to *One Big Love*. The end result is an absolute blunder. The mixture of voice and material is extremely confusing, and it makes Harris sound old.

◆ The good news about this release is that it debuted in the top 5 on the country album chart a few weeks ago. Obviously, lots of fans bought the record as soon as it hit the stores. If nothing else, **Red Dirt Girl** may turn a few of those fans on to Harris' earlier work.

ALBUM SCORE: C

### JOHN HIATT: CROSSING MUDDY WATERS

(Vanguard): Listening to blues music is a lot like watching porno movies: The first 15 minutes are quite entertaining, while the remaining hour becomes painfully monotonous. Feeling the way I do, I was concerned when I heard reports that John Hiatt had done a really stripped down blues album.

◆ Fortunately, the reports were exaggerated. **Crossing Muddy Waters** is a lively, spirited acoustic

album that features elements of folk music and bluegrass, as well as a fair amount of blues influence. Hiatt recorded it in four days this past spring with only himself and two other players. And to give you an idea about the stripped down nature of the project, one of the instruments listed on the liner notes is a "metal folding chair."

◆ The album opens with *Lincoln Town*, a gritty little tale of a man, the woman he's pursuing, a great big car and a few miles of interstate. It's pure Hiatt, as is the entire project. The music may sound a little bit different than that on Hiatt's rock records, but the songwriting is unmistakable. As an example, I would point out that Hiatt has a wonderful sense of self-deprecation, and while that element has always been present on his records, you won't find a better example than *Gone*, a country-tinged rave up about all of the things that are gone from the protagonist's life—rent money, cars, etc...

◆ My favorite song on the record is the title cut. Though you might be tempted to think that it's about the legendary blues musician due to the title, it isn't. **Crossing Muddy Waters** is a song about a woman who leaves her husband and has to traverse a river to do so. Hiatt conjures up some vibrant images through the lyrics in this song, and it becomes the album's showpiece as you listen.

◆ All in all, I have a slight preference for the more rocking John Hiatt albums, such as **Bring The Family** and 1995's Grammy-nominated **Walk On**. But I do think it's a good record, and if your favorite material from **Walk On** was the acoustic stuff like *Ethylene*, you will definitely dig it.

ALBUM SCORE: B

### JOAN OSBORNE: RIGHTEOUS LOVE

(Interscope): Oh my gosh. What a tremendous disappointment. I've been waiting for what seems like a lifetime to hear more music from Osborne after her spectacular 1995 debut album **Relish**. After listening to **Righteous Love**, I wish Osborne had waited another five years until she found some better songs. To put it bluntly, this album stinks. It is nothing more than a collection of boring, uninspired R&B material that never should have seen the light of day. It pales in comparison to the wildly creative work on **Relish**.

◆ I won't bore you with too many details, but let me put it this way: When I finished listening to **Righteous Love** the first time, the only thing that stuck in my mind was an absolutely embarrassing cover of Gary Wright's *Love Is Alive*. The usually reliable Mitchell Froom was at the helm of this project, but Osborne wrote with a completely different set of co-writers this time out. Then end result is an album that has only Osborne's soulful voice going for it.

◆ If you don't believe me, go back and listen to the bold, unique stuff from **Relish** like *Pensacola* and *Right Hand Man*, and then pop in this stinker. Joanie, baby, what were you thinking?

ALBUM SCORE: D

### KATHY JOHNSON: WAY OUT WEST: A COLLECTION OF COWBOY SONGS

(Singing Bridge Music): It's a pretty common occurrence at *In Review* that an indie album will end up in my mailbox, and I will have no idea how it got there. Such is the case with this delightful collection. Kathy Johnson is a singer from Akron, Ohio, who I had never heard before receiving this record. This album was recorded at a studio in Nashville, but other than that one geographic connection, I have no idea why I received it in the mail. But I am certainly glad I did, as this is a charming collection of both traditional and original cowboy songs. I like everything about this record from start to finish. How can you not dig an album that features heartfelt performances of classic songs like *Happy Trails*, *Home On The Range*, *Red River Valley* and *The Cowboy's Lament* (*Streets of*

*Laredo*)? And it's worth noting that the record includes a new song called *Lonesome On The Range* about a cowgirl who wants to go out on the prairie and get busy with a lonesome cowboy under the stars. Yippee-Ki-A there, Kathy!

◆ The most pleasing thing about this record is the blending of Johnson's warm voice with the subtle arrangements of fiddle and guitar. Listen to this record for about 20 minutes or so and then go turn on CMT. You will be stunned that people call both Johnson's work and the overproduced crap coming from 16th/17th Avenues country music.

ALBUM SCORE: B+

### LISA ANGELLE (Dreamworks)

And now we go from the sublime to the ridiculous. This album is just perfectly awful. If I had played the session on it, I would be embarrassed to cash the check. Angelle is yet another cute little prom queen singing really lousy pop music and pretending to be a country artist. The cast of *The Sopranos* could probably make a better country album than this.

◆ If you haven't heard the single yet, don't go out of your way. *A Woman Gets Lonely* sounds like a track that was described in a marketing meeting as being "like a more sensitive Shania." The amount of unnecessary production that is heaped on top of this bad composition would make the guys in *Mr Mister* blush. And *Kiss This*, yet another faux feminist anthem, was no doubt called Angelle's "sassy song" at some little strategy powwow during the making of this record.

◆ What the hell were Steven Spielberg, Katzenberg and Geffen thinking when they hired the executive who greenlighted this project? Most all of these cute chicks with crappy songs are bombing at radio, so can't we just all agree to stop signing them?

ALBUM SCORE: D-

### ALLISON MOORER: THE HARDEST PART

(MCA): Back before I had lapsed into an attitude of total contempt for the Music Row establishment, I agreed to interview Allison Moorer with the stipulation that I wouldn't mention that she was Shelby Lynne's sister. To this day, I'm not really sure why the folks at MCA didn't want that getting out. Moorer has a voice so beautiful that she could bring tears to your eyes while singing you the instruction manual for your VCR. Were I employed by her label, I wouldn't care if such a gifted singer had grown up sharing a bedroom with Squeaky Fromme. But don't waste time trying to figure out what motivates the folks at MCA Nashville, as there seems to be no rhyme or reason.

◆ It's been a few years since I spoke with Moorer about landing a song on the soundtrack of **The Horse Whisperer**, and plenty of folks in Nashville have become aware of her talents since then. But not too many people outside of our city seem to have noticed her, and that's a pity. Give a listen to her new album, and you'll wish she was burning up the airwaves of country radio. The bluegrass feel of the title track is sorely missed on the dial. The gorgeous strings on *It's Time I Tried* would be mighty nice to hear as well. And I especially like the single *Send Down An Angel*, which is one of the many brutally perceptive songs that Moorer has written with her husband Doyle Primm about love not turning out like it was planned. I do think this album is missing a drop dead gorgeous ballad like *Alabama Song* or *A Softer Place To Fall* from the previous record, but the uptempo stuff is actually a little stronger, and Moorer's voice is even better this time around, if that's possible.

◆ The sad thing about this album is that it doesn't seem to have anything on it that's compromising enough to get Moorer some badly needed radio airplay. Thus, I fear that Moorer will become yet another quality artist to get signed and then dropped by MCA Nashville. Memo to record company stiffs: If you're going to sign amazing talents like Allison Moorer, please have some sort of long-term plan and a genuine sense of commitment. Our industry desperately needs artists like this.

ALBUM SCORE: B+

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# JOHN THE REVEALATOR

**G**ot caught on the hop last month, discovering, two days after the November issue came out, that the problems that had been delaying the release of **Doug Sahm's** last album, **The Return Of Wayne Douglas**, had suddenly been resolved and it would be in stores on November 7th, the day after what would have been his 59th birthday. Given how volatile the situation was, release or non-release depending entirely on the whim of one person, I should have been running daily, or even hourly, reality checks right up to the moment the presses rolled, but the last report I got was so pessimistic that I made what turned out to be an erroneous assumption. Whether it was the imminence of both his father's birthday and the first anniversary of his death or the realization that an import version was skimming the cream off the market, Shawn Sahm suddenly gave Tornado the green light. Still, I'd rather be proved wrong than see the album continue to languish in limbo.

◆ Couple of errors of fact last month, one was that I gave **Doug Sahm's** DoB as 1942 instead of 1941 in the Births & Deaths column. Both years are given in various reference books and I guess I picked the wrong one way back and didn't find out better till now. The other is that I misremembered the name of Augie Meyers' son, which is **Clay Meyers**, not Chad. The same San Antonian who considered I'd blown my credibility by getting such a household name wrong also told me that **Shawn Sahm** is now a really good musician and it's unfair to suggest otherwise. This may well be true, it's been quite a while since I last heard him, playing with his father and on a Texas Tornado album, when there certainly was considerable room for improvement.

◆ Thinking of household names, you'd think *XLent* would have heard of **Martí Brom** by now, but I guess being an international rockabilly star doesn't cut much ice with them. They listed her Jovita's CD release show as 'Marty Brahm.'

◆ In last month's review of **Retta & The Smart Fellas**, I suggested that Retta Christie should be fronting Hot Club Of Cowtown, but I ought to have credited Connecticut DJ Mike Trynosky for this insight. Mike made this point to me a while ago and when I actually got to hear the album, it was so valid that I managed to persuade myself it was original, sorry, Mike. At the same time, I think I annoyed Ms Christie somewhat by worrying about her band's ability to swing. "Re the no drummer thing, the sound that I *love* and that is in my head is that of Milton Brown's band or Bill Boyd & His Cowboy Ramblers." Well, it's true that The Musical Brownies never had a drummer, but Brown's rhythm section was as big as Christie's entire band. Fred 'Papa' Calhoun once said, "(Ocie Stockard's) banjo sounded like drums. With him on banjo Wanna (Coffman) booming out on bass, Derwood (Brown) beatin' that guitar and me on piano, why, we had as strong a 2/4 beat as you could get."

◆ *Austin American-Statesman* music writer **Chris Riemenschneider** got quoted in *The Times* of London last month, saying of another local music writer: "Basically, he does not write about anything that has commercial potential." Now who could he have been talking about? I don't think he intended this as a compliment, but I'm sure going to take it as one. *The Thunderer* had sent reporter **James Bone** to Austin to cover the Dubya end of the election, thinking he'd be in and out in a couple of

days, but he wound up being stuck here for the duration. Which meant he needed a local story for his weekly 'America' column and somebody pointed him my way. Bone is a real nice guy but doesn't know anything about our kind of music, so it was rather like being interviewed by someone who doesn't speak English. Still, I can't complain about the piece, even if the headline, 'Stroppy Brit rules in the kingdom of country music,' was a bit OTT.

◆ My quote of the month also comes from **Chris Riemenschneider**. In an *XLent* cover story on Pat Green, Charlie Robison et al, he came up with this gem: "One of the tried and true tests of country music listenership, the Texas college fraternity scene, appears as devoted as ever to regional honky-tonk." Interesting qualifier, don't think I've never seen 'regional' used to mean 'fucking awful.'

◆ Chances are you didn't study Latin in school, but the language has a formulation, 'question expecting the answer yes,' that came to mind the other day when Ray Wylie Hubbard commented that the trouble with saying you'd been to a **Billy Joe Shaver** show was that everyone automatically asked, "Did Eddie play too loud?"

◆ Not that I distrust the **Americana Music Association** activists who told me what a triumph the first AMA convention was, but, well let me put it this way, none of them said anything off the record. So I'm inclined to go with the (admittedly maverick) label owner who told me, "Not to worry, not that you would . . . you didn't miss nothin.'" As you have rightly perceived, this AMA thing seems mostly to be an attempt by some midsize fish to create a new pond they can more effectively dominate. Smaller fish swim at their own risk. And this being the music biz, there's a never ending supply of plankton-bright neophytes for quick digestion. OK, I'm outta here before I beat this metaphor unconscious . . ."

◆ However, my favorite snippet out of the convention was in a report by *The Tennessean*. As I mentioned last month, the AMA set up a committee to figure out what to do about the demise of *The Gavin Report's* Americana chart, one member of which is radio promoter **Jon Grimson**. However, according to *The Tennessean*, "AMA hopes to announce a new home for the weekly chart by the time its first official board takes over on Jan 1. Grimson says he's in discussion with at least two publications that have approached him." The wording, which indicated that Grimson, hardly a disinterested party, was calling the shots, not even acknowledging the committee's existence, didn't go down too well inside the AMA, but is probably realistic. As you might guess, **3CM** is not one of the publications Grimson's in discussion with—in fact I have yet to hear squat from the AMA.

◆ Don't know if you've heard of media trainers, but you get sent to one, after the cosmetic dentist and image consultant, if you sign to a major label. They teach you what to say and what not to say for public consumption. Anyway, another good omen for **Elizabeth Cook**, who has no intention of going to media training, is that she tells me Atlantic's **Barry Coburn** claims he can read an interview and tell you which of the top three Nashville media schools the artist attended, which indicates a healthy contempt for the way Nashville does business, even if he didn't think he'd get quoted. Guess he didn't go to media training either.

# ELIZABETH COOK

(Bro 'N' Sis \*\*\*\*)

**O**riginally, I was going to put Hank Williams on the cover as Artist of the Millennium, tying in with the FAR all-time favorites. However, before I'd gotten round to trying to score one of Jon Langford's pictures, Elizabeth Cook's wonderful album came along and as there's a certain degree of urgency involved, I decided to switch. Williams has been dead for almost fifty years, so I figure my position can stand on its own, whereas Ms Cook is very much with us, but at a turning point in her career. If nothing else, she can now say she bumped Hank Williams from a magazine cover (it's not like she has to be specific).

◆ The trick with Cook's self-titled album is she's on the verge of signing with Atlantic, and industry practice is that when you sign to a label, self-released product is taken off the market. So a very fine album will disappear, to be replaced, eventually, by who knows what. Atlantic's recent track record in country does not exactly inspire confidence, but a new regime's signing of the strong-willed Cook is certainly a favorable omen. "They know I'm trouble, they do. That's one reason I feel good about the deal."

◆ From rural Wildwood, Florida, Cook was born into a band, the one in which her parents met and she started singing when she was four. She put out her first 45 when she was eight, had her own band at nine and two more singles before she was eleven. Though you'd think an accountancy degree would be a real liability—who wants an artist who can read the books?—when she graduated, she moved to Nashville where, after a stint with Price Waterhouse, she landed a publishing deal that financed the making of her album.

◆ Now 28, Cook is out of step with her Nashville contemporaries, drawing her inspiration from the songs and styles of Loretta Lynn, Jessi Colter, Jack Green, George Jones and Merle Haggard. The combination of her age and classic influences has made her a favorite with the Opry, giving them a striking looking singer who matches the youthful demographic they yearn for, but whose oldfashioned honkytonk sound, and manifest talent, appeals to the mature audience they're stuck with, so Cook has sung at the Opry 22 times. However, she's by no means a throwback, more where country might have evolved if nobody had ever heard of crossover, in some ways reminiscent of early Emmylou Harris, though with a genuine, and gorgeous, Southern backwoods voice in the Loretta Lynn tradition, and she can write a country song that would suit either of them. Cook is so good, she bridges the gulf between **3CM** and a major label's A&R, and that, my young friends, is no mean feat.

◆ What the future holds is another matter, and Cook, who knows her old school music isn't what any major's actively looking for, has no illusions about being signed. "It'll be interesting to see if the machine chops me up." Her ideal scenario: "I get to make the album I want to make and for it to get the push of the machine." Worst case: "I make a record, fail on radio and get dropped. It'd be even worse if I make an album I didn't want to make, but I think I've got that under control." Even before she's signed a contract, she's thinking out fallback positions, with a keen appreciation of indie strategies, for instance, comparing her eventual touring needs with those of boyfriend Tim Carroll.

◆ Even if it were possible, Atlantic may not even want to try turning Cook into another Nashville bimbo, but, to be on the safe side, I recommend you score a copy of her album toot sweet. Even if it doesn't turn out to be a future Queen of Country Music's rare and valuable first album, it's still a great investment. **JC**



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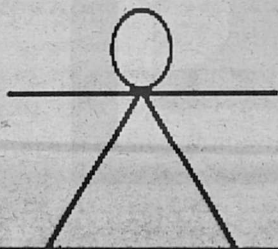
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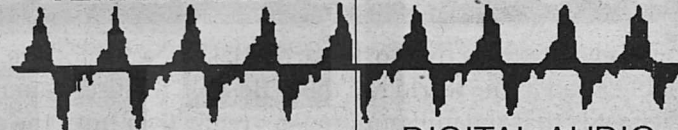
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## CREAM OF MILLENNIUM SOUP

Even though everybody in the world partied last New Year's Eve, and every other publication in the world ran their 'Best Of' features round the same time, the fact is that the millennium isn't really over until the end of this year. You can call this pedantry, I don't actually give a shit, but one benefit of getting it right is that FAR's millennial picks won't get lost in the crowd.

◆ The final concept was ruthlessly simple: before being beamed up to the alien mothership/marooned on a desert island/jailed for life/running out of the burning house, each FARster (and I) got to grab ONE album and ONE box set. To simplify life, **The Complete Hank Williams** was thrown in as a given.

◆ 'Album' was defined as a single, double or triple LP or CD; 'Box Set' as anything with four or more LPs or CDs, including unboxed series, a technicality that let in things like the 19 rockabilly CDs of **That'll Flat . . . Git It**. Also, when our Serbian comrade, Aleksandar Lazarevic, told us about the seven-CD **Townes Van Zandt: Tomato Recordings**, released by a German label in 1989, I ruled that having the individual CDs constituted ownership of the box set, though this probably hurt **Live At The Old Quarter** in the Album category.

◆ After all the nominations were in, there was a voting round in which everyone got to say 'Amen' to ten each of other people's album and box set choices, which are listed according to the final tally. So here they are, of all the recordings released in the last thousand years, these are the ones the DJs of Freeform American Roots couldn't bear to be parted from, ranked by their peers. **JC**

## THE ALBUMS

GRAM PARSONS: GP/GRIEVOUS ANGEL \*DF/\*WR/\*CW

Terry Allen: Lubbock (On Everything) \*TG/\*SJ

Townes Van Zandt: Live At The Old Quarter, Houston \*JB

The Byrds: Sweetheart Of The Rodeo \*RD/\*TF

Jimmie Rodgers: My Rough & Rowdy Ways \*ER

Elvis Presley: The Complete Sun Sessions \*BL

The Flatlanders: One Road More \*PP

The Band: Music From Big Pink \*EB

Neil Young: Decade \*MM

Dwight Yoakam: If There Was A Way \*RT

The Rolling Stones: Exile On Main Street \*DO

Tulare Dust; A Songwriters' Tribute To Merle Haggard \*EW

Bob Dylan: Highway 61 Revisited \*DJ

Lefty Frizzell: Look What Thoughts Will Do \*MA

Uncle Tupelo: Anodyne \*JZ

Tom Waits: Rain Dogs \*DN

Merle Haggard & The Strangers: I Take A Lot Of Pride In Who I Am \*JS

The Derailers: Reverb DeLuxe \*KF

The Clash: London Calling \*RC

Uncle Tupelo: No Depression \*JE

Waylon Jennings: Live (Buddha expanded reissue) \*AB

Ernest Tubb: Greatest Hits Vol 2 \*WH

George Jones: I Am What I Am (American Milestones version) \*BaW

Willie Nelson: Willie & Family Live \*PD

Buddy Miller: Your Love & Other Lies \*GS

Asleep At The Wheel: Ride With Bob \*RH

The Byrds: Greatest Hits \*CZ

Steve Young: Long Time Rider \*MP

Merle Haggard: Someday We'll Look Back \*ST

Jimmie Dale Gilmore: Spinning Around The Sun \*JaH

Bruce Springsteen: The Wild, The Innocent & The E Street Shuffle \*LW

The Derailers: Full Western Dress \*BC

Willie Nelson: Yesterday's Wine \*WR

Waylon Jennings: Lonesome, On'ry And Mean \*JaS

Richard Buckner: Bloomed \*AL

John Stewart: California Bloodlines \*DY

David Rodriguez: The True Cross \*JC

Charlie Feathers: Uh-Huh, Honey \*RS

Flatt & Scruggs: Country Music Time \*RM

The Clash: The Clash \*SG

The Merle Travis Guitar \*JoH

Mike Ireland & Holler: Learning How To Live \*KC

Eric Taylor: Eric Taylor \*DwT

Del McCoury: Blue Side Of Town \*CrL

Danny Gatton: Unfinished Business \*MT

Kelly Willis: Well Travelled Love \*KR

Robert Earl Keen: A Bigger Piece Of Sky \*BR

The Neville Brothers: Yellow Moon \*TJ

Tom Russell: The Man From God Knows Where \*MR

The Essential Floyd Cramer \*KD

## THE BOX SETS

[The Complete Hank Williams] exempted from nominations & voting

TOWNES VAN ZANDT: TOMATO RECORDINGS \*JC/\*TG/\*SJ/\*AL

Harry Smith's Anthology Of American Folk Music \*RD/\*PD/\*MR

Merle Haggard: Untamed Hawk \*MA/\*KF/\*JZ

The Patsy Cline Collection \*KC/\*DY

Bob Wills: The Tiffany Transcriptions \*SG

The Smithsonian Collection Of Classic Country Music \*JoH/\*RM

Elvis Presley: The Complete 50s Masters \*RT/\*ST

Jimmie Rodgers: The Singing Brakeman \*EB/\*TF

That'll Flat . . . Git It \*JE

Bob Dylan: Biograph \*JaS/\*LW

King Of The Road; The Genius of Roger Miller \*WH

Lefty Frizzell: Life's Like Poetry \*PP

Doughboys, Playboys & Cowboys; Golden Years of Western Swing \*JaH

Jimmy Martin & The Sunny Mountain Boys 1954-74 \*DN/\*CW

John Prine: Great Days \*KR

Atlantic Rhythm & Blues 1946-1974 \*DO

Johnny Cash: The Man In Black 1954-58 \*BL

Chess Blues 1947-67 \*TJ

Wanda Jackson: Right Or Wrong \*GS

Arhoolie Records 40th Anniversary Box Set \*JB

Merle Haggard: Down Every Road \*MM

The Complete Sun Singles Vol 2 \*RS

The Music Of Bill Monroe \*CrL

Ray Price & The Cherokee Cowboys: The Honky Tonk Years 1950-66 \*DF

Bob Dylan: The Bootleg Series \*EW

Johnny Cash: The Man In Black 1963-69 \*RH

The Complete Stax/Volt Singles 1959-68 \*DwT

Merle Travis: Guitar Rags & A Too Fast Past \*BR

The Beatles: Complete \*CZ

Ray Charles: The Complete Country & Western Recordings 1959-86 \*KD

Hank Snow: The Singing Ranger Vol 3 \*ER

Nick Lowe: The Doings (The Solo Years) \*RC

James Brown: Star Time \*AB

Rock 'N' Roll Vols 1-5 \*JoS

Cliff Bruner & His Texas Wanderers \*DJ

The Complete Johnny Hodges Sessions 1951-55 \*MT

George Strait: Strait Out Of The Box \*BaW






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## DECEMBER ARRIVALS & DEPARTURES

- 1st -- Slim Willet • 1919 • Victor, TX  
 ----- Sandy Nelson • 1938 • Santa Monica, CA  
 ----- Magic Sam † 1969  
 ----- Lee Dorsey † 1986
- 2nd -- Charline Arthur • 1929 • Henrietta, TX  
 ----- Daniele Alexander • 1954 • Fort Worth, TX  
 ----- Mercy Dee Walton † 1962
- 3rd -- Rabon Delmore • 1916 • Elkmont, AL  
 ----- Jimmy Heap † 1977
- 4th -- Larry Davis • 1936 • Kansas City, MO  
 ----- Freddy Cannon • 1940 • Lynn, MA  
 ----- Ernie Durawa • 1942 • San Antonio, TX  
 ----- Gary P Nunn • 1945 • Okmulgee, OK
- 5th -- Sonny Boy Williamson • 1899 • Glendora, MS  
 ----- Little Richard • 1935 • Macon, GA  
 ----- Molly O'Day † 1987
- 6th -- Hugh Farr • 1903 • Llano, TX  
 ----- Tish Hinojosa • 1955 • San Antonio, TX  
 ----- Leadbelly † 1949  
 ----- Roy Orbison † 1988
- 7th -- Grey Ghost • 1903 • Bastrop, TX  
 ----- Tom Waits • 1949 • Pomona, CA  
 ----- Bill Boyd † 1977
- 8th -- Floyd Tillman • 1914 • Ryan, OK  
 ----- Johnny Otis • 1921 • Vallejo, CA  
 ----- Marty Robbins † 1982
- 9th -- David Houston • 1938 • Bossier City, LA
- 10th -- Rich Minus • 1940 • San Antonio, TX  
 ----- Otis Redding † 1967  
 ----- Faron Young † 1996
- 11th -- Big Mama Thornton • 1926 • Montgomery, AL  
 ----- Brenda Lee • 1944 • Lithonia, GA  
 ----- Troy Campbell • 1964 • Germantown, OH
- 12th -- Kevin Smith • 1967 • Denver, CO  
 ----- Clifton Chenier † 1987
- 13th -- Conni Hancock • 1957 • Lubbock, TX
- 14th -- Charlie Rich • 1932 • Colt, AR
- 15th -- AP Carter • 1891 • Mace Springs, VA  
 ----- Rose Maddox • 1926 • Boaz, AL  
 ----- Jesse Belvin • 1932 • San Antonio, TX  
 ----- Fats Waller † 1943  
 ----- Betty Elders • 1949 • Raleigh, NC  
 ----- Steve Forbert • 1954 • Meridian, MS
- 16th -- Spade Cooley • 1910 • Pack Saddle Creek, OK  
 ----- Chris Sandoval • 1924 • Laredo, TX  
 ----- Nat Stuckey • 1937 • Cass Co, TX  
 ----- Arthur Neville • 1937 • New Orleans, LA  
 ----- Kimberly M'Carver • 1957 • Mesquite, TX
- 18th -- Pee Wee Crayton • 1914 • Rockdale, TX  
 ----- Eddie Cleanhead Vinson • 1917 • Houston, TX  
 ----- Bobby Keys • 1943 • Slaton, TX  
 ----- John Reed • 1945 • Charlston, SC  
 ----- Jacky Ward • 1946 • Groveton, TX  
 ----- Blaze Foley • 1949 • Marfa, TX  
 ----- Don Santiago Jimenez † 1984
- 19th -- Professor Longhair • 1918 • Bogalusa, LA  
 ----- Little Jimmy Dickens • 1925 • Bolt, WV  
 ----- Bobby Page • 1938 • Rayne, LA  
 ----- Phil Ochs • 1940 • El Paso, TX
- 20th -- Herman The German • 1952 • Germany

- 21st -- Ray Hildebrand (Paul) • 1940 • Joshua, TX  
 ----- Albert Lee • 1943 • Leominster, UK  
 ----- Lee Roy Parnell • 1956 • Abilene, TX  
 ----- Danny Barnes • 1961 • Belton, TX
- 22nd -- Hawkshaw Hawkins • 1921 • Huntingdon, WV  
 ----- King Karl • 1931 • Grand Coteau, LA  
 ----- Red Steagall • 1937 • Gainesville, TX  
 ----- Speedy Sparks • 1945 • Houston, TX
- 23rd -- Chet Baker • 1929 • Yale, OK  
 ----- Esther Phillips • 1935 • Galveston, TX  
 ----- Johnny Kidd • 1939 • London, UK  
 ----- Tim Hardin • 1941 • Eugene, OR
- 24th -- Dave Bartholomew • 1920 • Edgard, LA  
 ----- Lee Dorsey • 1924 • New Orleans, LA  
 ----- Stoney Edwards • 1929 • Seminole, OK  
 ----- Cornell Hurd • 1949 • Honolulu, Hawaii
- 25th -- Cab Calloway • 1907 • Rochester, NY  
 ----- Alton Delmore • 1908 • Elkmont, AL  
 ----- Johnny Ace † 1954
- 26th -- Rattlesnake Annie • 1941 • Paris, TN  
 ----- Kristi Guillory • 1978 • New Orleans, LA  
 ----- Peck Kelley † 1980
- 27th -- Scotty Moore • 1931 • Gadsden, TN  
 ----- Bob Luman † 1978
- 28th -- Billy Williams • 1916 • Waco, TX  
 ----- Dorsey Burnette • 1932 • Memphis, TN  
 ----- Charles Neville • 1938 • New Orleans, LA  
 ----- Adam Landreneaux † 1973  
 ----- Freddie King † 1976  
 ----- Hoagy Carmichael † 1981
- 29th -- Rose Lee Maphis • 1922 • Baltimore, MD  
 ----- Tim Hardin † 1980
- 30th -- Bo Diddley • 1928 • McComb, MS  
 ----- Skeeter Davis • 1931 • Dry Ridge, KY  
 ----- Michael Nesmith • 1942 • Dallas, TX
- 31st -- Rocky Morales • 1940 • San Antonio, TX  
 ----- June Tabor • 1947 • Warwick, UK  
 ----- Robert Pete Williams † 1980  
 ----- Rick Nelson † 1985

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