

3rd COAST MUSIC



PAMELA RICHARDSON

#136/225 MAY 2008



JOHN THE REVEALATOR

FREEFORM AMERICAN ROOTS #105

ROOTS BIRTHS & DEATHS

REVIEWS * * * * * (or not)

CHRISTINE ALBERT • JOE ELY & JOEL GUZMAN

ROBERT EARL HARDY *A Deeper Blue;*

The Life And Music Of Townes Van Zandt

GARY HARTMANN *The History Of Texas Music*

† GLENN BARBER † CHRIS GAFFNEY

FREEFORM AMERICAN ROOTS #105

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DURING APRIL 2008

#1 JAMES MCMURTRY: JUST US KIDS

- (Lightning Rod) *HH/*JH/*JM/*JR/*RC/*RV/*SB/*SC/*XE
2 Arty Hill & The Long Gone Daddys: Bar Of Gold (Cow Island)
*BP/*DN/*MM/*MP/*RMT/*SH/*TS
3 Hayes Carll: Trouble In Mind (Lost Highway)
*3RC/*AA/*B&C/*GG/*GM/*KB/*KM/*TPR
4 The Wilders: Someone's Got to Pay (Free Dirt)
*AG/*BR/*DA/*GS/*JD/*JT
5 Justin Townes Earle: The Good Life (Bloodshot)
*DD/*DF/*DG/*JP/*OO
6 Randy Thompson: Further On (Jackpot) *AN/*CS/*EW/*MF
7 Chatham County Line: IV (Yep Roc) *EB/*GF
8 Tim O'Brien: Chameleon (Howdy Skies/Proper) *DJ/*RJ/*RL
9 Joe Ely & Joel Guzman: Live Cactus! (Rack 'Em) *MN
10 Walter Hyatt: Some Unfinished Business
(King Tears) *CP/*LB/*TG
11 Fred Eaglesmith: Tinderbox (A Major Label) *BB
12 Demolition String Band: Different Kinds Of Love
(Breaking) *KD/*RT
13 Steppin' In It: Simple Tunes For Troubled Times
(Earth Work) *BK/*PP
14= The Border Blasters: Blast From The Past (Boquillas)
The Waybacks: Loaded (Compass) *GC
15 Marcia Ball: Peace, Love & BBQ (Alligator) *TJ
16 Meg Hutchinson: Come Up Full (Red House) *ES
17 Boris McCutcheon & The Saltlicks: Bad Road Good People
(Frogville) *MB
18 Ronny Elliott: Jalopypaint (Blue Heart) *HP
19= Scotland Barr & the Slow Drags: All the Great Aviators Agree
(Monkey Barr) *CF
Peter Cooper: Mission Door (Red Beet) *MY
Deke Dickerson: King Of The Whole Wide World
(Major Label) *BL
Joel Rafael: Thirteen Stories High (Inside) *JW
20= Jason Ringenberg: Best Tracks & Side Tracks (Yep Roc) *SG
Brendon James Wright & The Wrongs (Barflight) *HA
(New West)
21= Shelby Lynne: Just a Little Lovin' (Lost Highway) *MJ
Kathy Mattea: Coal (Captain Potato)
22 Kathleen Edwards: Asking For Flowers (Rounder/Decca)
23 Jim Lauderdale & The Dream Players: Honey Songs
(Yep Roc) *N&T
24= Jesse Dayton & Brennen Leigh: Holdin' Our Own (Stag)
Dave Insley: West Texas Wine (DIR)
James Intveld: Have Faith (Molenaar)
Old 97's: Blame It On Gravity (New West) *GV
Jim Patton & Sherry Brokus: Plans Gang Aft Agle (Edge City)
Rio Rocko (Phantom) *TF

† GLENN BARBER

After reading a note on an email list that Glenn Barber, who I just met last year at Green Bay, had died, I searched the internet for days trying to confirm and find an obituary for this rockabilly legend to no avail. Is he that unknown? Sad to say, too many talented artists of yesterday are neglected and relegated to obscurity.

So who was Glenn Barber? A country and rockabilly singer, songwriter, guitarist, bandleader and DJ, Martin Glenn Barber Sr was born in Hollis, OK, February 2, 1935 and raised in Pasadena, TX. He passed away at age 73 on Friday, March 28, 2008 at his home in Gallatin, TN, while rehearsing for Viva Las Vegas.

Barber recorded for Starday, D and Hickory, among others, and landed 21 songs on the charts. In Joel Whitburn's *Top Country Singles 1944-1993*, his *Billboard* chart success rank him ahead of The Louvin Brothers, Carl Perkins and Johnny Bond. Have you heard him? More likely, you've heard Ray Condo's covers of *Ice Water*, *Felling No Pain*, *Shadow My Baby* and *High & Wild*, or Miss Leslie's gender-reversed *Yes Ma'm He Found Me In A Honky Tonk*. And of course his fine guitar work is all over the place: George Jones's *Why Baby Why* session, *Chantilly Lace* by The Big Bopper, and 'the genius string-mangler' on *True Blue* by Frankie Miller.

In the 60s, Barber became a DJ and featured performer on Houston's KIKK, appearing with his Western Swingmasters, five nights a week until 1968. His band, voted tops in Houston area several years in a row, included such luminaries as sax man Link Davis and steel guitarist Herb Remington. Glenn lamented not being able to record this band, but labels always just wanted him as a solo singer.

Glenn continued to write songs and even started writing screenplays. His guitar playing was still tops. Nate Gibson stated that "he could still tear it up on the ol' fretboard!" and Deke Dickerson had invited him to be part of his guitar fest at Viva Las Vegas this year.

Nate Gibson backed him in shows in France and Green Bay, and wrote about how Glenn was "surprised... that people today still remembered his old recordings and that he was truly honored. After hearing... of Glenn's passing, it made me so glad that he had the opportunity to play for this new fan base that held him in such high regard." I cannot add more except to urge you to give a listen to the recordings mentioned above. Glenn Barber's original recording of *Shadow My Baby*, with Remington and Davis backing Glenn's bopping vocal, is a classic.

Steve Hathaway, *Cupertino Barndance*, KKUP, Cupertino, CA

† CHRIS GAFFNEY

Coming so suddenly, and ending so quickly, the news of Gaff's illness and death has been hard for those who admired the musician and loved the man—two groups that overlap to a very unusual extent—has been hard to process. As he knew Gaff longer and better, I asked a mutual friend to say a few words in remembrance.

I really liked Mike Boehm's *LA Times* obit (www.latimes.com/news/obituaries) as it seems to say a lot about Gaff ("They made a mistake and they called it me," he sang in one jaunty tune; in another lyrical self-description he pegs himself as "a dancing cretin with faraway eyes." "How do you write songs? I'm sitting in front of the TV, having a beer, and something comes to my mind, and I go 'what the hell' and write it down." "He loved being on the road, happy in a van with a bunch of buffoons.") that hit home with me especially when they were in his words!

Our conversations together were always to see who could be funnier about ourselves, our similar pasts, other people and the absurd world around us. We laughed at things we saw but most of the time the joke was on us! He was one of the few people in the world I really seemed to connect with—but hell he probably made everyone feel that way! And to this day nobody can touch a Johnny Paycheck song like he could! His voice and his songs were from experience, only a man who had been there, done that, could have written 'em and sung 'em with that much emotion. And somehow even the most inexperienced was taken over by that spirit while listening to him sing about death, cheating, love, heartbreak, home, family, and all the things that great music is about! He had that certain quality that you can't put your finger on but it was great to see and hear. I feel lucky to have been there. One of the last great ones just walked out the back door.

Steve Dean, The Oaks, Manor, TX



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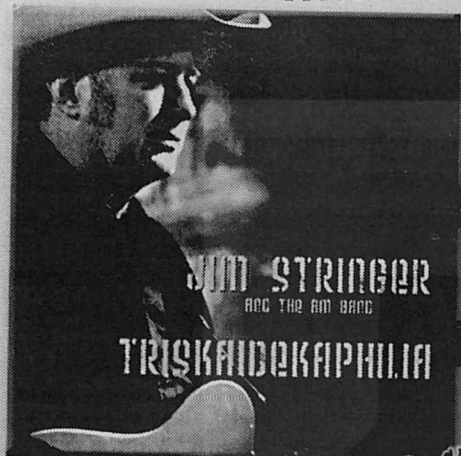
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JOHN THE REVEALATOR

Even though "Excitement about the event in the music and radio communities was reaching very high levels, and we were (and still are) receiving hundreds of inquiries from performers and other possible attendees from all over the world," other than it was supposedly being held at San Antonio's Alzafar Shrine, June 27th-29th, none of us who merely live in San Antonio knew anything whatsoever about **Music United '08**, the Roots Music Association's 'first annual'—an illogical usage I detest—Radio Seminar, Music Conference and Festival. The closest anyone got was *Third Coast Music Network's* Dave Ludwig, who emailed to volunteer his services (that's the kind of person he is) and was invited to be on a panel—subject not specified. Otherwise, our collective phone calls and emails went unanswered, and, until very recently, the website rather lacked the kind of corroborative detail that might have lent artistic verisimilitude to an otherwise bald and unconvincing announcement. Indeed, about ten weeks out, the site's Registration page had been "temporarily disabled." Then it sprang into life, with a staggering list of 200+ showcasing performers, including The Beach Boys and the great Stonewall Jackson, which sounded just a teensy, weensy bit unlikely.

◆ However, we may never know for sure, because the event will now be held "later this year at another location close to San Antonio." Or not. To give an idea of how shambolic this whole deal has been, Jim Beal Jr, *SA Express-News* music columnist and *TCMN* Music Director, heard about the cancellation from an email originally sent by the RMA's Robert Bartosh to Arty Hill, who forwarded it to Mark Mundy, of KNON, Dallas, who forwarded it to me and I forwarded to Jim and various locals I thought might be interested. I say 'cancellation' because my favorite part of Bartosh's email was "All of the bands that applied for showcases are still submitted for the new date and venue." Yeah, good luck with that. Fool me once, shame on you...

◆ So, anyway, Jim and I are planning the first and last **3rd/Third Coast Music** Radio Seminar, Music Conference and Festival. It'll be held at a smaller venue—Casbeers, where else?—With one panel and five, maybe six, showcasing performers.

◆ Mike Trynosky, host of *Not Exactly Nashville*, WCNI, New London, CT, says, "You were the first person who came to mind when I got a look at the cover of the final issue of *No Depression*—**Buddy Miller**: Artist of the Decade. I'm sure we subscribers to **3CM** will hear about this next month." Actually, on the not kicking a dead dog principle, I was going to pass, but while I was answering Mike's email, this paraphrase of TS Eliot's *The Hollow Men* (!), popped into my mind, "This is the way *No Depression* ends, not with a bang but a wimp."

◆ Something called the **International Songwriting Competition** emailed me its 2007 Americana category winners, who, in order, were from Northern Ireland, Canada and New Zealand. What's wrong with this picture?

◆ Not sure why I read that far, but the most fascinating part of a press release about a contest to win the opening slot at **Kenny Chesney's** Austin tour date—who's Curtis Grimes? Who gives a shit?—was "the 55-truck marathon." If they all travelled separately, Jimmy LaFave's band, for instance, would use five vans, so you can easily calculate how much better Chesney must be.

◆ After winning the latest, though certainly not the last, round in her endless lawsuits, **Jeanene Van Zandt** was quoted in the *Austin Chronicle* as saying, "Kevin [Eggers] had to be stopped." Darn right, he should have been stopped back in 1968, when, 20 years before any other label showed the slightest interest and 12 years before Townes and Jeanene first met, the bastard started putting out Townes Van Zandt's albums on Poppy and Tomato. One rather subtle note in **Austin Powell's** piece is his description of Jeanene; rather than 'widow' or 'third ex-wife,' which have loaded subtexts, he only refers to her as "court-appointed executrix."

◆ Snobs that we are, many people in my musical circles associate so-called "Texas Music" with drunken frat boys, but **Joe Pareres**, of *Third Coast Music Network*, has come up with a new twist. "So there's this college age kid who works at the Starbucks downtown that I frequent and we talk music sometimes. Anyway, I'm at the drive thru this morning and he asked me if I'm going to the **Americana Jam** [Robert Earl Keen, Reckless Kelly, Cody Canada, Stoney LaRue, Wade Bowen, Micky & The Motorcars, Walt Wilkins, Hayes Carll, Band Of Heathens, Tom Gillam, Scott Miller] at Gruene Hall. I tell him I haven't seen the lineup but it's unlikely I'll go. He replies, 'Yeah, most of the stuff is too **sorority** for me.'"

◆ I've collected several more **Mistakes Musicians Make**, which I don't have space for right now, but this is a particularly good tip:

Error: failing to get a printed proof of the artwork from the CD manufacturer.

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Solution: pay to get a physical, printed proof from the manufacturer. If the proof doesn't look like you want, you have a chance to get the art designer or manufacturer to fix it before you spend your next two months rent money on the production run. A print run off by the designer on his ink jet printer is not a substitute.

Bill Groll, who sent this in, adds, "I learned this the hard way with clients who wanted to pinch a penny, then were very unhappy with how their CD packaging looked. I pretty much require my clients to do this now."

JOE ELY & JOEL GUZMAN • LIVE CACTUS!

(Rack 'Em ♦♦♦♦.5)

Ely once told me he couldn't play solo shows in Texas because his band got bent out of shape, so unless you live far enough away, or lucked onto a copy of the fabulous solo EP **Live At The Cambridge Folk Festival** (Strange Fruit [UK], 1998), you might not, until recently, when he started going out as a duo with accordionist Joel Guzman, have realized what a powerhouse acoustic performer he is (more accurately semi-acoustic). At first, I thought this may well be his best album in 30 years, but for one thing, comparing it to his honkytonk rockers is real apples and oranges, for another, sensible writers learn to be leery of putting such kneejerk reactions into words one might well regret down the line, so I'll settle on that reliable old standby, this may well turn out to be the best roots album of 2008. When I saw them together, Guzman spent the first third of the show overplaying like crazy, but either they've sorted this out or the 13 tracks come from the other 2/3rds of a Cactus Cafe show, a killer set that embraces *Because Of The Wind* from 1978's **Honk Tonk Masquerade** and *Miss Bonnie And Mr Clyde* from last year's **Happy Songs From Rattlesnake Gulch**, via *Up On The Ridge*, *Slow You Down*, *All Just To Get To You*, *Letter From Laredo*, *Ranches And Rivers*, *All That You Need*, *Maybe She'll Find Me* and *I'm A Thousand Miles From Home*, plus RC Bank's *Where Is My Love*, Butch Hancock's *Wind's Gonna Blow You Away* and Townes Van Zandt's *White Freightliner Blues*. Up to now, Ely's put out a live album every ten years (1980, 1990 and 2000), so I'm guessing this is to announce what we'll be getting now that Ely's in his 60s—more power and energy than most bands can muster. **JC**

CHRISTINE ALBERT • PARIS, TEXA FRANCE

(Moon House ♦♦♦♦)

Whether there's a real American market for chansons, or just for anything by the possessor of one of the best and purest female voices in Austin, is a moot point, either way, Albert's bilingual trilogy celebrating her French heritage is certainly idiosyncratic. Third time round, the songbook of her heroine, Edith Piaf, is still dominant, with *J'M'en Fous Pas Mal*, *Chante-Moi*, *C'est D'La Faute A Tes Yeaux* and *Hymne A L'Amour*, and she revisits Charles Trenet with *Swing Troubadour* and *Y'a De La Joie*, but casts a very wide net for the rest of the album, which includes Lucille Starr's *French Song*, Nicolette Larson's *French Waltz* and *Une Prince En Avignon*, which she got from a live Walt Hyatt recording, and he, presumably, lifted from Mary Hopkins (come on, you remember, or are still trying to forget, *Those Were The Days*, which, come to think, Hopkins also recorded in French—and Italian, German and Spanish, eat your heart out, Christine). Albert translated the Trenet songs and Jesse Winchester's *L'Air De La Louisiane* from French to English, but reverses the process with Moon House artist Michael Austin's *When You're Away/Quand Tes Ailleurs*. Produced by her multi-instrumentalist (guitars, piano, accordion) husband Chris Gage, and featuring Paul Glasse mandolin, Shawn Sanders cello, David Carroll upright bass and either Paul Percy or Eddie Cantu drums, this may be rather offbeat, but, as always, Albert delivers a quality product with exceptional musicianship. **JC**

GARY HARTMAN

THE HISTORY OF TEXAS MUSIC

(Texas A&M University Press, paperback ♦♦♦)

Guess it's a matter of perspective, and Hartman, director of the Center for Texas Music History and an editor of its biannual journal, just doesn't look at a vast and diverse subject from anything remotely resembling **3CM's** point of view. Where to begin? Well, let's start with Townes Van Zandt, who does get a whole paragraph plus photo, but the greatest album ever recorded by a Texas musician—in Texas, come to that—doesn't make Hartman's 'Recommended Listening,' which—brace yourself for this—does include Edie Brickell, The Eagles, Beyoncé, Barry White, Barbara Mandrell and Nora [sic] Jones. Yes, well... You'll search the index, the weakest part of a scholarly apparatus that includes 44 pages of footnotes and 20 pages of bibliography, in vain for citations of The Flatlanders, Butch Hancock, Jimmie Dale Gilmore or Terry Allen, though they do appear en passant in a paragraph on Joe Ely, in fact Allen gets a whole sentence which contains two 'facts,' both wrong. By comparison, the index has three references each to George Harrison, Mick Jagger and Keith Richard, five to Jimi Hendrix, ten to Merle Haggard. My favorite part of the book is a list of some 60 people who "help keep the state's songwriting scene vibrant and growing." Two, Red River Dave McEnery and Blaze Foley, are dead, the names of the two best, Jimmy LaFave and Jon Dee Graham, are misspelled, most of the rest are, being generous to a fault, mediocre, some are utter shite and a few are Nashville song factory drones. Hartman just doesn't seem to have much of a grip on Texas singer-songwriters (Mickey Newbury—who he?). Still, if the Lubbock phenomenon, for instance, has been reduced to a few lines, it's still way ahead of 50s Dallas/Fort Worth rockabilly which, apparently, never happened at all. I don't really blame Hartman for his book's shortcomings, both its basic concepts—one author and one volume—are fatally flawed. **JC**



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STILL LOOKIN' FOR TOWNES

Reviewing John Kruth's *To Live's To Fly* (#124/213), I pointed out a crucial difficulty in writing a biography of Townes Van Zandt; you can either get the cooperation of his third ex-wife or of critical figures who were around before, during and after Jeanene, but not both. However, Robert Earl Hardy's *A Deeper Blue: The Life And Music Of Townes Van Zandt* (University of North Texas Press, cloth) manages to fall into a crack I didn't foresee. To his credit, Hardy, unlike Kruth, refused to give Jeanene editorial control, so, for instance, he's able to dwell on Townes' last serious relationship, with German banker Claudia Winterer, which Kruth simply elided, but this freedom does not seem to have endeared him to Kevin Eggers (Poppy/Tomato) or Townes' longtime road manager/minder Harold Eggers, neither of whom would speak to him on the record.

Even if lack of input from these principals, which he tries to finesse with third party sources, isn't a death blow, combined with the fact that Hardy is another Johnny Come Lately who, like Kruth, never met Van Zandt, or heard him perform, and he's got some problems with the core, come to think, the only audience for any book about Townes—people who've been Zandtanistas for 30 years or more. On the plus side, though thin on the very significant European dimension and, perhaps wisely, pulling up short of Jeanene's postmortem shitstorm of law suits, his book is better researched, far better organized and, if pedestrian, easier to read than Kruth's, but, while the publisher's one-sheet has a rather good dig at Kruth, calling Hardy's book "the first *serious* biography" (my emphasis), it's still far from satisfactory.

Even more problematic for both Hardy and Kruth than being denied crucial access is that, not having known Van Zandt, neither seems to have realized that he was a world class bullshit artist and player of mind games, so any story that starts "Townes told me..." is deeply suspect (to be fair, many people who did know him never understood this either). A case in point is an illegitimate daughter Townes never officially acknowledged, unless she's the Lara Fisher cryptically excluded from his will, though disinheriting one of his children doesn't sound like something Townes would do (it does, however, sound like something Jeanene would demand). The only 'proof' Hardy has of this daughter's very existence is three 'Townes told me...' stories.

Given all the potential pitfalls, one has to wonder if Van Zandt just isn't a suitable case for a linear "Begin at the beginning and go on till you come to the end: then stop" biography (bonus literacy points for knowing the source of that quote). The one thing you could say for Kruth's nonlinear mess is that the subject was a nonlinear mess. Constructing an accurate and coherent, let alone complete, narrative may simply be impossible. However, there are two alternative approaches in the works, though whether they'll work out any better, or, indeed, there's any demand for more books on Van Zandt, remains to be seen. One is Harold Eggers' personal memoir of 20 years on the road with Townes (twice as long as he was married to Jeanene). Much as I loved and admired Van Zandt, I have to say that this wasn't a job I could have stuck at for anything like that long, hell, 20 minutes is more like it. The other, also a Harold Eggers project, is kind of a 'The Townes I Think I Knew' anthology. My contribution may not shed any great light on Townes Van Zandt, but it is, at least, based on 30 years' immersion and contemplation of his music.

JC

PAMELA RICHARDSON • SAINTE-FORTUNAT

(SteadyBoy ****)

During NotSXSW, Gurf Morlix was in apocalyptic mood, asking such loaded questions as "When will the last artist sign the last record label deal?" and "When will the last CD be released?" Personally, I think the answer to both is no time soon, but rather than my take, I'm turning the first over to two people, Pamela Richardson and Arty Hill, at one end of the equation, two, Fred Krc and Bill Hunt, at the other. Putting it at its crudest, I asked each, what's in it for you?

Richardson, who met Krc in 2002 via a mutual involvement in Gene Clark tributes, and has self-released an EP and a full-length CD, says, "Hooking up with Steady Boy has many advantages for me. First, I knew I'd enjoy working with Freddie as a producer. Second, the SteadyBoy arrangement was the most equitable I'd come across. Finally, I'm excited about being an artist on a label with the good name of Freddie 'Steady' Krc behind it. His connections, knowledge and abilities regarding marketing and promotion are invaluable to me. I can't predict the future, but all aspects indicate a win-win situation."

Hill, who's also self-released a CD, says, "At my level, a label signifies several things. It indicates—minimum—that someone is shelling out their own money to promote your music. I think that makes people take you more seriously. Having a small label deal is unlikely to make you rich, but it can be really helpful from a promotion standpoint. If someone can be a musician, hold a day job (as so many of us must) and do their own promotion, God bless 'em, but I can't, and I wouldn't be getting the airplay I'm currently getting without Cow Island. Bill Hunt works hard to get my name out there, and he's a cool guy, not a jerk! We're currently seeing how some established artists can make it without a label, but for artists who don't have that kind of following, a label (big or small) can still provide a lot of necessary support. Will CDs be eliminated altogether? I'm a record geek, I like to hold the product and liner notes in my hand, the whole idea of doing away with CDs doesn't interest me—unless we're all gonna switch back to vinyl..."

When his label was unable to release the second Freddie Steady 5 album, Krc signed on with an indie distributor and Steady Boy was up and running. "As a fledgling label, I have virtually no capital with which to work. I've been operating on creativity, my reputation, my hard earned connections from so many years in the music biz and my mighty staff of two, Rush Evans (publicity) and Jan Wolfe (Jenny's mother), administration and accounting. As I'm unable to offer budgets at present, my 'co-op' deal is artists bring me manufactured CDs which I sell through my distribution, split 50/50, and they keep all the copies they want to sell at gigs. What I offer is my publicity dept, fair and accurate accounting and the use my name and hard earned reputation (for whatever that's worth). We set up live and radio shows, take out ads in trade and music magazines etc. We work within a modest budget, but seem to get great results—Jenny Wolfe received national and international attention in publications 80-90% of local Austin bands can't get the time of day from. We actually made some money in our first year with distribution and plan another half dozen releases this year. By signing Pam I add another title that I'm very proud of and hopefully help Pam along the way. I only ask a three year license, I don't think I deserve to own artists' masters when I give them no advance. I try to offer the kind of deal I'd feel good about myself as an artist."

Finally, Bill Hunt adds, "I've come to realize that I can identify music that will appeal to a larger group of folks, so what I'm trying to do with Cow Island is find and release music that I feel is deserving of a larger audience. The financial results are secondary to this but I do know that a certain level of economic success will be necessary for Cow Island to continue beyond a modest start-up period. I've learned very quickly that one of the most important qualities of a band is that there has to be someone in the band who knows how and is willing to take care of business. In the case of Arty, he's been all over Bar Of Gold since its release, booking shows, contacting journalists, and connecting with fans and other players all over the map. I'm doing the same thing but a tag-team approach really helps. In summary what's in it for Cow Island is a release that we're proud of and a partner who works hard to not only promote his record but also to promote Cow Island. He's appreciative of the commitment and effort I'm putting into the label and that means a lot. I like artists who are interested in being part of a label of likeminded bands and are happy to promote the label as well as their own releases. As far as the future of record labels—ask me in a year's time."

Richardson's rather sparse website doesn't give much away but references to working with Chicago bands The Pralines, Me Decade, The Gentlemen Callers and Slaughterhouse Five, plus two earlier, self-released albums, suggest she didn't just fall off an Indiana turnip truck, and her 12 originals are clearly the work of a mature, experienced artist. With her lovely, fluid contralto backed by Freddie Steady Krc, who also produced, on drums, percussion and rhythm guitar, Explosives guitarist Cam King and Freddie Steady 5 bassplayer Layton DePenning, my first reaction was that this album isn't just restrained, it's rather too restrained, but, pace Arty Hill's comment above, I figured Krc had good reason for putting it out and stayed with it—see, kids, that's what being on a label can do for you. This kind of reasoning doesn't always pay off, but *Sainte-Fortunat*'s rewards are the subtle kind that may not give instant gratification but do repay over time.

JC

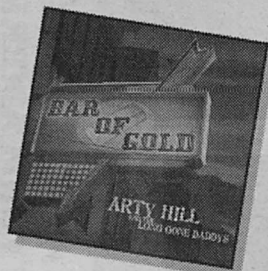


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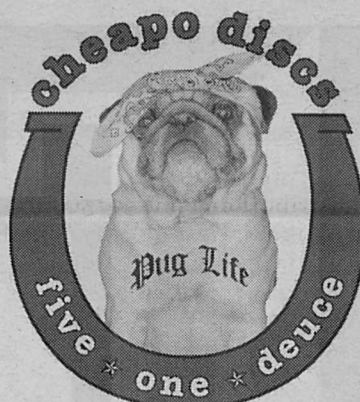
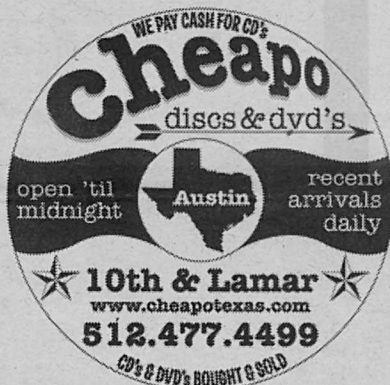
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- | | |
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| 1st -- Bonnie Owens • 1932 Blanchard, OK | ----- Webb Wilder • 1954 Hattiesburg, MS |
| ----- Wayne Hancock • 1965 Dallas, TX | 20th Angelais Lejeune • 1900 Church Point, LA |
| 2nd -- Link Wray • 1935 Fort Bragg, NC | ----- Casper Rawls • 1955 Albuquerque, NM |
| ----- Ted Roddy • 1958 Corpus Christi, TX | 21st - Fats Waller • 1904 New York City, NY |
| 3rd -- Curt Massey • 1910 Midland, TX | ----- Charlie Poole † 1931 |
| ----- Dave Stogner † 1989 | 22nd Howard Kalish • 1954 Brooklyn, NY |
| ----- Patsy Montana † 1996 | 24th Bob Dylan • 1941 Duluth, MN |
| 4th -- Dick Dale • 1937 Boston, MA | 23rd - Randy Garibay † 2002 |
| 5th -- JD 'Jay' Miller • 1922 Iota, LA | 24th Elmore James † 1963 |
| ----- Tammy Wynette • 1942 Itawamba Co, MI | ----- Gene Clark † 1991 |
| ----- Mary Coughlan • 1956 Galway, Ireland | 25th Norman Petty • 1927 Clovis, NM |
| ----- Boozoo Chavis † 2001 | ----- Roy Brown † 1981 |
| 6th -- Jimmie Dale Gilmore • 1945 Amarillo, TX | 26th Peggy Lee • 1920 Jamestown, ND |
| 7th -- Riley Puckett • 1894 Alpharetta, GA | ----- Levon Helm • 1935 Marvell, AR |
| ----- Roy Hall • 1922 Big Stone Gap, VA | ----- Jimmie Rodgers † 1933 |
| ----- Lorrie Collins • 1942 Talequah, OK | 27th Cleoma Falcon • 1906 Crowley, LA |
| ----- Terry Allen • 1943 Wichita, KS | ----- Redd Stewart • 1923 Ashland City, TN |
| 8th -- Robert Johnson • 1911 Hazlehurst, MS | ----- Jesse Dayton • 1966 Beaumont, TX |
| ----- Rick Nelson • 1940 Teaneck, NJ | ----- Bob Dunn † 1971 |
| ----- John Fred • 1941 Baton Rouge, LA | ----- CB Stubblefield † 1995 |
| ----- Mary Egan Hattersley • 1943 Wichita, KS | 28th T-Bone Walker • 1910 Linden, TX |
| 9th -- Hank Snow • 1914 Brooklyn, NS, Canada | ----- Sonny Burgess • 1931 Newport, AR |
| ----- Sonny Curtis • 1937 Meadow, TX | ----- John Fogerty • 1945 Berkeley, CA |
| 10th Maybelle Carter • 1909 Copper Creek, VA | ----- Gary Stewart • 1945 Letcher Co, KY |
| ----- Larry Williams • 1935 New Orleans, LA | ----- Jerry Douglas • 1956 Warren, OH |
| ----- Arthur Alexander • 1940 Florence, AL | 29th Danny Young • 1941 Defiance, OH |
| 11th Ocie Stockard • 1909 Crafton, TX | 30th Johnny Gimble • 1926 Tyler, TX |
| ----- Lester Flatt † 1979 | ----- Dooley Wilson † 1953 |
| ----- Walter Hyatt † 1996 | 31st - Lydia Mendoza • 1916 Houston, TX |
| 12th Joe Maphis • 1921 Suffolk, VA | ----- Augie Meyers • 1940 San Antonio, TX |
| ----- Sherry Brokus • 1957 Baltimore, MD | ----- Johnny Paycheck • 1941 Greenfield, OH |
| 13th Mike Stoller • 1933 Belle Harbor, NY | |
| ----- Ritchie Valens • 1941 Pacoima, CA | |
| ----- Sarah Elizabeth Campbell • 1953 Austin, TX | |
| ----- Bob Wills † 1975 | |
| ----- Nathan Abshire † 1981 | |
| 14th Jenks Carman • 1903 Hardinsburg, KY | |
| ----- Grady Gaines • 1934 Waskom, TX | |
| ----- Al Strehli • 1941 Lubbock, TX | |
| 15th Eddy Arnold • 1918 Henderson, TN | |
| ----- Dave Stogner • 1920 Gainesville, TX | |
| ----- June Carter † 2003 | |
| 16th Laura Lee McBride • 1920 Bridgeport, OK | |
| ----- Johnny Nicholas • 1948 Westerly, RI | |
| ----- Ray Condo • 1950 Hull, Canada | |
| ----- Django Reinhardt † 1953 | |
| ----- Robert Shaw † 1985 | |
| 17th Isidro Lopez • 1933 Bishop, TX | |
| ----- Johnny 'Guitar' Watson † 1996 | |
| 18th Big Joe Turner • 1911 Kansas City, MO | |
| ----- Skip Gorman • 1949 Providence, RI | |
| 19th Mickey Newbury • 1940 Houston, TX | |

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14th, Shinyribs

18th, Paul Thorn + Angela Strehli

23rd, Fastball

24th, Hayes Carll + Corb Lund

25th, Bells Of Joy (11am)

28th, Rosie Flores & Kathy Valentine

30th, Cryil Neville's Tribe 13

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