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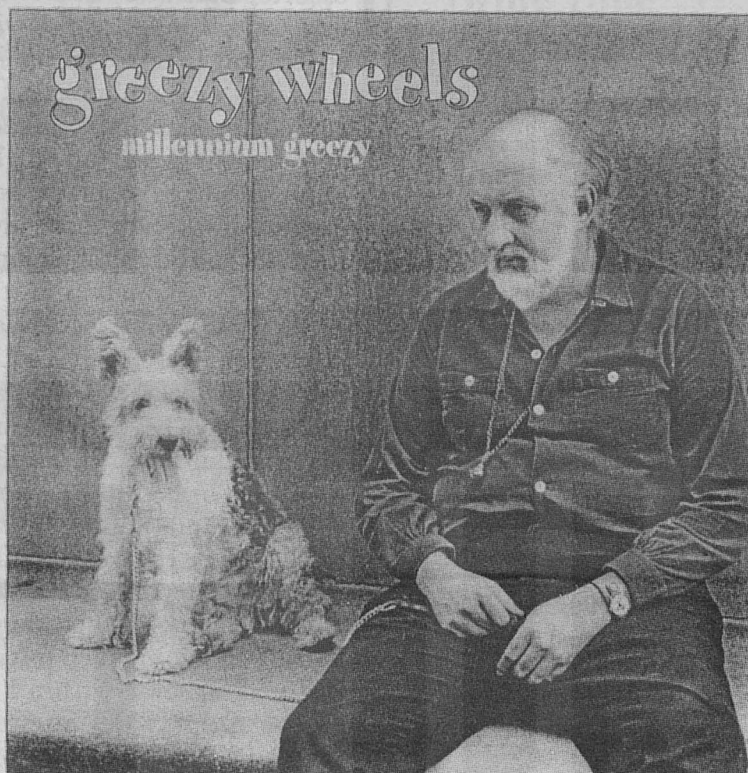
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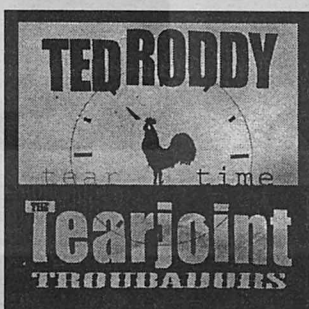
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--Slaid Cleaves

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--Michell Moore / *Pop Matters*



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A LETTER TO THOSE WITH AN INTEREST IN THE HISTORY OF COUNTRY MUSIC

Dear Colleague,

some of you have heard of the recent wholesale firings at the Country Music Hall of Fame last month. If you have not, be advised that what used to be the Country Music Foundation Library and Archives has been severely decimated. Ronnie Pugh, a veteran of 22 years as the CMF's premier reference librarian and author of the definitive biography of Ernest Tubb, was summarily fired and given an hour to leave the premises; he was escorted outside by a security guard. Chris Dickinson, the brilliant editor of *The Journal of Country Music*, who was brought to Nashville to St Louis specifically to take over the *Journal*, was similarly fired. Also let go were other members of the library staff. Two other individuals involved with the new tourism department "resigned."

♦ According to Hall Of Fame director Kyle Young, this is part of a restructuring in which the emphasis of the Hall Of Fame will be more toward glitzy, high-profile efforts involving current hot stars. In doing so, it seems to be that the HOF is abandoning its original mission statement of preserving the history of country music—and possibly compromising its status as a non-profit educational institution. At present, there is only one person really working in the library and archives—a pleasant and well-trained archivist, but one who knows little about country music, or about the world class archives they have there. She routinely called on Ronnie or Bob Pinson for help in finding things and answering queries from researchers.

♦ Which brings up a secondary effect of this cold action. Bob Pinson, the dean of country music discographers and legendary historian, an expert who has through the years selflessly helped many of us in our research, had been working part time as he eases into retirement. But now he says—and this is a quote—"when they cut their ties with Ronnie, they cut their ties with me." The great country music discography manuscript, some 15 years in the making, was within a day's work of completion. Bob begged Paul Kingsbury and Kyle Young to at least let Ronnie help him finish this, but was turned down. The manuscript was left sitting on Ronnie's desk. Its fate is uncertain.

♦ Staffers also feel that *The Journal of Country Music* will be changed from its present form and stripped on any historical material, and turned into a slick, Garthian fan magazine full of eye candy for the high rollers who contribute to the HOF. Chris Dickinson, who gave her heart and soul into making the *Journal* a quality publication that would attract scholars as well as newsstand readers, feels crushed and angry. She is planning to return to Chicago soon, where she earned her original reputation as a tough, insightful journalist.

♦ We were able to plant a story about this in the *Nashville Tennessean*, but it ran Wednesday morning, amidst all the coverage of the WTC disaster. Nonetheless, it did alert some people in the music community about what had transpired. It turns out that the HOF Board of Directors had not even told about this "new vision" and change of direction, and some of them were quite upset. They met in emergency session last Thursday, but Kyle Young was able to defer their criticism by insisting they were trying to "micro-manage."

♦ The HOF powers are hoping that they will weather this storm and protest and in a week or so go back to business as usual. I hope this does not happen, and several of us locally are trying to determine what steps can be taken. Essentially, the Hall of Fame is sitting on the world's finest archive of country music, and not properly curating it.

♦ Several of you have asked me if you could write somebody. For now, you might consider faxing your thoughts to either Marty Stuart, the honorary board chairman, or to Bruce Hinton, the actual chairman of the board. Their fax numbers are: Marty Stuart, c/o Rothbaum and Garner: 615/259-1107; Bruce Hinton: 615/880-7450

♦ Chris Skinner is putting together a fuller list of addresses and we will forward to those interested later.

♦ I'm not sure that much can be done to reverse this situation, but I think we owe a debt to Ronnie Pugh and Bob Pinson for all their good help over the years. We owe it to them to at least try.

Sincerely, **Charles Wolfe**

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- 4 --- **Libbi Bosworth: Libbiville** (Ramble) *MT/*SJ
- 5 --- **Chris Knight: A Pretty Good Guy** (Dualtone) *CM/*RD/*SB
- 6 --- **Bill Kirchen: Tied To The Wheel** (Hightone) *KD/*TS
- 7 --- **Dallas Wayne: Here I Am In Dallas** (Hightone) *SH
- 8 --- **Gillian Welch: Time (The Revelator)** (Acony) *TW
- 9 --- **Ray Wylie Hubbard: Eternal And Lowdown** (Philo) *JBe
- 10 - **The Derailers: Here Come The Derailers** (Sony) *WR
- 11 - **Bob Dylan: Love And Theft** (Columbia) *ChL/*ST
- 12 - **David Ball: Amigo** (Dualtone) *KR/*NA
- 13 - **Thad Cockrell & The Starlite Country Band: Stack Of Dreams** (Miles Of Music) *BF/*DF
- 14 - **Dale Watson: Every Song I Write Is For You** (Audium) *SS&DD
- 15 - **Junior Brown: Mixed Bag** (Curb)
- 16 - **Michael Fracasso: Back To Oklahoma** (India) *GJ
- 17 - **Robert Earl Keen: Gravitational Forces** (Lost Highway)
- 18 - **Alison Krauss & Union Station: New Favorite** (Rounder)
- **Doc Watson: At Gerdes Folk City** (Sugar Hill)
- 19 - **Jesse Dayton: Hey Nashvegas!** (Stag) *BC
- **The Ignitors: Speedway Sounds** (Hayden's Ferry) *RJ
- 20 - **The Coal Porters: Chris Hillman Tribute Concerts** (Prima) *BaW
- **Phil Lee: You Should Have Known Me Then** (Shanachie) *DT
- **The Uptown Savages: Rocket Drivin' Daddy** (Cuca) *BL
- **VA: Timeless** (Lost Highway) *R&HL
- 21 - **The Wayfaring Strangers: Shiftings Sands Of Time** (Rounder) *JW/*MR
- 22 - **VA: The Thrillbillys** (Planetary)
- 23 - **Duane Jarvis: Certified Miracle** (Slewfoot) *DT
- **John Hiatt: The Tiki Bar Is Open** (Vanguard) *KC
- **VA: I-10 Chronicles 2** (Back Porch) *TF
- 24 - **Robbie Fulks: Couples In Trouble** (Boondoggle) *WH
- **Ricky Scaggs: The History Of The Future** (Scaggs Family) *CrL
- 25 - **Stumbleweeds Pickin' & Sussin'** (Rawk) *JE/*VP
- **Bob Wills & His Texas Playboys: Boot Heel Drag; The MGM Years** (Mercury) *JH/*PP
- 26 - **The Gourds: Shinebox** (Sugar Hill) *GW
- **VA: Americana Motel** (Bay Gumbo) *JSm
- **VA: Down From the Mountain** (Mercury) *JR
- **VA: Roadside Attractions; More Songs From Route 66** (Lazy SOB) *DO
- 27 - **Karen Poston: Real Bad** (Music Room)
- 28 - **Lucy Kaplansky: Every Single Day** (Red House) *SM
- 29 - **VA: Truck Driver's Boogie; Big Rig Hits** (Diesel Only/CMF)
- 30 - **Jay Farrar: Sebastopol** (Artemis) *DY
- **Pat Haney: Ghost Of Things To Come** (Freefalls) *EB
- **Shaver: The Earth Rolls On** (New West) *DN
- **Dale Watson: Preachin' To The Choir** (CRS) *EW
- 31 - **One Fell Swoop: Crazy Time** (Magoo)
- **Roger Wallace: That Kind Of Lonely** (Texas Round-Up)
- **The Yayhoos: Fear Not The Obvious** (Bloodshot)
- 32 - **Rex Foster: Buffalo Zen** (Agarita) *GS
- **Robbie Fulks: 13 Hillbilly Giants** (Boondoggle) *JSn
- **Jeffrey Halford & The Healers: Hunkpapa** (Showless) *TT
- **Nick Lowe: The Convincer** (Yep Roc) *RC
- **Chip Taylor: Black And Blue America** (Train Wreck) *TJ
- 33 - **Audrey: The Fallen** (Reckless)
- **Cowboy Copas: Copasetic** (Westside)
- **Jim Lauderdale: The Other Sessions** (Dual Tone)
- **Patty Loveless: Mountain Soul** (Columbia)
- **Jo Miller & Her Burley Roughnecks: Live And Then Some** (Ranch Hand)
- 34 - **The Bellfuries: Just Plain Lonesome** (self) *DC
- **Ray Charles: Complete C&W Recordings 1959-86** (Rhino) *PD
- **Tim Elliot & The Troublemakers: Bed Slat's n'all** (Buzz) *AL
- **Heidi Hauge: Country Girl** (Showtime) *RW
- **Tom Hoatson: The Road Ahead** (Blind Dog) *RP
- **Larry Mitchell: The Bridge** (TexPatriate) *RH
- **James Montgomery Blues Band: Bring It On Home** (Conqueroor) *DT
- **Moviola: Rumours Of The Faithful** (Spirit Of Orr) *CZ
- **Jody Nix & The Texas Cowboys: When It's All Said & Done** (self) *RM
- **Brian Rung** (self) *JSp
- **The Silvertones: Hi Fi Westernbilly Styles Vol 1** (self) *CH
- **Chuck Suchy: Different Line Of Time** (Little Bluestem) *DB
- **Horace Trahan & New Ossun Express: Reach Out And Touch A Hand** (Zydeco Hound) *PR

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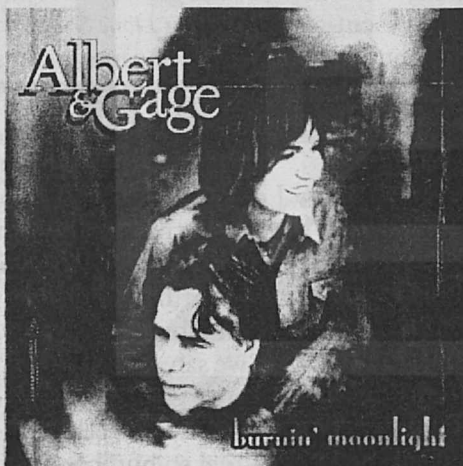
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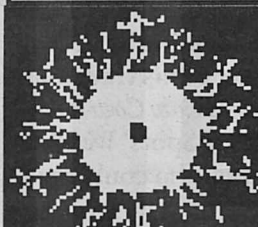
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THE FOLKSCENE COLLECTION VOLUME III

(Red House ****1/2)

Of the 90-odd FAR reporters, I've only met a fraction face to face, but at least I now have a picture of Roz & Howard Larman, on whose long-running show these 13 'live on air' tracks were recorded. This time round, they go way back into their archives for tracks by Kate Wolf (*Clearing In The Forest*, 1978), T-Bone Burnett's Alpha Band (*Last Chance To Dance*, 1977) and Janis Ian (*At Seventeen*, 1975), and to the early/mid-90s for ones by Michael Johnson, Bryndle (Wendy Waldman, Karla Bonhoff et al) and Loreena McKennit, though the bulk, by Cheryl Wheeler, Joel Rafael Band, Laurie Lewis, Guy Davis, Jackson Browne, Katy Moffatt & Rosie Flores and David Lindley & Wally Ingram, were recorded over the last two or three years. The Larmans pioneered the 'unplugged' concept and the combination of their impeccable taste and foresight, legendary hospitality and penchant for state of the art equipment allows them to put together acoustic albums which even people with many, many bad experiences of 'folk' music can appreciate and enjoy. Incidentally, the two earlier volumes, featuring more familiar names than you shake a stick at, are still available. JC

FLORENCE DORE • PERFECT CITY

(Miss Ruby ****)

Quoted in the *Cleveland Free Times*, the Kent State professor of American Literature says "I'm always looking for soul in music and also in academics. If it's not there, then it wanks, and I'm like 'Fuck it, I'm not interested.'" Dr Dore, you will already have surmised, is a woman after my own heart, not to mention vocabulary. Her day job notwithstanding—American academics can be pretty dim and are rarely capable of writing comprehensible English—Dore's intelligence is palpable and her use of words, wielded with economical authority (she is, in her own words, "emotionally articulate"), can be devastating. Singing like a one-woman Freakwater, combining Janet Bean's sweetness and Catherine Irwin's ragged edge, she easily bears comparison with Lucinda Williams, indeed her debut is stronger and more consistent than **Essence**, and with a more sympathetic producer (Jay Sherman-Godfrey springs to mind) could have been a real monster. I long to lay my hands on Eric Ambel's tapes and remix this sucker, but though handicapped, Dore's raw talent cannot be denied. JC

WAYNE HANCOCK • A-TOWN BLUES

(Bloodshot ****)

On hearing of this unlikely one shot alliance, a friend observed "it's a marriage made in marketing," and it does indeed bring together a label which seriously needs an artistic shot in the arm and an artist whose talent is equalled only by his disdain for even the loosest form of label discipline, and they only have to put up with each for the lifecycle of this album. Cut, typically, in 20 hours for less than \$10,000 (he remarks, "this is as it should be"), Hancock has come up with a winner for the fourth time running, produced by 'Professor' Lloyd Maines, and featuring guitarist Dave Biller and steel guitarist Jeremy Wakefield. Nine powerful originals, including *Route 33*, another of his trademark 'death on the highway' songs, supplemented by Ella Mae Morse's *Cow Cow Boogie*, Jimmie Rodgers' *California Blues*, Fats Waller's *Viper* and The Ink Spots' *We Three*, yet again demonstrate Hancock's affinity with Hank Williams—he could make a name for himself writing honkytonk songs for other people, but who else could sing them better? JC

THE COAL PORTERS THE CHRIS HILLMAN TRIBUTE CONCERTS

(Prima ****1/2)

For all its low spots (Souther/Hillman/Furey and McGuinn, Hillman & Clark), few careers are as distinguished and influential as that of Chris Hillman, a central figure in the origins of folk rock, psychedelic rock and, most enduringly, country rock, who played bass and mandolin with The Byrds and The Flying Burrito Brothers. In other words, his discography includes **Younger Than Yesterday**, **The Notorious Byrd Brothers**, **Sweetheart Of The Rodeo**, **Gilded Palace Of Sin** and **The Last Of The Red Hot Burritos**. Of course, it was left to a bunch of Englishmen, led by Sid Griffin, one of Britain's leading Americana exponents, to acknowledge Hillman's seminal role, which, perhaps as a nod to his first groups, The Scottsville Squirrel Barkers and The Hillmen, they do in quasi-bluegrass style (ie not bluegrass enough to be irritating). Though eliding the Steve Stills wankathon Manassas, most every aspect of Hillman's career was acknowledged in a series of British and American concerts, from his Hillmen LP to the 1996 **Bakersfield Bound**, but the emphasis is on his Byrds, Burritos and Desert Rose Band originals, *Draft Morning*, *So You Want To Be A Rock & Roll Star?*, *My Uncle*, *Older Guys*, *Wheels*, *Sin City*, *Cody*, *Cody*, *Summer Wind*, *Time Between* and *The Girl With No Name*, all done with loving but loose and energetic respect. The next best thing to a Hillman anthology. JC

GREEZY WHEELS • MILLENNIUM GREEZY

(Tana ****)

Described by Burton Wilson as "the most popular band in Austin during the first half of the 70s," Greezy Wheels' offbeat country rock is still routinely praised in any discussion of Austin music history, and now, 25 years after the last album, you get to find out why **The Rolling Stone Record Guide** called it "a band ahead of its time." Most of Cleve, Lissa and Mary Hattersley's original tracks were laid down in the mid-80s, however, apart from an idiosyncratic *Louie Louie*, they were augmented earlier this year with overdubs, most notably of drums and percussion by the late Mambo John Treanor. In his memory, money will be donated from each sale to the SIMS and Kenneth Threadgill Foundations, to help promote a Texas musicians' healthcare network. While a 16 year gap may sound a little suspect, the overdubs mesh seamlessly with the basic tracks, and the only problem, if you want to call it that, is picking a favorite result. Cleve's humor and imagination—he's been compared to Beefheart—provide many memorable moments, but I have to admit that my pick is a stripped to the bone version of Lou Reed's *Walk On The Wild Side*, just Lissa and Mary on vocals, Mary on violin and John Jordan, who also produced and arranged, on bass. Listening to this, or *I Stick The Doll (With Burning Pins)* or *It's A Dream, It's A Dream* or *I Just Like Being A Girl*, you can't help thinking that, 23 years after its last show, this is still a band ahead of its time. JC

GILLIAN WELCH • TIME (THE REVELATOR)

(Acony *****)

You shouldn't really need me to throw in my unreserved recommendation of yet another stunning album by Welch and her long time collaborator, the self-effacing guitarist/producer David Rawlings, but the fact that the pivotal performer on last year's bestselling country album doesn't have a major label behind her once again proves Nashville's collective stupidity. I can't help feeling that the problem isn't so much that, however updated (*I Want To Sing That Rock & Roll, Elvis Presley Blues*), the ten originals have such an old-timey Appalachian feel, as that Welch looks like a character from **Oh Brother Where Art Thou?** Is Nashville superficial? Does Welch say "fucking" on the title track? JC

ELMORE JAMES • THE SKY IS CRYING ALBERT KING • I GET EVIL

(Music Club ****1/2/****)

Veteran readers may recall a time when I reviewed blues albums, but that was before Frank Scott's **Down Home Guide To The Blues** made me realize that, whatever merit one might find in them, all contemporary blues albums trail so far behind his 120-odd 'Essential Selections,' it's not worth bothering with them. If Stevie Ray Vaughan didn't make the cut, what price all those other Austin and Dallas white boys? The only way to deal with contemporary blues is to patronize it ("a naive little local bar band without any pigmentation, but I think you'll be amused by its presumption") or put it into context, which would, for example, immediately expose Susan Tedeschi for what she is, the dandruff on Lucille Bogan's collar. James and King fall squarely into the class of priority heavyweights and while I won't say these budget-price collections are the very best (for James, Scott picks Ace's **Let's Cut It**, for King, Atlantic's **Born Under A Bad Sign** and **King Of The Blues Guitar**), their 15 tracks apiece are good value, James, the stronger of the two, has most all the essentials, including *Done Somebody Wrong*. Hey, give one to a friend who thinks he's into the blues because he has a Kim Wilson album. JC

HANK WILLIAMS: TIMELESS

(Lost Highway ***)


Seeing as how I came to Hank via Ray Charles, I have to concede that some fans of the artists on this tribute may possibly work their way back to the real deal, but if this kind of graverobbing isn't utterly superfluous, I have to wonder why it's so often halfassed. By shuffling the deck, I could just about make a halfway decent album out of four pretty useless Hank Williams tribute CDs. From this one, we salvage Keith Richards' *You Win Again*, Lucinda Williams' *Cold, Cold Heart*, Johnny Cash's *I Dreamed About Mama Last Night* and possibly Hank Williams III's Wayne Hancock imitation *I'm A Long Gone Daddy* and jettison the sappy 'I feel so humble singing this great classic' and even crappier 'I'm so brilliant I can make Hank Williams relevant' shit by Bob Dylan, Sheryl Crow, Keb' Mo', Beck, Mark Knopfler & Emmylou Harris, Tom Petty and Ryan Adams. Then we bring in Andrea Zonn and Kathy Chiavola's tracks from **A Picture Of Hank**, Faron Young, Rose Maddox and Tennessee Ernie Ford's from **A Tribute To Hank Williams**, and Ray Price, Marty Robbins and Carl Smith's from **The Hank Williams Songbook**, making up the numbers with Billy Bob Thornton's *Lost Highway*. Of course, one would do far better by buying an actual Hank Williams album in the first fucking place. JC



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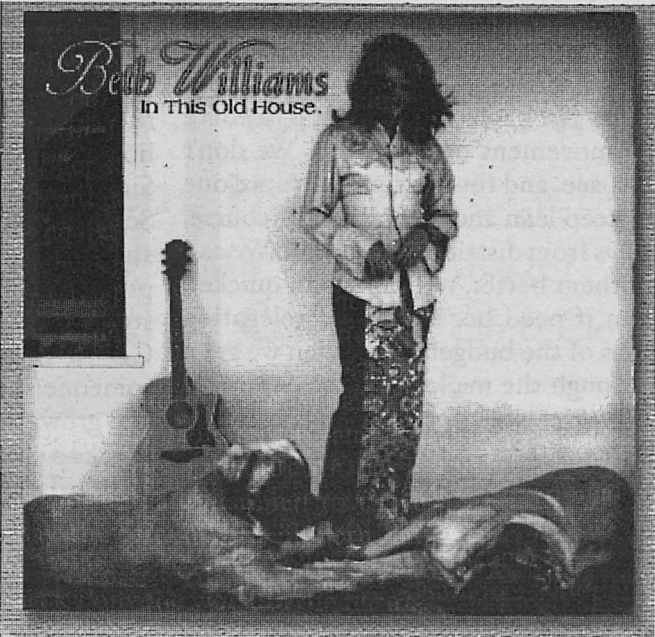
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THE STUFF'S HERE (AND IT'S MELLOW)

cool indie record stores of the world (part I)

Monopoly capitalism, thankfully, has one weakness, it's only interested in profit centers. The cartel and chain stores might like to get their cut from every CD sale, but, in practice, it just isn't cost effective for them to mess with niche markets. Taken individually, such markets may be small potatoes but they support independent labels and record stores, which, because nobody gets fabulously wealthy, tend to be run by enthusiasts.

♦ What I'm trying to do here, with your help, is compile a guide to such enthusiast-run stores which will, I hope, be useful to two groups. One is habitual (let's not say compulsive) record buyers travelling or relocating. My own best shopping expedition ever was during an eight hour layover in Toronto, by pure chance I asked the right person the right question.

♦ The other is record sellers. I've compared the explosion (let's not say glut) of indie releases with the glory days of 45s, and just like them, enormous numbers of CDs, some actually worthwhile, are all but unavailable outside their city limits (I once joked that 'Austin musicians eke out a precarious living selling albums to each other'). Within John Laurie's guidelines (see below), this guide may help make them easier to find.

♦ One source is the Coalition of Independent Music Stores website, www.cimsmusic.com, but CIMS members have varied interests (I doubt many 3CM readers want to know about the best source of death metal in San Antonio) and in any case not all indie stores belong to it. To narrow the list down to 'Our' kind of music, I'm making this a collective effort, with every store specifically recommended (the names in square brackets). This first batch is largely made up of places that stock the music that FAR reporters play on their radio shows. Subsequent ones will be of those stores you think other fans, and the musicians you admire, should know about. **JC**

DOs & DON'Ts OF CONSIGNMENT

Consignments, that's a tricky one. I'm sure I'm not telling you something you don't already know, but the world of consignment is a convoluted thing. We do consignments, and like to have a 35% markup. All consignees are responsible for keeping an eye on their CDs. Any unsold CDs are removed from the shelves after a year if there hasn't been any movement on that title. We don't have unlimited space, and the consignments are one department we keep lean and mean. We, of course, prefer buying CDs from distributors instead. We can keep an eye on them better, reorder them quicker, and return them if need be, instead of relegating them to the abyss of the budget bin. When we get a consignment through the mail, I like the person to realize they will never see those CDs again unless they pay for return postage. I also get frustrated when anyone sends us a 30 count box of CDs. Unless you're playing on our front stoop, 30 is too many.

♦ I'm amazed how many record labels and independent artist have no idea of the proper way to get their CDs into circulation. Most large one-stops will gladly take a few CDs, provided they are barcoded, and can be reordered. Many indie-oriented distributors will also gladly take a few, as long as it fits into the style of music they carry. Then all the label/artist need do is send out some promos with a one-sheet giving stores the heads up on who is carrying the CD.

[Richard Schwartz: They all have way too much of my money]

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Roots & Rhythm www.rootsandrhythm.com

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Village Records www.villagerecords.com

Folk, Americana, Country, Roots Rock [Larry Weir]

County Sales www.countysales.com

Bluegrass, Old-Time, Country Western, Cajun

ARIZONA

Hear's Music 2508 N Campbell Ave, Tucson, AZ 85719 (service@hearsmusic.com)

[Suzanna Jameson] [Dan Sorenson]

CALIFORNIA

Amoeba 2455 Telegraph Ave, Berkeley, CA 94705;

[Kay Clements: Huge, one can troll for hours and get just about anything]

Amoeba, 1855 Haight St, San Francisco, SF 94117

[Steve Hathaway]

Down Home Music 10341 San Pablo Ave, El Cerrito, CA 94530 (510/525-2129)

[Kay Clements: Where I go for what I want]

[Richard Schwartz]

Rasputin 1820 S Bascom Avenue, Campbell, CA [Steve Hathaway] Also in Berkeley and San Leandro

Streetlight 941 Pacific Ave, Santa Cruz, CA 95060 (www.streetlightrecords.com) [Johnny Simmons]

Streetlight 980 Bascom Ave, San Jose, CA 95128 (www.streetlightrecords.com) [Steve Hathaway]

Also two stores in San Francisco

Lou's 434 N Coast Hwy 101, Encinitas CA 92024 (1-888-LOUS-REC) [Gus Williker]

♦ Speaking of barcoding and packaging, I know of no one locally who wants to deal with home recorded/manufactured (ie burned) CDs, though we are getting more and more people asking to put them on consignment. Sure, it may be music that people ought to here, and may greatly enjoy, but for the most part the market is getting flooded with folks putting out home-demo quality CDs in very shoddy packages. Since we are located but a block from the Old Town School of Folk Music, I may be getting a little gun shy about carrying more 'amateur/one-off/non-promoted' CDs. Just because you get a CD into a store doesn't mean it will sell. On top of that, every CD in the cutout bin holds a special place in someone/somewhere's heart. Yet, that section grows and grows. Even at ten for \$10, people are unwilling to take a chance on something they have never heard or heard about. Therefore I hope you will stress the importance of 1) putting out a quality product and 2) spending time and money on promotion. It's the old 'if a tree falls in a forest' analogy.

♦ We really encourage folks who wish to place consignments with us to actually play our town on occasion. The music-loving, 40 hour a week working person who can't promote their CD through touring sure is a tough sell. The Johnny Dowd story is rare indeed. And, once again, we don't have unlimited space

John laurie (Laurie's Planet of Sound)

ILLINOIS

Laurie's Planet Of Sound & Record Emporium 4703 N Lincoln, Chicago, IL 60625 (773/271-3569, www.splotchy.com/lauries) [Eric Babcock: put this at the top of the Chicago list]

MASSACHUSETTS

For the Record 104 E Pleasant St, Amherst, MA 01002 (413/256-6134) [Charlie Hunter]

MICHIGAN

Flat Black & Circular 541 E Grand River Ave, East Lansing, MI 48823 (517/351-0838) [Doug Neal]

Elderly Instruments 1100 N Washington, Lansing, MI 48906 (www.elderly.com) [Doug Neal]

NORTH CAROLINA

CD Alley 405C W Franklin St, Chapel Hill, NC 27516 (919/960-9272)

[Rick Cornell: In addition to the variety of cool stuff they carry, they're the absolute best when it comes to special orders]

RHODE ISLAND

Narragansett Disc, Pier Market Pl, Narragansett, RI (401/782-2400) [Dan Ferguson]

TENNESSEE

Cat's 1569 Union Ave, Memphis TN, 38104 (901/274-2287) [Nancy Apple]

TEXAS

Backstage CDs 7319 San Pedro, San Antonio, TX (210/342-4700) [Paul Daly: lots of vinyl and imports]

CD Exchange 6900 San Pedro Ave, San Antonio, TX 78216 (210/826-2662; 3611 Broadway, San Antonio, TX 78209 (210/828-5525) [Jim Beal Jr: Third Coast sections, new and used] [Paul Daly]

CD World 5706 E Mockingbird Lane, Dallas, TX 75206 (214/826-1885) [Judy Hubbard] [Mark Mundy]

Cheapo Discs 914 N Lamer, Austin, TX 70703 (www.cheapotexas.com) [Paul Daly].

Hogwild 1824 N Main, San Antonio, TX 78212 (210/733-5354) [Jim Beal Jr] [Paul Daly]

Impact Sound 2900 W Washington #32-B, Stephenville, TX 76401 (254/968 5096) [Judy Hubbard]

Record Town 3025 S University Dr, Fort Worth, TX 76109 (817/926-1331) [Judy Hubbard]

Sundance 202B University Dr, San Marcos, TX 78666 (www.sundancerecords.com) [JC]

Waterloo 600A N Lamar Blvd, Austin 78703 (www.waterloorecords.com)

[Judy Hubbard] [Charlie Hunter]

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[Eddie White: Steve Reid's range is almost as large as his love and knowledge of it]

Hillbillie Guesthouse Bahnhofsallee 55, 26133 Oldenburg, Germany (hillbillie-guesthouse@t-online.de) [Gerd Stassen: Klaus really is the best!]

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CHARLES EARLE

B-Sides

By now, you've all made a mental note of where you were when you first heard of the attack on the World Trade Center. Certainly, the horrific nature of the event pounded the circumstances into our collective memory. But I also suspect that we will recall these events so well because we have listened to the account of the whereabouts of another generation when their defining moment came.

◆ I remember distinctly sitting down with my mother and hearing of her exact location when she was told that Camelot had ended with a rifle bullet fired by Lee Harvey Oswald, the Mafia, the CIA, Castro himself, or whoever the hell was there that day in Dallas. My mom was a teacher's assistant at the local high school when Kennedy was shot. She gathered into a crowded room in rural Alabama and sobbed with the young people of her hometown as they watched the only TV in the school. Even now the whole thing sounds surreal. No standing president has died of natural causes, let alone been assassinated, since that day. My generation has never really known what to think when we heard such stories. We knew of a hostage crisis in Iran, the fall of communism, and the Gulf War, but they all happened a long way from our front doors.

◆ And then a few weeks ago we were hit hard by a shockingly well-orchestrated terrorist attack. Suddenly, everybody in this country under the age of 40 could say they had lived during a time of shock and distress within our own borders.

◆ For the record, I was in bed when it all happened. The alarm had gone off, but I was bucking a fuzzy-headed feeling caused by too much wine the night before and I just wasn't ready to get up. Thus, I watched the events unfold from my bed. And it occurs to me now, looking at this page, that this isn't a very impressive story to tell future generations. I might as well have been watching a soap opera or hanging on every word as Carson Daly interviewed a boy band when it all happened.

◆ "We interrupt this drivel..."

◆ In the weeks since the attack, I have done my best to keep up with the country music industry here in Nashville. However, there were two things that made it difficult. First off, there just hasn't been much activity. We have had a few stories of interest here and there. Playlists changed at radio stations around the country, though most folks have probably already read about this due to violent rock and rap songs that were taken off the air.

◆ For country music however, it hasn't really been a matter of taking songs away. The cookie cutter songwriting factories on Music Row aren't exactly churning out a lot of songs that advocate destruction. Tim McGraw hadn't recorded *My Muslim Mistress* yet, at least as far as I know. Rather, country stations have actually been adding songs or playing them more. Garth Brooks' *If Tomorrow Never Comes* is enjoying somewhat of a renaissance and *Only in America* by Brooks & Dunn has whipped plenty of country folk into a "kill bin Laden" frenzy. There have also been the obligatory spins of Lee Greenwood's *God Bless The USA*, which I actually find kind of frightening. I watched an old college buddy play drums for Greenwood at an NRA rally in 1992, and that song got the crowd so berserk that a yellow dog Democrat like myself was lucky to get out alive.

ON THE TEMPORARY DEATH OF IRONY AND WHY TRICK PONY SUCKS

◆ It's also worth noting that one major news item in the industry was avoided purely by coincidence. The CMA Awards are usually scheduled for the last week of September. This year, however, they'll take place in November, sweeps month for CBS television. In light of all of the cancellations of events during September, I can only assume that the CMA's would have been put off as well. This would have been a massive inconvenience for the industry, as tour and appearance schedules would have been altered drastically in order to accommodate the change. That seems a rather petty concern at this time, though the music business is eaten up with petty concerns.

◆ The other reason that reporting on country music feels like such a burden at this time is that the bad records coming out of Nashville just seem like such a small concern in light of all that has happened. At least that's what I told myself for a while. We can't enjoy or hate popular culture while others are suffering, can we?

◆ And then I thought of all the cold, heartless people I've encountered in the music industry, and I began to speculate about why things really slow down in a time of tragedy. If there was a buck to be made off of this awful thing, those guys would be all over it. But unfortunately for them, there isn't. I mean, why would fans watch CMT when CNN is the biggest game in town. A recent music story in the local daily paper about the Row said that "phones lay silent" for much of the week after the attack. And while I suspect that the phones have been a lot quieter in general over there for a few years, I won't quibble about the circumstances during such a dark hour.

◆ Oh, and it's worth noting that all of the hypocrites who run the gospel industry here in town have been shameless in trying to turn catastrophe into capitol. They seem to think that if we hear *God Bless America* enough times or go to church for a change, we will come over to their side and buy some of the perverse faith that they are peddling. I digress...

◆ But the hardest actual thing about approaching this, my first column since the attack, is that I really do attempt to be funny in the process of all of my writing. I want to make valid points and report fact, but I also want to create laughter along the way. Yet sadly, the sound of folks laughing has been notably absent in our daily lives for a while. I've certainly known why, but I wondered when the point would come that we could all heal through a collective giggle fit. If comedy is indeed tragedy plus time, then how much time were we talking about?

◆ Fortunately, the healing's begun. The folks at theonion.com have produced one of their best efforts ever in a special edition on the terrorist attacks. They called Jerry Falwell a dick, 'interviewed' a group of pissed off terrorists who wanted to know why they ended up in hell, and offered up a TV schedule that featured a Nickelodeon show called *Spongejohn Squareashcroft*. Saturday Night Live got into the fray as well, saying that bin Laden would be hiding in the place least likely for any American to see him...theaters showing Mariah Carey's film *Glitter*.

◆ After all this, I've found that I'm feeling much better. It's once again okay to like or hate popular culture. It's okay to be entertained, and no band of violent fundamentalist sociopaths can take that away from us. So I say make jokes if you want to. If you want to say Gary Condit breathed a sigh of relief last week and then went out and got himself blown, then do it. If you want to say that the man-eating sharks of Florida and North Carolina are now pissed off and want a new publicist, then go for it my friend. We have a right to laugh in this country, and the late

Michael O'Donoghue taught us that there are no limits to what we can choose to find humorous.

◆ Holy shit, I'm feeling so empowered now!!! And that leads me to make the following statement:

I HATE TRICK PONY!

◆ The Warner Brothers recording act is one of the worst things that has ever happened to country music in the history of the genre, and I will gladly stand atop Roy Acuff's tombstone naked and scream that at the top of my lungs. I mean to tell you, this band is so godawful that I struggle to understand their existence in this mortal coil.

◆ If you don't believe me, just tune into CMT and check out their latest video. The two males and one female in the band are just three walking stereotypes. The Blonde Bombshell is the lead singer. The Marlboro Man plays guitar and dances like he has a pinecone up his ass. The Hipster/Rebel dresses from a trend that never even got started and plays bass. Here's a little more specific info on these folks:

◆ Heidi Newfield struts around with Stevie Nicks hair singing *Pour Me*, the band's big hit in which she brags about her drinking prowess, though you know her personal trainer and her A&R man wouldn't let her within a hundred feet of hard liquor. And what's with the Lita Ford leather pants that this chick wears all the time? Performing in those night after night under hot stage lights might mean that she has to change the name of this trio to The Monistat 3.

◆ Guitarist Keith Burns is the only guy left on the planet who still uses one of those Miami Vice stubble razors on a daily basis. He claims influences that include Bruce Springsteen, Ray Charles and Hank Williams, though he could have said Big Bird and Marcel Marceau because they have just as much to do with his style as the aforementioned singers. He also claims that Pat Conroy is his favorite author, which I suppose he thinks makes him seem deep, or something. Personally, I think it makes him seem shallow and effeminate.

◆ Don't even get me started on bassist Ira Dean. Ira is a guy who does a band's taxes, not a guy who plays bass. Oh, and Ira is quite the clotheshorse. He looks like he got dressed out of the dumpster from behind an old Merry Go Round or Chess King store at the mall. These outfits look appropriate, though, next to his chrome-plated stand up bass with blinking headlights. For this sin alone, Ira deserves to be taken in the trunk of a car to a rural bluegrass festival where hillbillies smash his instrument and gang rape him. When I read this guy's bio and it says that he includes Miles Davis and Charlie Parker among his greatest musical influences, I get so mad I feel like my head is going to explode. And it's a good thing he had his publicist put in that he likes to "work on old cars" so we wouldn't think he was a sissy or anything.

◆ An article in *Pollstar* back in August said that Trick Pony is headed for a big career because they are "entertainers" and because they "break all the rules". As a matter of fact, they conform rather well. They look like they were dressed by professional handlers, their music sucks, they've sold out on their influences, if they even actually listened to those artists before. I'd say they fit in with modern day Nashville just fine.

◆ Here's wishing Trick Pony the worst in the future. Their success discourages good artists who might otherwise have their record deal, and that's a crime. They may be riding high now, but a trendy pile of crap like this is likely to end up with a big, fat Nothing bar covered in Like It frosting.

◆ Damn, I feel better. I'll see you next month with some CMA Awards predictions.

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JOHN THE REVEALATOR

Picking up on last month's review of the album of **Sir Douglas Quintet** covers, **Huey P Meaux** tells me that *I'm In The Jailhouse Now* was taken from Jimmie Rodgers, *Philadelphia Lawyer* from The Maddox Brothers & Rose and *In The Pines* from Leadbelly. Just thought you'd like to know.

♦ Following my **Americana Motel** review, I got a note from one of the artists, who deserted Austin some years before us. **Tom Clifford**, formerly of The Atlantics and King Soul, remarked, "Paige and I finally decided to go after realizing that if we wanted to sit in traffic with a bunch of money-grubbin' assholes who know nothing about music, we might as well move to DC and be around family. My plan was to put a giant fence around Austin and have guards man the gates. All new arrivals would be stopped and asked 'Who is Keith Ferguson?' If they didn't know, they'd be turned away."

♦ I was going purely by the name, but a San Antonio reader tells me the **Americana Motel** really is a great place, and much cheaper than any of the alternatives. She has to go up to the Pentagon for a few days every couple of months—hey, this is San Antonio, the military is everywhere—and it's where she always stays, she even had their business card in her purse to prove it.

♦ Kind of a moving present from the good **Casey Monahan** of the Texas Music Office, who clearly has a somewhat unrealistic estimate of my ability to sell advertising, was a massive printout of all the music-related businesses in San Antonio, the kind of service the TMO excels at, incidentally. As he'd gone to that much trouble, I figured I ought, at least, to show willing by going through it with a highlighter, but, rather typically, ended up marking stuff that made me laugh. "**Brimstone Ballroom**... presents all types of music except rap and R&B"; "**Maggie's** features live entertainment six nights a week. All entertainment is a light rock which is played at a low level of volume so as not to disturb the dining guests"; "**Tequila Mockingbird** is a Texas roadhouse." If you don't know San Antonio's River Walk, the humor of the last may escape you, suffice to say that Texas roadhouses rarely offer valet parking, but it's your best option at Tequila Mockingbird, in the heart of downtown.

♦ I'm sure you're as shocked and offended by **Gillian Welch's** potty mouth as I am, possibly even less, but, unfortunately, while **Time (The Revelator)** [see Reviews] is her fourth album, it's Acony's first and they made a novice's error in sending out promo copies to radio stations without advising them that the title track contains the F word. This is a rather serious matter. While I've never quite understood how FCC regulations manage to override the First Amendment, the fact is that they do, with potentially disastrous consequences for exactly the kind of radio stations likely to play artists such as Welch. I found this hard to believe at first, but several radio people have told me that there are groups all round the country, mainly Christian, who monitor community and public stations round the clock hoping to catch them out so they can turn them in to the Feds (who only act on complaints). Their purpose isn't to clean up the airwaves but to force stations off the air so that they can bid for the vacant frequencies.

♦ How good a cook is Judy Hubbard? You can maybe find out by logging on to **lonestarmusic.com**. "Enter your information below to be entered into a drawing to win an afternoon in Wimberly, Texas with legendary songwriter **Ray Wylie Hubbard**! Afternoon includes lunch for you and a friend with Ray, a one hour guitar lesson, and a one hour songwriting lesson. Winner will be responsible for transportation to and from the beautiful town of Wimberly, Texas, home of Wylieworld International Headquarters."

♦ Hard on the heels of **The Chris Hillman Tribute Concerts** (see Reviews), came a story from Dave Marsh involving Coal Porters frontman **Sid Griffin**. Recently, writer and record collector Bill Glahn tried to sell a copy of the European version of Western Electric's debut album on eBay. His auction was banned because eBay feared getting sued over a copyright violation. "Major record companies believe they have the right to keep Americans from hearing music that the cartel doesn't release in this nation."

♦ After Glahn's fight had gone on for several weeks, Griffin wrote to eBay: "I am telling you all one more time, and I will go slowly so you understand. I am the relevant content owner of all of Western Electric... [A]ll of this is my work... I wrote the checks, rented the studios, etc... Bill Glahn... bought ten of these European CDs from me to sell on eBay to the all too few Sid Griffin fans out there who would like both versions of the album. I sold Bill the CDs myself. [US licensee] Gadfly Records' head Mitch Cantor has stated it is okay with him. Therefore what is the problem here?"

♦ "eBay has two problems. The more minor one is that Glahn knows his rights and won't allow eBay to single him out (of the first 50 items on the Bob Dylan eBay search I just did, there are seven import CDs and two bootlegs offered; that's not typical, it's lower than usual)."

♦ "The larger problem is that eBay knows that the cartel are litigation fanatics who demand a cut of any transaction involving their music. So it's hyperparanoid, if incredibly sloppy, about record auctions. Glahn used to run a magazine about bootlegs and eBay certainly knows there is no love lost between Bill and the cartel. For his auctions, the paranoia outweighs the sloppiness."

♦ As my columnist, the fine Mr Earle, is wont to observe, sometimes that irony sure is ironical. According to a recent news report, **Billy Ray Cyrus** has undergone knee surgery "to repair the effects of sports, jumping around on stage and *doing the achy-breaky dance*" (my emphasis).

♦ September 11th brought out both the best and worst in Americans. Here in San Antonio, some 'patriot' struck back by smashing the windows of a Persian restaurant (with the result that it had to turn away crowds of people who regarded it as a moral obligation to stoke up on Tamr O'Mahl). Hightone tell me there are some quite appalling topical songs making the rounds of record labels, but outstandingly the most fatuous musical response came from **Clear Channel**, the world's largest radio network. You've probably heard about the blacklist of some 150 "questionable" songs which stations were advised not to air. While I'm willing to believe just about anything about the Evil Empire, I had to wonder if it wasn't a hoax because it really pushed the limits of credibility, but, while corporate headquarters claim it was put together by some program directors, not exactly famous for independent grassroots initiatives, its existence was confirmed. It included everything by Rage Against The Machine (the only group so honored), but also songs, many of which one can't imagine any Clear Channel station playing under any

circumstances, by The Beatles, Dylan, Elton John, Louis Armstrong, The Surfaris, Simon & Garfunkel, James Taylor, Buddy Holly, Carole King, Petula Clark, The Bangles, Jimi Hendrix, Shelly Fabares, Elvis, Jerry Lee Lewis. The Rolling Stones, Don McLean, Neil Diamond and Jan & Dean. However, The Cure's *Killing An Arab* and The Flying Burrito Brothers' *Sin City* are, apparently, OK and two of the songs on the list, John Lennon's *Imagine* and Frank Sinatra's *New York, New York*, were, it later transpired, among the most requested songs on Clear Channel's New York stations in the days following the attack. You may still be able to find the complete list at www.hitsdailydouble.com/news/songs.html. One thing I noticed was that only one country song was considered dubious, Skeeter Davis' *End Of The World*.

♦ The **1st International Accordion Festival** was a total blast. OK, I have to admit that, far as I'm concerned, when you've heard one tango, you've heard them all (why do tango dancers look so miserable?) and a little Cape Verdean funanda goes quite a long way, but the multistage setup allowed one to move to another genre at the first onset of tedium. Though Mingo Saldivar and Geno Delafosse were, predictably enough, outstanding, the big winner was, quite obviously, merengue accordionist **Joaquin Diaz**, who wowed ever growing crowds. Diaz lives in Montreal and I couldn't help asking his French-Canadian wife how someone from the Dominican Republic handles the winters. She said, "E complains a lot," he said "I drink a lot!" Mme Diaz was last seen huddled with Hacienda Records' Roland Garcia, so watch this space. Also look out for Los Jet Set—Benjamin Serrato is trying to figure out how you play the accordion that fast.

♦ The accompanying **Symposium** also had its academic and accordion geek doldrums, but there were some memorable moments. Among the gems was a member of the audience asking Mingo Saldivar and Joaquin Diaz, who'd just done a marvellous impromptu crosscultural jam, "Why do you have to play so loud?" And the person next to me when Barry Ancelet referred to Quebec being looked on by French-speaking Louisianans as "the homeland," muttering, "Yeah, unless you're a Creole. You're such a romantic, Barry."

♦ However, outstandingly the most entertaining segment of the symposium was a presentation on the use of accordion in avant-garde 'art' music by **Pablo Martinez** of the Guadalupe Cultural Arts Center, which played rather poorly to a somewhat less than sympathetic audience. When he illustrated his theme by playing part of a 20 minute "drone" (his word, not mine) by Pauline Oliveros, and remarked, "the beauty of her music is that it doesn't matter where you drop the needle," the snort of derision from Chris Strachwitz of Arhoolie was only the most obvious of many. When Martinez went on to play videos of accordion backed modern dance pieces, even other panel members were laughing out loud. Martinez wants the organizers to commission a similar piece for a future festival. Boy, that'll pack 'em in.

♦ One fascinating tidbit from **Chris Strachwitz** was that when he was recording both Cajun and Conjunto, the numbers rarely had names but were simply tagged things like 'song I learned from old man Guidry/Hernandez.' When, Strachwitz told artists he needed titles to put on the record, they'd simply pull one out of thin air, often using nearby place names, *Ossun Two Step*, *Viva Seguin*, and so on.

♦ Two new FARsters, **Susanne Millsaps**, *Thursday Breakfast Jam*, KRCL, Salt Lake City, UT, and **Carol Harrison**, *Miss Carol's Rock 'N' Roll Radio Show*, CIUT, Toronto, Canada

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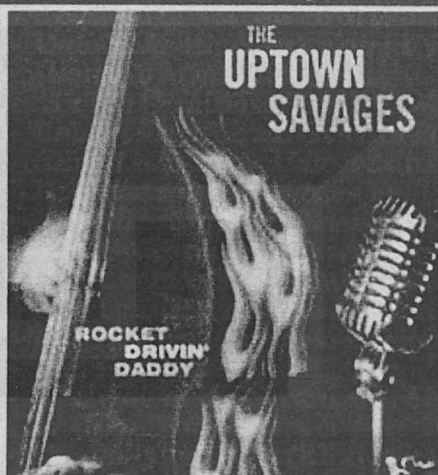
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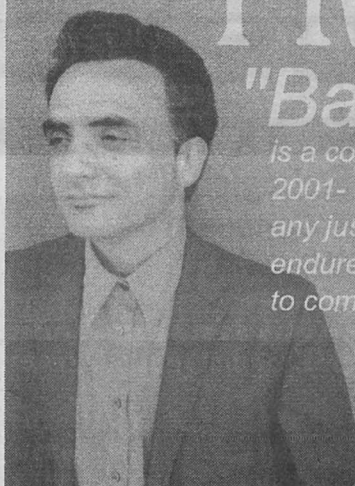
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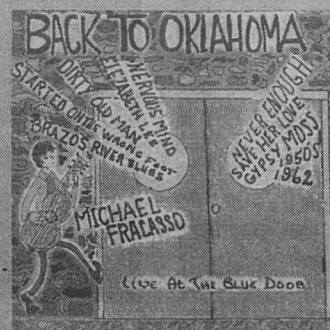
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FARM TO MARKET

Guess I have way too much time on my hands, because I've managed to get myself involved in two fairly major projects simultaneously. As it has more general interest (I hope), let's start with FARM—**Friends of American Roots Music**. This started out pretty much as a blue sky lampoon of the Americana Music Association, an unstructured, nonhierarchical, grassroots anti-organization that would have none of the things the AMA has but would offer what the AMA doesn't, practical reasons for people to belong. No dues, no rules, no officers, no mission, no special interests, *only* benefits.

♦ Then I was spitballing the concept to Darrell Anderson at Hightone Records and he said, "You start it and we'll give anybody who signs up \$2 off any album they order from our website." Well, that's what I get for shooting my mouth. So I worked up a proposal, emailed it off to various people in the music biz and in a matter of hours had signed up Dragon Street Records, *Blue Suede News*, Diesel Only Records, Catamount Records, Behemoth Records, Dusty Records and Ringo Records, all willing to cut deals for FARMers.

♦ OK, looks like this idea has legs, but there's one unavoidable catch—it's utterly dependent on the Internet. If everything's done by email, it won't cost either one of us a dime and that's the way I want to keep it. If you don't have your own email address, I'm afraid you're shit of luck on this one. However, if you do, email me at 3rdcoast@sbcglobal.net and I'll email you back your membership card, good for the rest of your life and suitable for laminating, along with the contact list of people offering special deals. After that, you'll be kept periodically updated on new and special offers. Do it now and get a cool low Friend of American Roots Music membership number. And pass this on to those benighted friends of yours who manage to stumble through life without reading **3CM**.

♦ The other project, which again has sort of an AMA connection, is to assemble a database of **Cool Indie Record Stores**. One of the AMA's early promises, inducing many to join, was that it would provide small labels and independent artists with support on the always thorny retail side. This it has failed to do, unless you count a closed meeting at the 2001 Convention for which they were asking \$1500 a head, effectively shutting out small labels and independent artists. When a friend who runs a small label told me about this, it seemed like another knock against the AMA, but not anything I could do much about. Then it occurred to me that there are two classes of people interested in cool record stores, those who want to sell records and those who want to buy them.

♦ So, if you have a favorite store, one you'd like the world, or at least the **3CM** reading portion of it, to know about, bring it on. There's only one proviso: your name, with any brief comment you want to make, goes on the listing. Nothing gets listed without a recommendation. I've got off to a good start with many contributions from the FAR reporters—and useful advice on consignment from John Laurie of Laurie's Planet Of Records, Chicago, IL—so I'll start rolling out what we've got and see where we go from there.

JC

ROZ & HOWARD LARMAN

[This is an edited version of Wendy Waldman's liner notes for **The FolkScene Collection Volume III** (see Reviews), reproduced by kind permission of Ms Waldman and Red House Records]

They asked me to write about the music, not about them! Right—how do you talk about 30+ years of total selflessness, passion, and giving, right here in the cynical heart of the music business, and not discuss their role? I decided to go completely the other way and talk about their place in history, which to me is more important now than ever. *FolkScene* has increasingly become an oasis in the city from which the bulk of entertainment for sale and profit now flows.

♦ It wasn't always like that. Back in 1970, LA was on fire with idealism, experimentation, inspiration and a deep sense of community. It was like a rich soup in which many elements came together, resulting in wonderful new ideas which spread outward for years to come. Though the folk scene has its roots on the East coast, when it arrived in LA it was subject to the same frontier attitude that's always been characterized as 'Californian'—that is to say, anything goes. So we were exposed to bluegrass, blues, old timey, R&B, rock & roll, gospel, jazz, country, psychedelic, world and classical music all in one giant dose. There were clubs to support the musicians trying out new combinations of these influences, there was an enthusiastic audience, there were record labels figuring out that you could sell this stuff, and then there was—radio.

♦ Radio was the vital lifeline in LA then, as it was for the whole country. That's where we first heard the music that inspired and challenged us, making us want to try harder and stretch farther. Back then, strict playlist formats, the norm today, were much less common, and the most priceless education in American popular culture was available to everyone on FM airwaves. It was those people in radio who heard new music first and who championed it, passing it on with infectious enthusiasm. That's when Roz & Howard Larman came on the scene with their brilliant weekly radio concert, where we were able to hear any and everybody who came through LA, representing an astonishing variety of musical genres. Talk about an education! You could hear these incredible people right there on the air, singing and talking every Sunday night—you could get really close to these world class and visionary performers just by turning on your radio.

♦ Most of the great radio stations, along with their inspired DJs, have disappeared. Music which didn't show a profit was marginalized, and virtually disappeared from radio. But of course, more genres of music wound up in the margins than in the mainstream, and our popular/folk musical heritage has been severely threatened until recently. Today both music fans and industry people alike lament the lack of depth in a lot of new music—one possible explanation might be that the younger generations of musicians didn't benefit from growing up listening to that broad, challenging cross section of music as did the people who had the good fortune to be educated by early FM. While format radio and the new emphasis on music videos became the norm for mass music entertainment, there are people who've continued to explore and expose music not found on commercial radio or on major recording labels. There has been a growing audience longing for something different, something like what gave rise to all this in the first place.

♦ Howard & Roz never stopped producing the concert series. Even as music has become more centralized, they kept on doing what they've always done—bringing diverse and inspiring music from everywhere to a very fortunate audience, and continuing to find excellent new music to showcase. They've done this for over 30 years as a *volunteer* project, receiving no money ever for their efforts. In fact, over time, the show has become even stronger, demonstrating a remarkable flexibility and capacity to endure changes in music and popular culture. Their work itself has become a priceless archive—a collective document of a great moment in American music. It's a unique archive because it's not the artists' pre-recorded work, but the artists themselves talking and playing in their most natural state. Some of them are no longer with us, and in some cases live recordings of certain individuals are quite rare and thus even more valuable.

♦ There is no more important work in the world than the preservation and dissemination of the finest ideas and art within a culture. Today more than ever we need to hear and appreciate the great diversity and inspiration of artists at their best, and that's what the Larmans have been giving us for decades. The body of their work really is a priceless archive to be studied and enjoyed by future generations.

♦ Every musician who participates in *FolkScene* and on the *FolkScene* compilations knows that it's our privilege to be part of Roz & Howard's tremendous vision. The Larmans are extremely humble and dedicated, and have never looked for any spotlight for themselves. But all of us who have been lucky enough to know them and work with them know that the spotlight deserves to be on them and their remarkable legacy on behalf of all musicians.

♦ With thanks and love to Roz and Howard, **Wendy Waldman, Encino, CA**



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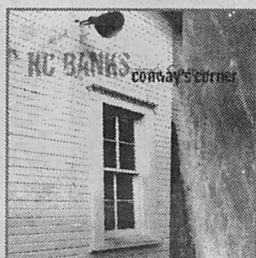
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 2nd -- Leon Rausch • 1927 • Springfield, MO
 ----- Jo-El Sonnier • 1946 • Rayne, LA
 ----- Wayne Touns • 1958 • Lafayette, LA
 3rd -- Albert Collins • 1932 • Leona, TX
 ----- Lewis Cowdrey • 1945 • Albuquerque, NM
 ----- Eddie Cochran • 1938 • Albert Lea, MN
 ----- Chris Gaffney • 1950 • Vienna, Austria
 ----- Woody Guthrie † 1967
 ----- Victoria Spivey † 1976
 ----- Dennis McGee † 1989
 4th -- Leroy Van Dyke • 1929 • Spring Fork, MS
 ----- Larry Collins • 1944 • Tulsa, OK
 ----- Barbara K • 1957 • Wausau, WI
 ----- Janis Joplin † 1970
 5th -- Billy Lee Riley • 1933 • Pocahontas, AR
 ----- Johnny Duncan • 1938 • Dublin, TX
 ----- Belton Richard • 1939 • Rayne, LA
 7th -- Uncle Dave Macon • 1870 • Smart Station, TN
 ----- Dale Watson • 1962 • Birmingham, AL
 ----- Smiley Lewis † 1966
 ----- Johnny Kidd † 1966
 8th -- Pete Drake • 1933 • Augusta, GA
 9th -- Goebel Reeves • 1899 • Sherman, TX
 ----- Ponty Bone • 1939 • Dallas, TX
 ----- Sister Rosetta Tharpe † 1973
 10th -- Ivory Joe Hunter • 1914 • Kirbyville, TX
 ----- John Prine • 1946 • Maywood, IL
 ----- Tanya Tucker • 1958 • Seminole, TX
 11th -- Oscar Fox • 1879 • Burnet Co, TX
 ----- Gene Watson • 1943 • Palestine, TX
 ----- Jon Langford • 1957 • Carleon, Wales
 ----- Tex Williams † 1985
 12th -- Gene Vincent † 1971
 13th -- Lacy J Dalton • 1948 • Bloomsburg, PA
 14th -- Bill Justis • 1927 • Birmingham, AL
 15th -- Victoria Spivey • 1906 • Houston, TX
 ----- Mickey Baker • 1925 • Louisville, KY
 ----- Sid King • 1936 • Denton, TX
 ----- Al Stricklin † 1986
 16th -- Stoney Cooper • 1918 • Harmon, WV
 ----- Carmen Hernandez • 1921 • Kingsville, TX
 ----- Canray Fontenot
 ----- • 1922 • L'Anse aux Vaches, LA
 17th -- George Atwood • 1920 • Tuscaloosa, AL
 ----- Little Joe • 1940 • Temple, TX
 ----- Billy Williams † 1972
 18th -- Lotte Lenya • 1898 • Vienna, Austria
 ----- Chuck Berry • 1926 • San Jose, CA
 19th -- Piano Red • 1911 • Hampton, GA
 ----- Marie Adams • 1925 • Linden, TX
 ----- Jeannie C Riley • 1945 • Anson, TX
 ----- Zu Zu Bollin † 1990

- 20th -- Stuart Hamblen • 1908 • Kellyville, TX
 ----- Wanda Jackson • 1937 • Maud, OK
 ----- Bugs Henderson • 1943 • Palm Springs, CA
 ----- Merle Travis † 1983
 ----- Danny Gatton † 1994
 21st -- Roy Nichols • 1932 • Chandler, AZ
 ----- Mel Street • 1933 • Grundy, WV
 ----- Steve Cropper • 1941 • Willow Springs, MO
 ----- Monette Moore † 1962
 ----- Bill Black † 1965
 ----- Mel Street † 1978
 22nd -- Bobby Fuller • 1942 • Baytown, TX
 23rd -- Speckled Red • 1892 • Monroe, LA
 ----- Boozoo Chavis • 1930 • Lake Charles, LA
 ----- Johnny Carroll • 1937 • Cleburne, TX
 ----- Ellie Greenwich • 1940 • Brooklyn, NY
 ----- Maybelle Carter † 1978
 24th -- Big Bopper • 1930 • Sabine Pass, TX
 ----- Glen Glenn • 1934 • Joplin, MO
 25th -- Walter Hyatt • 1948 • Spartenburg, SC
 ----- Roger Miller † 1992
 ----- Johnny Lee Wills † 1984
 26th -- Beto Villa • 1915 • Falfurrias, TX
 ----- Mahalia Jackson • 1911 • New Orleans, LA
 ----- Wes McGhee • 1948 • Lutterworth, UK
 27th -- Floyd Cramer • 1933 • Samti, LA
 28th -- Bill Bollick • 1917 • Hickory, NC
 ----- Blackie Forestier • 1928 • Cankton, LA
 ----- Iry Lejeune • 1928 • Church Point, LA
 ----- Hank Marvin • 1941 • Newcastle, UK
 29th -- Albert Brumley • 1905 • Spiro, OK
 ----- Narciso Martinez • 1911 • Tamaulipas, Mexico
 ----- Lee Clayton • 1942 • Russellville, AL
 ----- Duane Allman † 1971
 30th -- Patsy Montana • 1914 • Hot Springs, AR
 ----- Otis Williams • 1949 • Texarkana, TX
 31st -- Dale Evans • 1912 • Uvalde, TX
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