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#99/188 APRIL 2005



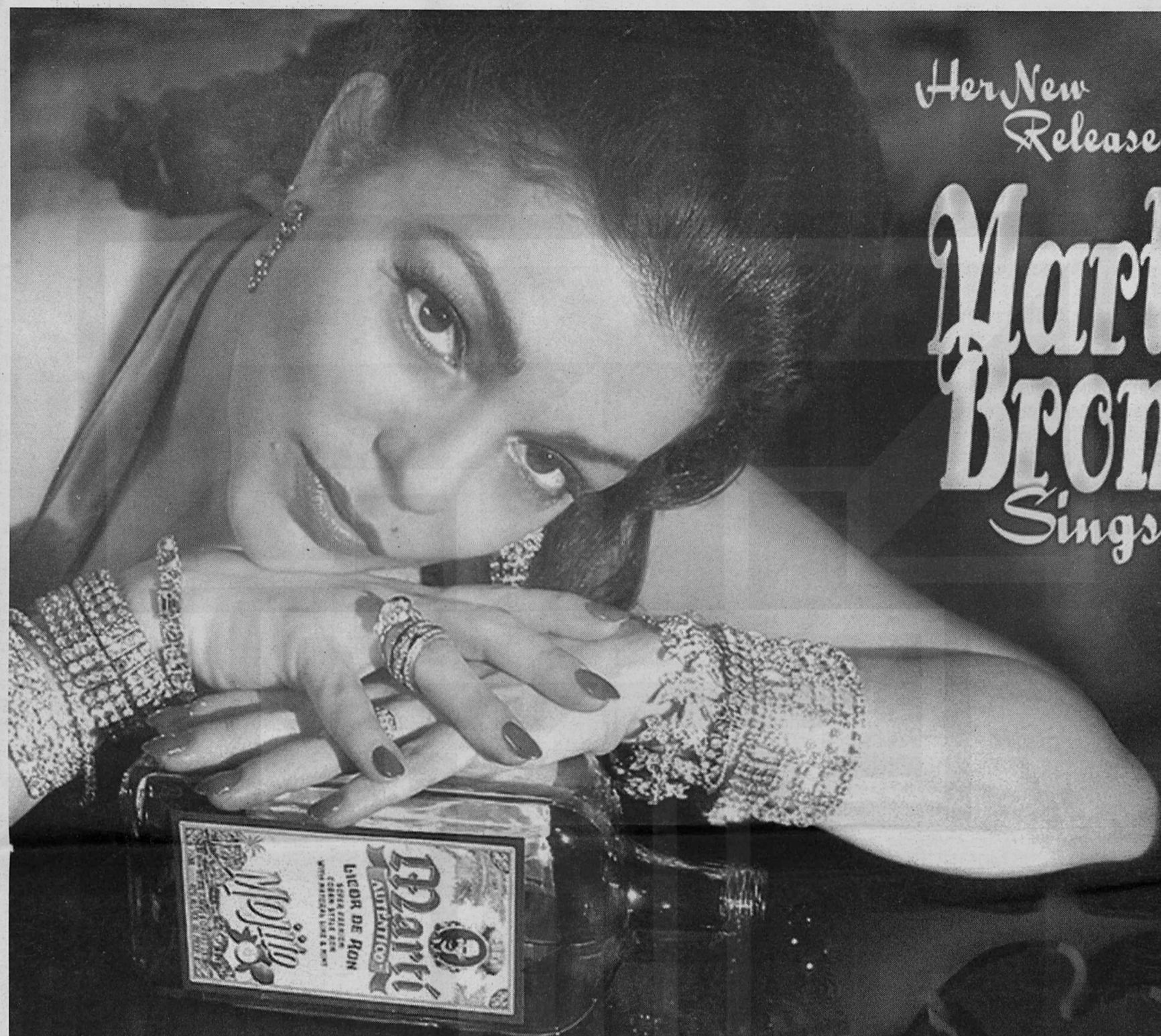
**LOOKING BACK ON NotSXSW 2005
JOHN THE REVEALATOR
CHARLES EARLE's B-Sides
FREEFORM AMERICAN ROOTS #68
ROOTS BIRTHS & DEATHS
REVIEWS**

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

JOHN LILLY & RALPH BLIZARD

Her New
Release!

Marti Brom Sings...



Heartache Numbers

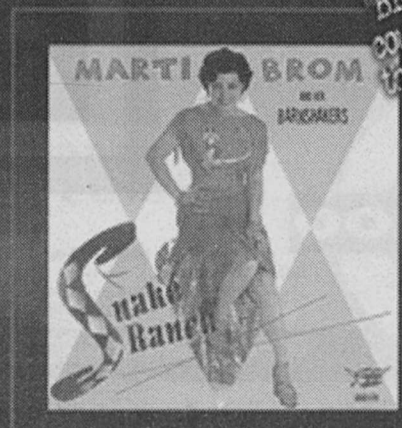
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"Blue Tattoo is the best
country song you'll hear
this year!" - New York Press

Also!

Available Again
1999's classic

**Snake
Ranch**



FREEFORM AMERICAN ROOTS #68

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs DURING MARCH 2005

#1 Mary Gauthier: Mercy Now

- (Lost Highway) *AB/*BR/*BS/*JP/*RA/*SB/*SMJ/*TJ/*TT/*WR
 2 Audrey Auld Mezera: Texas (Reckless)
 *BW/*CP/*DO/*EW/*FS/*KD/*PP/*TF
 3 Rex Hobart & The Misery Boys: Empty House (Bloodshot)
 *DF/*DWB/*JE/*JF/*MF/*MM/*S&D/*SH/*XR
 4 Devil In A Woodpile: In Your Lonesome Town (Bloodshot)
 *BE/*GS/*JA/*JM/*JT/*PTT/*TG
 5 Dave Insley: Call Me Lonesome (self) *BF/*QB/*RS/*RU
 6 Los Super 7: Heard It On The X (Telarc)
 *B&C/*DY/*LB/*MT/*R78/*SC
 7 Sarah Borges: Silver City (Blue Corn) *MDT/*3RC
 8 Hacienda Brothers (Koch) *BH/*VL
 9 Tom Russell: Hotwalker (HighTone) *MR/*R&H/*RJ/*ST
 10 Greg Trooper: Make It Through This World (Sugar Hill)
 *DS/*MP/*SM/*TA
 11 John Lilly & Ralph Blizard: Blue Highway (self) *EB/*LG
 12 Elizabeth McQueen: Happy Doin' What We're Doin'
 (Freedom) *DJ
 13 Jimmy LaFave: Blue Nightfall (Red House) *NA
 14 Forty Twenty: Sober And Stupid (Slackjaw) *CS
 15 Hayes Carll: Little Rock (Highway 87) *BP/*HT
 16= Kathleen Edwards: Back To Me (Zoe/Rounder)
 Hunger Mountain Boys: Blue Ribbon Waltz (Old-Fi) *CL/*KC
 17 Reckless Kelly: Wicked Twisted Road (Sugar Hill) *GM
 18 The Duhks (Sugar Hill) *BK
 19 Chatham County Line: Route 23 (Yep Roc)
 20= Bill Culp: Roots'N'Roll (WDC) *BB
 Shooter Jennings: Let's Put The O Back In Country (CG) *CG
 21 John Doe: Forever Hasn't Happened Yet (Yep Roc) *TW
 The Twilight Ranchers: Who Stole That Train? (Cow Island)
 22 Cornell Hurd Band: fanmail; from the lost planet (Behemoth)
 23= The Bills: Let 'Em Run (Red House) *KR
 Ronny Elliott: Valentine Roadkill (Blue Heart)
 Tom Gillam: Shake My Hand (Hayden's Ferry) *MB
 24 VA: A Tribute To Billy Joe Shaver; Live (Compadre) *DA
 25= Sarah Lee Guthrie & Johnny Irion: Exploration (New West)
 Matt Mays & El Torpedo (Sonic) *JR
 26= Kate Maki: The Sun Will Find Us (self) *TO
 Redbird (Signature Sounds) *FW
 27= NQ Arbuckle: The Last Supper In A Cheap Town (Six Shooter)
 *SR
 Bluerunners: Honey Slides (Bayou Vista)
 David Francey: The Waking Hour (Red House) *WT
 Nanci Griffith: Hearts In Mind (New Door)
 Ray Wylie Hubbard: Delirium Tremolos (Philo)
 Doyle Lawson & Quicksilver: You Gotta Dig A Little Deeper
 (Rounder) *MA
 Milton Mapes: The Blacklight Trap (Undertow) *T&C
 Justin Rutledge: No Never Alone (Shady Lane) *DN
 28= James King: Bluegrass Storyteller (Rounder)
 Justin Trevino: Too Many Heartaches (Heart Of Texas)



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WHERE MUSIC STILL MATTERS

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LOOSE DIAMONDS #14

A DJ's PRIVATE STASH

MARK MUNDY, KNON, DALLAS, TX

When Conquest asked me to write about the loose diamonds in my collection, I was hesitant to contribute. As a DJ at *Texas Renegade Radio*, I make it a point to listen to every CD that comes in. That doesn't leave much time to listen to music for pure enjoyment. I know many of the FARsters can relate to this dilemma.

I decided to think of my loose diamonds as the ones I grab when I have friends over to the house for the evening; what I put in the player on a cold, rainy Sunday morning; the ones I take along on road trips; the stuff that makes up my soundtrack for the good times.

Tom Morrell & The Time Warp Tophands: Volume 1-10 (WR, 1998-2003). This is a lot of music and one of the best buys I ever made. The artwork by Morrell alone is worth the price. These guys are the best western swing players on the planet! Along with Tom, you get Bob Boatwright, Leon Rausch, Craig Chambers, Tommy Allsup, Chris O'Connell, and a slew of others. These CDs contain hours of beautiful music.

For lazy Sunday mornings, nothing beats **Willie Nelson: The IRS Tapes** (Columbia, 1992). It's just Willie and his guitar—perfect.

On roadtrips, I always play the soundtrack for **Pat Garrett & Billy The Kid** (Columbia, 1973). It's full of great acoustic playing, and Bob only sings three songs. **Tom Russell: Borderland** (Hightone, 2001) paints vivid pictures and tells wonderful stories—there's not a bad song on the disc, and **Joe Ely: Letter To Laredo** (MCA, 1995) belongs on every road to anywhere.

Thank God for Conquest turning me on to **Lydia Mendoza: First Queen Of Tejano Music** (Arhoolie, 1996) I'm so into Tejano now.

Bob Wills and His Texas Playboys: For The Last Time (United Artists, 1974) was recorded in 1973, the Playboys 40th anniversary. Bob recorded the first day and had his last stroke that night. The Playboys finished the session the next day. Great CD.

Every once in a while a gem comes to you in the mail. My friend and fellow *Renegade* DJ, BP, found **The Hangdogs** that way, and they immediately became our favorite band from NYC. Listen to **Same Old Story** (Crazyhead, 1997) and **East Of Yesterday** (Shanachie, 1998). These guys rock, and I'd put Banger's songwriting up against anyone's.

Another great, under-appreciated songwriter is **Joe Pat Hennen** out of Denton, TX. His first record, **There Is A River** (Campfire, 1995), never goes out of rotation on my show, in my truck and at home.

For some great country from an unlikely source, listen to the **Rolling Stones: Beggar's Banquet** (ABKCO, 1968) and **Sticky Fingers** (Virgin, 1971). Most folks don't realize the Stones are one of the best country bands around.

For that Colorado trip, I have to have **Neil Young: Comes A Time** (Reprise, 1978) and **Harvest** (Reprise, 1972), and **The Backsliders: Southern Lines** (Mammoth, 1999). I hated to see these guys break up.

I get my honky tonk fix with **Waylon Jennings: Honky Tonk Heroes** (Buddha, 1973). I love Waylon and God bless Billy Joe Shaver! Along the same lines, **Living In Your World** (Honky-Tonk Hacienda, 2001) is a great record by **Troy Olsen** from Arizona.

One of my brightest—and loosest—diamonds is **Donny Ray Ford & The Widowmakers: Touched By Fire** (DRF, 2004). If you can find it, snap it up. It's rock with a hardcore country attitude. Ford writes stuff like "I'm goin' to town with my .357 in mah 442." Shheeiiittt.

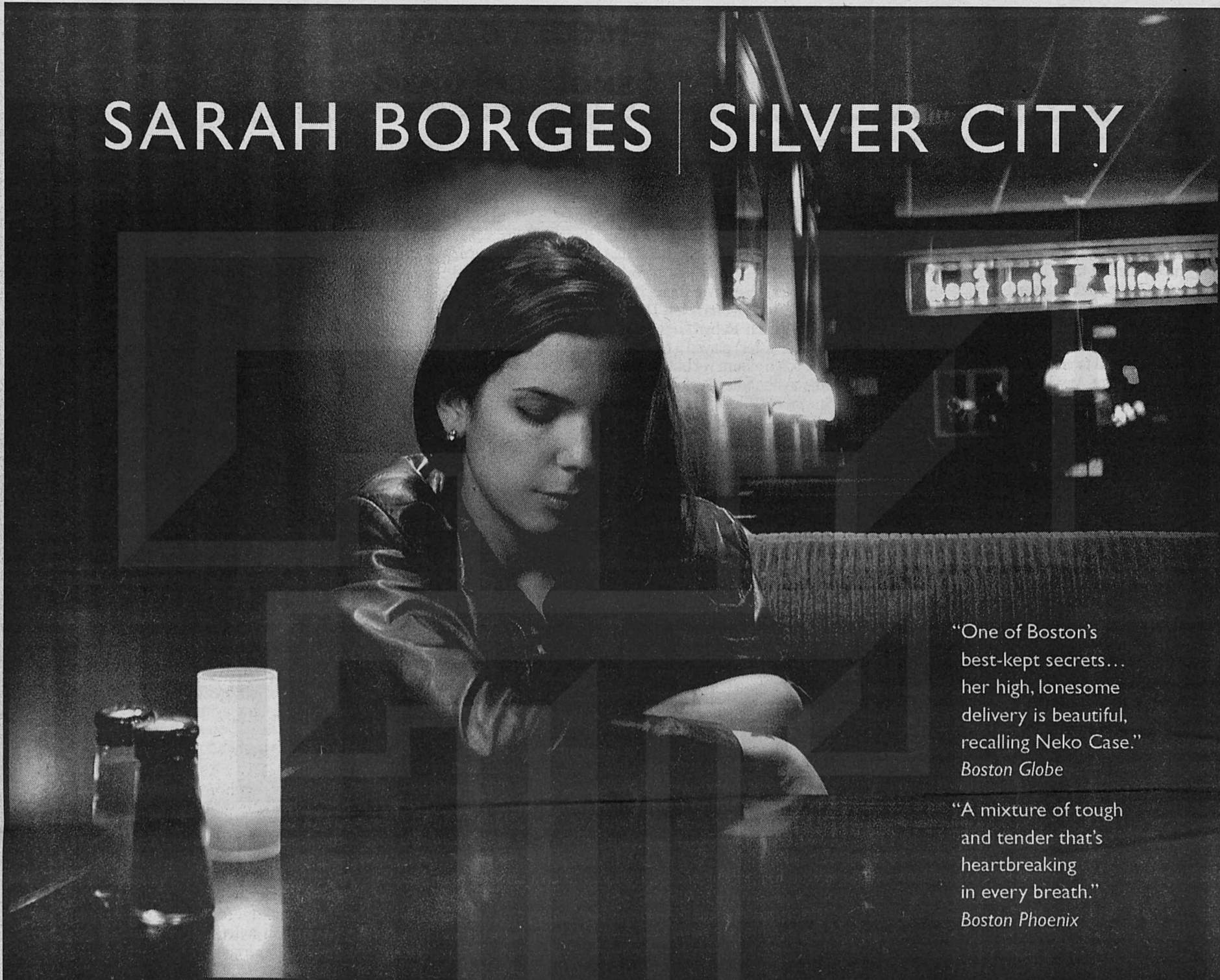
JOHN LILLY & RALPH BLIZARD

BLUE HIGHWAY

(John Lilly *****)

One FAR reporter remarked of this CD, subtitled 'Old Time Songs & Longbow Fiddle,' "Thought I would sigh and file it (which I do to most old timey), but damned if it isn't growing on me," and I can see it growing on a lot of other people if they give it half a chance. Back in 1990, FAR favorite John Lilly was playing bass in the band of legendary Tennessee fiddle player Ralph Blizard, then 72, and the two briefly went out as a duo, Lilly playing acoustic guitar, and released a cassette in 1991. Sadly, Blizard died last year, but this remixed and remastered version of that long out of print cassette, supplemented with four live recordings from 1996 and dedicated to his memory, makes a marvelous memorial. Inventive old timey may sound like a contradiction in terms, but Blizard, the son of another leading old-time fiddler, brought a unique improvisational flair to his traditional material, while Lilly, as on his own recent albums, never loses sight of the simple fact that this music, like any popular music, was originally intended to entertain people. He and Blizard, most obviously, of course, on the live tracks, are having a big old time playing such songs as Jimmie Rodgers' *Peach Picking Time In Georgia* and *Dear Old Sunny South By The Sea*, Hank Williams' *Ramblin' Man*, Benny Thomasson's *Midnight On The Water*, a couple of originals by Lilly, including his hilarious *A Little Yodel Goes A Long Way*, and their cowritten *Brand New Beau*, though most of the material is public domain, like *Trouble In Mind*, *Richmond Blues* and *Hell Among The Yearlings*. If you never thought to see the words old time and fun in the same sentence, Lilly & Blizard rewrote the book. **JC**

SARAH BORGES | SILVER CITY



"One of Boston's
best-kept secrets...
her high, lonesome
delivery is beautiful,
recalling Neko Case."
Boston Globe

"A mixture of tough
and tender that's
heartbreaking
in every breath."
Boston Phoenix



SILVER CITY, the new CD from Sarah Borges, marks the stunning debut of a major Americana artist. Sarah combines influences as diverse as Hank Williams, Mahalia Jackson and the Pixies into a potent mix that is given both an edge and sheen by veteran producer Paul Q. Kolderie (Uncle Tupelo, Hole, Radiohead). Silver City features some of Boston's finest veteran players who contribute greatly to the variety of moods on the album. The songs on Silver City reflect the diversity of Sarah's influences and rock without a hint of self consciousness. Watch for Sarah and her band on the road throughout the year!

IN STORES MARCH 8

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NotSXSW 2005

LOOKING BACK TO SEE

My own *Big Disappointment* was Texas Weather, always the least predictable act at SXSW/NotSXSW. A cold front pretty much cut Thrilla @ The Dilla's audiences for Wednesday and Thursday evenings down to the hardcore, willing to bundle up and hunker down in chilly winds. Our schedule ran like clockwork, and while we could claim superior stage management, the sad truth is the acts probably couldn't wait to get off stage, and who can blame them?

Even so, everyone who played during the blue norther qualifies for a *Grace Under Pressure* nod, especially Bobby Flores who acted like it was a perfect summer evening, but two acts also had to cope with a disruptive wreck on the freeway south of Austin. Roberta Morales gamely started out with the Sisters Morales rhythm section but her solo career was shortlived as Lisa Morales and David Spencer finally arrived half an hour late and helped finish off the set. Even worse off was Amber Digby, whose band was stuck in stalled traffic 50 miles away, so she had them abort and did an acoustic set with Justin Treviño (as somebody remarked, "The blind guy made it") playing a guitar borrowed from Roberta Morales, the heroine of the hour.

Though Dave Insley, Amy Speace and Hayes Carll were all impressive and worth keeping an eye on, my *New (To Me) & Wonderful* has to go to Brennen Leigh. Actually, this is a bit of a stretch as I had seen her before but it was a while ago and she's reinvented herself since then, turning in terrific sets on her own and duetting with Jimmie Dale Gilmore. Her first two albums were ho-hum but the next should be spectacular.

Even Better Than Expected goes two ways. I'd not heard Amber Digby live before, and, while she needs to work on her stagecraft, I'm now convinced, mincing no words, she has it in her to become the greatest female Real Country singer of all time. Anyone who managed to miss both her NotSXSW shows was a fool to themselves, that's all I have to say. Much the same can be said of Sarah Borges, who, as expected, kicked ass but did it with authority and delight, exuding star power. I've since learned that she studied Musical Theater, and she sure doesn't need to work on stagecraft.

As Wonderful As Ever goes to Dayna Kurtz, but Extraordinary As Ever would be more accurate.

Once again, I turn to a motley array of fellow-thinkers to get their takes on this years shenanigans.

JASON SHIELDS (Cheapo, Austin, TX)

Best acts at Cheapo: Petty Booka, The Rezillos

Best showcase: Blowfly

Best celebrity sighting: Aqua Teen Hunger Force

Best mishap: Blowing our speakers two bands into the festival

Best thing about Monday after: It's all over

Best thing about it being over: I already have a list of ten bands to book for SXSW 2006!

Worst thing seen: streets at 2am. I hope SXSW throw in some money to clean up after this is all done.

Worst thing heard: "If this was New York, we would do it different!"

RW SHAMY (TwangCast.com)

New (To Me) & Wonderful: Carolyn Wonderland

Even Better Than Expected: Dave Insley

Wonderful As Ever: Alejandro Escovedo

Big Disappointment: The Duhks. So what's the hype? Celtic Bluegrass with a mediocre voice, Railroad Earth with a female singer—where is Robinella & The CC String Band?

PATRICK HURLEY (Ireland)

New (To Me) & Wonderful: Brennen Leigh. What a treasure and finishing with a straight blues number at Threadgill's further highlighted her amazing vocal versatility. Her duet later with Jimmie Dale Gilmore was stunning.

Even Better Than Expected: James Talley's gig at the Cactus Cafe can only be described as reverential. A truly wonderful performance to the assembled gathering of just 30 people! There's no accounting...

Wonderful As Ever: The Joe Ely Band free gig at Scholz's. Has anybody more energy than Joe? David Olney at

Guero's was simply stunning.

Grace Under Pressure: Amber Digby's heavenly voice shone through at Threadgill's on a cold and windy night. A stellar performance under very inclement conditions.

Big Disappointment: The poor sound system at D&L's did no justice at all to Katy Moffatt/Rosie Flores. Mary Gauthier's only one gig was at that most awful of venues, La Zona Rosa, and just before Elvis Costello. What a shambles it was over there. Didn't even bother trying to get in! Shouldn't have left Threadgill's!

One to Watch: Robyn Ludwick (Bruce & Charlie Robison's younger sister) played a first rate set of all her own songs at Jo's. No album yet but due soon.

Other Astounding Performances: Troy Campbell's kickass band at BD Riley's; Hacienda Brothers at the Continental; at Threadgill's, Gurf Morlix, Bobby Flores Band, Jimmie Dale Gilmore, Jo Carol Pierce, Eric Taylor

Handy Hint for NotSXSW 2006: Find out in advance who Lisa Pankratz is drumming with and go to every show. She drums only with the very best!

MARK MUNDY (KNON, Dallas, TX)

I really liked Tractor Pull and Wandering Sons from Wisconsin at Jovita's. Billy Joe Shaver at Jo's parking lot was killer, I don't know how he gets better—I've seen him a hundred times. Maybe he's got more energy with a new bride to be. Gary Clark Jr outside of Continental Club was pretty cool. A 21 year old blues kid... Threadgill's was pretty disappointing on Saturday night. I've never seen Todd Snider but the sound was so bad that we couldn't hear and left.

TROY CAMPBELL (Austin, TX)

Some of my favorite parts were the diverse crowd, and how they listened and generally treated the artist with such respect... I was glad the singer-songwriter show was inside, very cozy. Some highlights... Gurf Morlix's set with Jeff Plankenhorn was a stand out, I'm glad his comeback show came off without a hitch this year. Amy Speace's set had fire and confidence. Got a little worried that Elizabeth McQueen would throw the time off, but she came in like a pro. Brian Keane was really good I thought also.

SARAH BORGES (Boston, MA)

New (To Me) And Wonderful: Amber Digby, by far. I agree with your observations on her beautiful singing voice, and she did a lovely rendition of *You're Still On My Mind*, a favorite of mine, while I was tuning my guitar to follow her was inspiring. I'd say Amber Digby for Grace Under Pressure too, because I didn't know anything was missing! Even Better Than Expected: the sound guys at Threadgill's (shame on me for not knowing their names!) despite a few technical difficulties and some crazy loud bagpipers across the street, they made us sound and feel like a Texas Led Zeppelin.

Wonderful As Ever: the kindness of the fans at the show, who bought a ton of records and made me wish every gig was in front of them or their kin.

Small Disappointment: the damn weather. Us Bostonians were pissed spring break wasn't springy.

Best Unplanned Moment: while playing our most depressing and quiet song, *Ring In The Shape Of A Heart*, the bagpipers suddenly synched up with us, right key, right notes, everything, and played along. probably unintentional, but here's hoping we're real big in Ireland.

JACQUES SPIRY (RCF, Paris, France)

New (To Me) & Wonderful: Jake Brennan

Even Better Than Expected: Mary Gauthier

Wonderful As Ever: Elizabeth McQueen

Big Disappointment: Dolorean

I Missed Too Many Bands: Todd Snider, Kacy Crowley, Sarah Borges, Hayes Carll. It's difficult to be everywhere....

Best New Band: Shurman

Best Surprise: Dan Israel with full band

Best Venue: Threadgill's, D&L's, BD Riley's

Best Lineup: Threadgill's

Best resting and friendship venue : Threadgill's

Best informal but formal venue: D&L's

Best rock show: Webb Wilder

Back on stage : Monte Warden

Best Duo: Sarah Lee Guthrie & Johnny Irion, The Arlenes

Cowpunk Band: Two Cow Garage

Biggest Regret: Out on the street for Alejandro Escovedo on Sunday

Best Handshake: James Talley

Best Presenter: John Conquest

STEVE DEAN (Austin, TX)

I really didn't get out much outside my show at Threadgill's and following the Hacienda Brothers around while they were here. The big idea that keeps getting stuck with me is that Austin is the so-called 'live music capital of the world' but Jake Hooker, Bobby Flores, Amber Digby and the other traditional Texas acts I booked aren't being booked anywhere here during the rest of the year!!! Texas weather you can't change but not booking great acts here, that should change!! The staff at Threadgill's were great and the sound very good even though Dickie Overbey blew their outlet with his supercharger.

JOAN HATHAWAY (WMBR, Cambridge, MA)

New (To Me) & Wonderful: Billy Joe Shaver: Oh, shut up. I'd never seen him live before. I knew he'd be good, but even struggling with an inner ear infection and seated he kept the crowd on their feet. He made everyone feel special and the crowd just loves this guy (and with good reason). Chatham Country Line: four guys, one mic, great harmonies and wonderful stage presence. High and Lonesome Bluegrass from rock refugees.

Even Better Than Expected: Los Super Seven... or as my husband says, Los Super Soundcheck. Taking the stage 30 minutes late at Stubb's BBQ to close out our week in Austin was still worth it. I hadn't seen the CD yet and everyone talked only about singers in this band, Delbert, Lyle, Raul, Joe etc... but the band is Calxico w/Charlie Sexton. Whoa! My tired feet and aching back found a reason to go the distance and happily did so.

Wonderful As Ever: Dale Watson, I will never tire of his baritone. Sarah Borges continues to raise the bar on her performances... even when playing with a different line up on the night I saw her, it was seamless. A real pro. Elizabeth McQueen has tremendous stage presence and exudes fun, fun, fun.

Grace Under Pressure: Not really pressure, just low temperatures. Brian Henneman of The Bottlerockets stretching the notes on *Cortez The Killer* at 1.45am while wisps of cold air emanate from his nose and mouth. Damn it was cold, but Henneman was hot. Ditto for Dayna Kurtz, Sarah Borges and Amber Digby at Threadgill's. Even for a New Englander wearing thermal underwear (which I was!), all these artist made the frigid Texas evenings a little warmer. A round of Irish coffee for all.

Big Disappointment: The frigid weather on Wednesday and Thursday night.

JELA (& Richard) WEBB (Sussex, UK)

Grace Under Pressure: Chip Taylor & Carrie Rodriguez for competing with the St Patrick's Day celebrations over the road from Threadgill's

New (To Me) & Wonderful: Nels Andrews at Caritas Soup Kitchen (thanks to Laura at Combo Plate for letting us in) and Las Manitas (free food and drink was a nice bonus)

Even Better than Expected: Jeff Plankenhorn playing a showcase, we'd previously only seen him supporting Slaid or Eliza. **Plank** was one of my most played albums last year. We have tickets for the Eliza & Plank UK tour in May

As Wonderful As Ever: Slaid Cleaves, Jimmie Dale Gilmore

Big Disappointment: Richard says No Anna Fermin. Cold weather on Wednesday kept us away from more at Threadgill's evening session—we got sunburnt last year! Best Yodel : Slaid Cleaves' *Rolling Stone From Texas* (it's also been recorded by BBS Radio 2 and is on their 'listen again' facility on the internet)

Best Hug: Well not quite a hug but close enough! Joe Ely, a hero of mine for years, holding the door open for me at Threadgill's.

Best Lineup: singer-songwriters hosted by Troy Campbell at Threadgill's and also the Cactus Cafe with Chip & Carrie and the great Buddy Miller (WOW!!!!). Sorry John but we really like him!

Best Venue: Cactus Cafe

Kick My Own Backside (or as you say in America 'Ass') for missing... : Jimmy LaFave

PS Wonderful: the Peace Rally on Saturday with Slaid, Eliza and not forgetting James McMurtry, great new song *We Can't Make It Here Anymore*.

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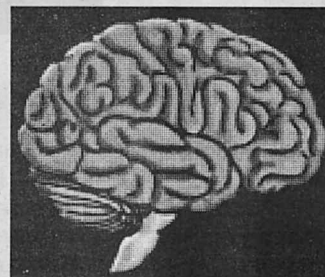
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MADNESS IN MARCH

A Very Busy Month for Nashville's Music Industry

So we were cruising along after the first of the year here in Music City, and nothing much was happening. The Christmas tours put on by big stars trying to milk a little money out of the season were over. The greatest hit packages released to get on holiday gift lists were long since out on the market, and thus old news. In short, there wasn't a whole lot to talk about.

But as Shakespeare once wrote, beware the Ides of March... In Nashville, the third month of 2005 was eventful to say the least. We saw the announcement of the nominees for two different country music awards shows, the death of an influential singer, a very hopeful gathering at Country Radio Seminar, a tirade from Toby Keith, an impressive set of sales figures from new artist Miranda Lambert, and a debut album from the son of Waylon Jennings. We are even getting to brag about a couple of Nashville rock bands who are signed to major labels. I'll do my best to make sense out of all of this. Here goes...

COUNTRY RADIO SEMINAR

Last month, for the 36th year in a row, the folks who, for better or worse, run country radio, all gathered in Nashville to assess the state of the industry. At least that's what they always say has been the purpose of the seminar. For a while there, it was a big, steaming pile of payola from people who willfully had their heads in the sand about the true state of the industry. From the mid 90s through the earlier part of this decade we saw a lot of the old "throw money and hookers at it and it will get better" mentality that has always made the pop industry so healthy.

But things got bad enough during that time period that all of the players in this little drama had to actually pay attention to how bad they were fucking up. You will tend to do that in the music industry if you lose close to 40% of your national market share in a seven-year period, as country radio did. These days, with a renewed focus on artists that have shunned the pop-country sound that polluted the airwaves during the years of decline, country radio is showing signs of resurgence. The genre has gained back about half of the national radio market share that was lost during the aforementioned seven-year period, a shocking number in these days of internet music piracy and satellite radio.

I used to joke that country music would never be hurt by illegal web downloads because anyone who is willing to listen to the awful stuff coming from Music Row was too damn stupid to steal songs. In all seriousness, the folks out in the hinterlands who depend on the local WalMart for their cultural lifeline

CHARLES EARLE'S B-Sides

may not be savvy enough with their computers to swipe music, but you can't discount the overall growth of the country music industry in a time of overall decline for other genres.

Those present at Country Radio Seminar were quick to point out that new artists like Gretchen Wilson and Big & Rich are a big reason for the increasing numbers. It is believed that these are artists who are bringing younger listeners on board. And plenty of folks at CRS, including some very influential programming consultants, spoke of their belief that a handful of new artists will make a name for themselves in the coming year, and bring even more listeners to country music. That remains to be seen, but at least the folks at this year's gathering had good news to discuss.

LIGHTEN UP, TOBY

Leave it to country music's number one jackass to shoot his mouth off in a way that makes the likes of a Barry Bonds sound positively demure.

Toby Keith, who has sold more than 25 million albums for Music Row labels, practically gnawed off the hand that feeds him while announcing the nominees for the Academy of Country Music Awards last month. Keith seemed to forget that he has gotten filthy rich from feeding off the industry's teet as he accused unnamed industry folk of stabbing him in the back and lying to him. Much of this can be attributed to his dislike for his former label Universal. He left them after five lackluster years in the 90s and went to Dreamworks, only to have Universal purchase his new label in 2003.

As part of his ridiculous rant, Keith said he was going to finish the one album he still owes his label and then possibly start a label of his own. He also claimed that he is currently "at the top of my game" and is "making great music".

Keith makes an idiot out of himself just by opening his mouth on a pretty regular basis, but this time he did it at during a CRS gathering where industry folk were feeling pretty good about the state of things, and considering the success Keith has experienced in recent years, it's hard to imagine anyone feeling sorry for him. Personally, I dare the dumb bastard to open his own label. It would be fun to see him blow all of his riches on a no-win proposition like trying to compete with the major country labels. I hope he ends up having to hold a bake sale to buy guitar strings.

CHRIS LEDOUX DIES

He inspired a generation of singing cowboy-wannabes, including Garth Brooks, but while Garth sang about rodeos, Chris LeDoux rode in them and won championships. This makes his career seem that much more unlikely, and when he died last month from cancer, country music lost a genuine original.

Shortly after he joined the pro rodeo circuit in the 70s, LeDoux made a name for himself by winning and also selling tapes of his country music recordings out of his pickup at each event. By the time he won the bareback bronc rider championship in 1976, his music was an underground hit with rodeo fans.

After 22 albums recorded on his own, LeDoux was offered a deal by Capitol in 1990 at the urging of Brooks. He recorded for the label for a while, scoring his only country music top ten in a duet with Brooks. Brooks once said, "anyone who has seen him knows where I get my approach to live performance." LeDoux was 56 at the time of his death.

MIRANDA LAMBERT

If you were bored out of your freaking mind a couple of years ago and forced yourself to sit through the first year of Nashville Star on cable, you may have noticed a knockout blonde from Texas named Miranda Lambert. It's hard to believe anyone from that program lived to tell about it on a major label. I mean, the winner, Buddy Jewel, was guaranteed a cup of coffee with somebody from Music Row. But the rest of the folks on that festering turd of a show were certain to

disappear, weren't they?

Well, apparently not. Lambert hit the charts last month with her freshman album in a big way. *Kerosene* debuted at #1 and sold 40,000 copies during week one. She becomes only the sixth artist ever to debut at number one on the *Billboard* country chart. Gretchen Wilson was the last to do it, and we have seen what she has accomplished since, so Lambert's success is not to be taken lightly.

SHOOTER

Back in the late 90s when I was pissing everyone on Music Row off royally from the pages of a rag called *Nashville In Review*, I got a phone call from Shooter Jennings, son of the legendary country music outlaw Waylon Jennings. He liked what I had to say in my column and wanted to meet me for a beer. Well, "a beer" turned in to more than I can even remember, and we got shit-hammered while talking about the sorry state of the country music industry at that time.

It was a truly memorable evening for me, if that's possible considering how much we drank. I heard stories about traveling on the bus with Waylon and Willie in their prime. I heard things I was told not to repeat. I doubt Shooter remembers that day considering all that he has experienced in life, but it made quite an impression on me.

The one thing we didn't talk about much was his musical ambitions. He said that he wrote a few songs, but dismissed his abilities by saying that you, "can't swing a dead cat in this town without hitting three songwriters." So, I was pleasantly surprised last month to see Shooter's new album, entitled *Put The O Back In Country*. The record is full of the same sort of spirit that made his dad a Nashville outcast during the 70s, and it is getting great reviews. Check it out if you get a chance.

NASHVILLE ROCKS

All of us in Music City who have been enthusiastic fans of all of our city's various styles of music have heard for years about the "curse of Nashville". It is a local semi-legend that says that pop and rock acts from our town will never make it big. The curse was born of watching great bands like Jason & The Scorchers get major label deals and then get left by the wayside. There were a handful of groups that met a similar fate during the 80s and 90s, with only Sixpence None The Richer seeing much success.

So we're all excited these days to see Kings Of Leon signed to RCA and The Features on Universal. You can also look out for power pop Pink Spiders, very close to a deal with Geffen. None of these acts has scored any bigtime hits yet, but the folks in Music City have our collective fingers crossed.

HARDWARE

The country music industry is notoriously fond of patting itself on the back. That why we have three major awards shows. The nominations for two of those shows were announced last month, and the results were interesting. For starters, our video channel finally dropped the asinine and vaguely gay-sounding Flameworthy Awards title in favor of the 2CMT Music Awards. This two hour show will air on April 11 at 7:00 PM, and the top nominees are Kenney Chesney and Toby Keith, who each earned five nods.

The Academy of Country Music Awards, a Dick Clark creation, will take place on May 17 from the Mandalay Bay casino in Las Vegas. The leading nominee that evening will be Tim McGraw, who is up for six awards. Newcomer Gretchen Wilson is second with five.

AND FINALLY...

We were all surprised to see Keith Urban sell out a three night run in March at the legendary Ryman Auditorium in less than 90 minutes. We were shocked to see that the folks at the Mother Church of Country Music decided to disgrace Ryman legacy by booking an April show for Ashlee Simpson. That ought to be against the law.

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DAO STROM

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JOHN THE REVEALATOR

Up to recently, I proofed the mag from laserprints because mistakes are more obvious on paper than a computer screen, but since switching to electronic transmission, I stopped running stuff out, so an awful lot of small glitches got past me last issue. Apologies, I've learned my lesson.

♦ Last month, I mentioned that FAR has only one commercial station reporter, Dave Stratton, co-owner of WQBR, Williamsport/State College, PA. However, I've since learned there are two. Newish recruit **Kate Brandon**, like Dave, is half of a husband & wife team, owning and operating KWRP, Santa Fe, NM, though she admits that, at this stage, 'commercial' is more hope than reality.

♦ Seems I overstated the economic impact of Americana radio promotion. From what I've been told since, there's a hierarchy of promoters and only a couple at the top level actually work as many as 18 albums at a time for \$400 a week, while others either work fewer albums, charge less and/or absorb the cost of mailouts. However, I also understated the impact of indie promotion on the **Americana Music Association's** radio chart as the AMA is dropping its two internet reporting stations, twangcast.com and countrybear.com, which disproportionately track indie artists. This, so I'm told, will mean that no unpromoted or self-released album will ever make the chart again. Also, I'm told that the AMA's numbers don't add up unless there are 30 hours in the day, so some stations must be grossly overreporting.

♦ The back story on this last is that on March 4th, the AMA posted its Americana chart and **RW Shamy** of TwangCast, who knew the AMA was considering trimming its reporting base, promptly informed everyone he knew in the biz and the AMA, ie several thousand artists, label execs, promoters, writers, PDs, DJs, etc, that "19 reporting stations have been secretly pulled off the AMA/R&R [*Radio & Records*] Charts with TwangCast included... I have not received any official notification from the AMA of this." Within the hour, he was told it was a computer glitch and that only twangcast and countrybear were being dropped. The AMA called on him to email all the people he'd contacted with a correction and an apology. RW declined this latter request (another source told me that his response was along the lines of "rearrange the following words into a well-known phrase or saying, off, fuck").

♦ Much-mentioned in the last issue, **Joan Hathaway**, 3 Ring Circus, WMBR, Cambridge, MA, had a bit of a problem with the headline 'My Role In The Birth Of A Star,' "Ahhhhh not real comfortable with that... more like a cog in a not-so-well-oiled-but-works-surprisingly-well-sometimes-machine." For **Sarah Borges'** sake, I was glad to see *No Depression's* Peter Blackstock at her kickass show, though I have to admit I do dearly love being four years or so ahead of *ND* at all times.

♦ When their monthly gospel brunch at Casbeers fell on the first Sunday of Spring Break, **The Ear Food Gospel Orchestra** expected things to be a bit slow but, while the turnout was down, they collected a record amount for SAMMinistries because **Billy Joe Shaver** turned up and not only sang with them but donated all the proceeds from selling CDs and copies of his autobiography/songbook, **Honk Tonk Hero**, plus \$100 out of his own pocket, to the cause. I heard a rumor that Billy Joe is getting married, to a hospice nurse he met two months ago, reportedly telling people "A man my age can't afford to waste any time."

♦ I have to admit I didn't recognize it right away in such a different context, but **Gurf Morlix** showed up at Threadgill's World HQ wearing **Don Walser's** stage hat, custom made by Texas Hatters, which he'd been given when visiting Don shortly before. "I'm not sure I really have the cojones to wear this," Morlix confessed, but maybe it was what helped him break 'The Threadgill's Curse.' At last year's Thrilla

@ The Dilla the schedule got so screwed up his drummer had to leave for another gig so Gurf canceled, and every time he's played at Threadgill's since then something's gone wrong, monitors blew up, sound boards failed or the PA crackled like a bastard. This time, however, all went well, so Gurf can keep his hat on.

♦ Meanwhile, **Don Walser** is suing Texas Music Group and Antone's Records for \$50,000 in unpaid royalties, which must have come as a pretty nasty shock to them after so many years of docility, infuriating to those of us who wanted to see at least one great Walser album. 50,000 seems to be TMG group manager **Heinz Geissler's** unlucky number, his previous label, Watermelon, was sued for the same amount by its publicists, The Press Network, in 1998, which he ducked by filing bankruptcy. However, he was able to keep control of the Watermelon catalog, including Walser's albums, bringing them with him when he joined TMG, which now faces the equally unappealing choices of following Watermelon into bankruptcy, fighting a 70 year old Austin icon in very poor health or settling. As Geissler, who inspired Mark Rubin to coin the slogan 'Friends don't let friends sign to Watermelon,' is, reputedly, the closest thing to a good guy in the operation, no one involved knows how this will play out but here's hoping that truth, justice and country music will prevail.

♦ All evidence to the contrary, **Dick Clark** is a human being (though I'd understand if you want to wait for the the autopsy before you make up your mind about that), so the latest tabloid headline, in which he's quoted as saying "Let me die," is a bit tricky. "OK, Dick, if you absolutely insist" really is a bit cold even for me, much as I despise him.

♦ Perhaps envious of the Rock & Roll HoF's 209 inductions since 1986 as against its own 92 since 1961, the **Country Music Association** is tinkering with its Hall of Fame rules. Currently, there are two categories, one for careers that gained national prominence pre-WW2, which will in future rotate between musicians active before 1980, non-performers and pre-WW2 artists, the other for the 1945-1975 period, but now they're adding a 1975-present category, which will change the entire nature of the Hall of Fame. Up to now, inductees have been in the twilight of their careers, retired or, most notoriously in the case of Webb Pierce, long dead, so there was usually little if any argument about their qualifications and the honor, though possibly boosting Greatest Hits packages, had little commercial or hype value. While the CMA is making pious noises about reducing the backlog of artists waiting to be considered, the new category will, quite obviously, become another marketing tool for current stars. As former Capitol exec Jim Foglesong was inducted last year simply for signing Garth Brooks, I think we can be pretty sure who the first winner will be, but after that the new category should be a real can of worms. Can you imagine how entitled people like Reba McEntire and Toby Keith must feel?

♦ I imagine Charles Earle will have something to say about the CMA holding its next Awards show in New York City (get a rope), but that's not until November. This month, Nashville offers a chance to test the power of the supernatural when **Ashlee Simpson** desecrates the Mother Church of Country Music. If the 'Ryman Curse' really exists, or the ghost of Captain Tom Ryman does in fact disrupt shows that don't meet his evangelical standards, or vengeful spirits can strike from beyond the grave, this would be a perfect opportunity for any one of them, preferably all three, to manifest themselves.

♦ It's not **Bob Schneider's** fault that he's a favorite of right wing talk radio host **Laura Ingraham**, which tells you pretty much everything you need to know about the Starrlet right there, but the fact that he opened for her at a public appearance in Austin last month tells you pretty much everything you need to know about Schneider.

† BRUCE ROUSE

House concerts are not, to be honest, my thing and I only ever went to one of Bruce & Liz's Rouse House shows, but even though we worked opposite sides of the street, as it were, it was always a pleasure to run into them, and watch them dance. Bruce & Liz, who married in 1962, moved from Canada to the States in 1966 and eventually ended up in Austin, where Bruce ran UT's Petroleum Engineering Laboratories. Over the last 14 years, the Rouses hosted hundreds of concerts at their North Austin home and, after Bruce retired last August, planned to continue doing so in their new home in Sun City, Georgetown. A tireless supporter of folk and acoustic music, Bruce served on the Folk Alliance's Board of Directors, directed seminars on house concerts at Kerrville Folk Festivals, mentored acoustic concert promoters, encouraged novice songwriters and performers and provided a platform for countless musicians. His death, on February 26th, was a sad loss not just for Austin but the entire acoustic music community.

† JOHNNY CONQUESO

George Orwell coined the word 'unperson' in 1984 to describe someone in his totalitarian future whose very existence is officially denied, putting a name to a common practice in Soviet Russia. One day, a top Communist Party apparatchik might be standing beside Stalin, the next, he'd be airbrushed out of photographs, books in which he was mentioned would be replaced by new editions, periodicals would be withdrawn from archives and no one who wanted to avoid a firing squad or the gulag would ever mention his name again.

While it doesn't involve bullets in the back of the head or hard labor in a penal colony, there is a rather minor parallel to this in radio. When a station decides to dispense with a DJ, he or she is, from one day to another, effectively unpersoned. There's never any announcement that a DJ has been let go, let alone any reasons given, their voice is immediately silenced and their name is never spoken again on that station. In some cases, local media may pick up on an axing and make a story of it, but that usually involves a high profile 'on-air personality' who has no interest in badmouthing an ex-employer while looking for a new job and, of course, nobody cares about amateur DJs. In any case, no station ever tells its audience directly that a DJ is gone.

There is, to be fair, a rationale of sorts to these abrupt disappearances, the possibility that a DJ might decide to go down in flames and take the station with them, screaming "shit, piss, fuck, cunt, cocksucker, motherfucker, tits" until they're shut off or an FFC goon squad arrives. So terminations are always effective immediately, and anyone who notices and cares enough to ask about someone they used to listen to will simply be told, "He/she is no longer with us."

Which is what would happen if you were to call KSYM, San Antonio, and ask why you haven't heard Johnny Conqueso in a while. This is actually the second time I've been booted off KSYM, and, as with the first time, there wasn't much in the way of explanation, apparently a policy had been changed without anyone telling me and I got canned for violating it. When I say that the Program Director involved is an overpromoted, power-crazed, micromanaging little prick with crappy people and communication skills, it's nothing personal, that's the dictionary definition of a PD.

So, anyway, that was kind of sad, I liked doing the show and people were kind enough to call in and say how much they enjoyed it, but too bad. Then it occurred to me that, unlike most ex-DJs, I have a platform from which I can not only tell some *Third Coast Music Network* listeners that they won't be hearing that cute British accent anymore, but also speak for all the other former jocks who have been unpersoned by their stations. If you've ever wondered what happened to that DJ you liked so much who suddenly vanished, well, now you know. He or she got crossways with a little Stalin.

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BORN UNDER A BAD SIGN

Reducing a great deal of elegant and erudite prose into a rather brutal summary, looking back over his monumental work, Edward Gibbon concluded that **The Decline & Fall Of The Roman Empire** was largely due to sheer bad luck; "the vicissitudes of fortune, which spares neither man nor the proudest of his works, which buries empires and cities in a common grave." While a career in music is hardly on a par with the course of empire, I invite you to consider the possibility that forces that can bring down a great civilization might negatively impact a musician's destiny, and the aftermath of SXSW, The Festival of Broken Dreams as the locals call it, seems an appropriate time to consider the role of luck in music.

Deep down, or maybe not so deep down, most of the musicians who come to play a showcase at SXSW, or, though I think to a lesser extent, even those who come for NotSXW, hope that lightning will strike, that of all the dozens of options available during their time slot, the right person will choose their's and transform their lives. They may not quite harbor fantasies of label execs rushing the stage mid-show, contract in one hand, fountain pen in the other, but leaving Austin with a record, management or booking deal, or at least the start of negotiations, must, surely, seem within the realms of possibility or SXSW wouldn't find so many acts lining up to play its official showcases.

I'm not saying that nothing concrete ever comes out of SXSW, last month's cover story is proof to the contrary, and Sarah Borges didn't even play an official showcase last year, nor that luck is the only factor, again Blue Corn was already interested in her, though her Threadgill's set did confirm her viability. However, the Dangerous Toys experience serves as a good parable; during one of the early festivals, the hard rock band, turned down for an official showcase, was called in by a friendly club manager to fill an empty 1am slot and got signed by a Columbia A&R man who didn't know the scheduled band had cancelled. There are so many elements of luck, good and bad, in that story (incidentally, the Toys were royally pissed when SXSW claimed credit for enabling their deal).

Of course, you could say that luck is what you make of it, and most acts spend a good deal of time trying to shade the odds and copper their bets by inviting everyone they can think of to come to their showcase, but the cold fact is that everyone at SXSW, and NotSXSW if it comes to that, makes dozens of empty, even contradictory, promises. If any of them are actually kept, an act can consider itself lucky, and if anything at all comes of it, luckier still.

I think it's fair to assume that most 3CM readers have favorite artists who they think should be or should have been famous and wonder why they aren't or weren't. With the latter, there's often an element of illusion involved, some all but forgotten musicians were actually fairly well-known, at least semi-famous, at one time, but have simply faded from the collective consciousness. I read somewhere that there can only be so many celebrities at one time so when someone becomes famous, someone who was famous slides into woss' name obscurity, but if you look closer, there's a good chance you'll find some pure bad luck. For an entire generation of American musicians, for instance, that bad luck even had a name, the draft, which, during the Vietnam War, cleared the way for the British Invasion.

One oddity though is that, at the end of the day, there's no such thing as good luck, anyone who makes it does so through talent, hard work and determination. Luck is only ever invoked, as a negative, by the people who don't make it, and while it's a dandy way to sidestep questions about talent, the story of Evie Sands, enormously talented and terminally star-crossed, alone proves that worthy artists are not spared the vicissitudes of fortune.

JC

DAO STROM SEND ME HOME

(self-released *****)

Perhaps not the most reliable guide, but if you go through the Country Music Hall of Fame's roster of musicians, you'll find exactly five who weren't born below the Mason-Dixon Line, Canadians Hank Snow and Bob Nolan, Pee Wee King from Wisconsin, Roy Rogers from Ohio and Marty Robbins from Arizona. Between them, Texas, Tennessee and Kentucky account for the overwhelming majority, but every Confederate state except Florida has at least one native son or daughter in the Hall of Fame, even the sole Californian, Merle Haggard, was born of displaced Oklahomans.

However, if the South once had a near monopoly on country music that, along with country music itself, has changed. Southerners now make most of the worst shit while some of the best stuff comes from, well, just about anywhere—as I've said before, these days you take it where you find it, and if one of the best country singers in America happens to be a Filipina, that's just the way it is. And if a truly arresting country album comes from a Vietnamese novelist, hey, it's all about the music.

Dao Strom's ethnicity is undeniably interesting but isn't really that relevant. Like Anna Fermin, who left Manila as a small child and grew up in Chicago, Strom, born in 1973, was evacuated by her mother during the fall of Saigon in 1975 and wound up, via a refugee camp, with a Caucasian stepfather in Placerville, a small, white, rural community in the foothills of California's Sierra Nevada. Though she describes a visit to Vietnam as "a very big emotional experience," she didn't, which she now regrets, learn to speak Vietnamese or learn about Vietnamese culture at home.

What is rather more interesting is that she's primarily a writer. One can think of many musicians who've taken up fiction or poetry, Kinky Friedman, Dave Alvin and Steve Earle for instance, but the reverse, most obviously Leonard Cohen, is rather less common, and usually less successful. With her first novel, **Grass Roof, Tin Roof**, already out, another, **The Gentle Order Of Girls And Boys**, due next year, Strom's short stories have appeared in the *Chicago Tribune* and various literary magazines, with one, about a Vietnamese family coming to terms with Texas rednecks, featured in Larry McMurty's **Still Wild** anthology, alongside other Western stories by Wallace Stegner, Jack Kerouac, Raymond Carver and Annie Proulx. A graduate of the Iowa Writers' Workshop, she's the recipient of an NEA Literature Fellowship, a James Michener fellowship and the *Chicago Tribune*/Nelson Algren Award.

However, Strom has long had a parallel interest in music, specifically country music which she came to by choice rather than environment. "I grew up listening to what kids were listening to in the 80s, but in college I slowly got interested in country and started listening to it on the radio a lot. Of course, most of it was pretty bad but then I worked my way through that to the older and more traditional music, particularly Emmylou Harris and Loretta Lynn. I like the form of country, the storytelling that uses the settings and props of mundane life, the emotion, particularly in the voices, and more than anything the use of language, the concision, the phrasing and imagery, the way the words convey more than the content."

After a visit, Strom moved to Austin in 1999 because of the music but didn't see herself being part of it. "I did some open mikes in San Francisco and played a bit in Iowa, but I never thought of being a songwriter, but also I never saw myself doing totally straight country, so I *had* to write my own songs." After a playing in the living room period, Strom answered a 'Musicians wanted' ad and briefly fronted an all-women group that soon fell apart, after which she started going out under her own name about two years ago, hooking up with Lew Card (mandolin, guitar, banjo) and Kevin Fox (upright bass) less than a year ago.

Ask Strom about Gillian Welch and Freakwater and she will readily admit that they're particular favorites (she's also a big Anna Fermin fan, what's not to like about her?). This is hardly a surprise as she very much belongs in the same box as Welch and Freakwater, with, despite her exotic origins, a similar early 20th century rural Appalachian old soul sound. One could discuss the extent to which she's been influenced by these artists, but this is a very small box, so the real question is whether her CD belongs on the rack alongside **Time (The Revelator)** and **Springtime**, and for my money, despite the unfortunate artwork, the answer is definitely yes.

Strom's nine originals certainly bear comparison with those of Welch and even Catherine Irwin (she also finishes off with a fine version of the traditional *Poor Wayfaring Stranger*). It's a critical cliché to describe a songwriter as a storyteller, but, of course, in this case it's both appropriate and valid, however, she brings more than a clutch of subtle songs, infused with melancholy, lightened by dashes of humor and an undercurrent of hope, to the table. As a singer, Strom has a very unusual and intriguing way with words. The lyrics of *Send Me Home*, for instance, a first person reworking of a Buddhist parable, don't read like a song, but she makes it work by coming at the words from unexpected directions and what looks unsingable blossoms into a moving and distinctive version of the 'when life hands you lemons, make lemonade' adage.

Going one better than Welch, who recorded parts of **Revival** in mono, Strom cut her entire album live on Brian Beattie's Tube-O-Sonic equipment, mainly a 50s 2-inch Ampex analog tape deck, and the effect, very adventurous for a first timer, is quite remarkable, combining vintage sound with modern awareness. She also has a shrewd grasp of texture, quickening the pace at well timed intervals. All in all, a very accomplished debut.

JC



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APRIL ARRIVALS & DEPARTURES

- 1st --- Jules Verne Allen • 1883 Waxahachie, TX
 ----- Lucille Bogan • 1897 Amory, MS
 ----- Bob Nolan • 1908 New Brunswick, Canada
 ----- Gil Baca • 1925 Fayetteville, TX
 ----- Amos Milburn • 1927 Houston, TX
 ----- Jim Ed Brown • 1934 Sparkman, AR
 ----- Jesse Stone † 1999
 2nd --- Chelo Silva † 1988
 3rd --- Dooley Wilson • 1894 Tyler, TX
 ----- Don Gibson • 1928 Shelby, NC
 ----- Richard Thompson • 1949 London, UK
 4th --- Al Dexter • 1905 Jacksonville, TX
 ----- Muddy Waters • 1915 Rolling Fork, MS
 5th --- Lord Buckley • 1906 Stockton, CA
 ----- Cowboy Jack Clement • 1931 Whitehaven, TN
 6th --- Vernon Dalhart • 1883 Jefferson, TX
 ----- Big Walter Horton • 1917 Horn Lake, MS
 ----- Merle Haggard • 1937 Bakersfield, CA
 ----- Jim Stringer • 1948 Fort Scott, KS
 7th --- Leon 'Pappy' Selph • 1914 Houston, TX
 ----- Billie Holiday • 1915 Baltimore, MD
 ----- Bobby Bare • 1935 Ironton, OH
 8th --- Santiago Jimenez Jr • 1944 San Antonio, TX
 ----- Phil Ochs † 1976
 ----- Austin Pitre † 1981
 9th --- Mance Lipscomb • 1895 Brazos Co, TX
 ----- Paul Robeson • 1898 Princeton, NJ
 ----- Carl Perkins • 1932 Tiptonville, TN
 ----- Rockin' Sydney • 1938 Lebeau, LA
 ----- Kay Adams • 1941 Knox City, TX
 ----- Christina Marrs • 1975 Houston, TX
 ----- Cleoma Falcon † 1941
 10th --- Weldon Myrick • 1938 Jayton, TX
 ----- Jesse Taylor • 1950 Lubbock, TX
 ----- Chuck Willis † 1958
 11th --- Scott Joplin † 1917
 12th --- Emmylou Harris • 1949 Birmingham, AL
 13th --- Matassa Cosimo • 1926 New Orleans, LA
 ----- Lowell George • 1945 Arlington, VA
 ----- Johnny Dollar † 1986
 14th --- DL Menard • 1932 Erath, LA
 ----- Buddy Knox • 1933 Happy, TX
 ----- Loretta Lynn • 1935 Butcher Hollow, KY
 15th --- Bessie Smith • 1894 Chattanooga, TN
 ----- Bob Luman • 1937 Blackjack, TX
 ----- Dave Edmunds • 1944 Cardiff, UK
 ----- Rose Maddox † 1998
 ----- Ray Condo † 2004
 16th --- John DeLafose • 1939 Duralde, LA
 17th --- Freddie Steady Krc • 1954 LaPorte, TX
 ----- Eddie Cochran † 1960
 ----- Hank Penny † 1992
 ----- Dave Kirby † 2003
 18th --- Gatemouth Brown • 1924 Vinton, LA
 ----- Milton Brown † 1936
 19th --- Clifford Scott † 1993
 20th --- Ray Campi • 1934 New York City, NY
 21st --- Dorothy Shay • 1921 Jacksonville, FL
 ----- Ira Louvin • 1924 Rainesville, AL
 ----- Carl Belew • 1931 Salina, OK
 ----- Ronny Elliott • 1947 Birmingham, AL
 ----- Glen Clark • 1948 Fort Worth, TX
 ----- Sandy Denny † 1978
 22nd --- Gabby Pahinui • 1921 Kaka'ako, HA
 23rd --- Roy Orbison • 1936 Vernon, TX
 ----- Ray Peterson • 1939 Denton, TX
 ----- Ocie Stockard † 1988
 24th --- George Tomsco • 1940 Raton, NM
 25th --- Don Santiago Jimenez • 1913 San Antonio, TX
 ----- Cliff Bruner • 1915 Texas City, TX
 ----- Jerry Leiber • 1933 Baltimore, MD
 26th --- Duane Eddy • 1938 Corning, NY
 29th --- Eddie Noack • 1930 Houston, TX
 ----- Bobby Marchan • 1930 Youngstown, OH
 ----- Hasil Adkins • 1939 Madison, WV
 ----- Keith Ferguson † 1997
 30th --- Octa Clark • 1904 Judice, LA
 ----- Frankie Lee Sims • 1917 New Orleans, LA
 ----- Johnny Horton • 1929 Tyler, TX
 ----- Willie Nelson • 1933 Fort Worth, TX
 ----- Muddy Waters † 1983

Threadgill's World HQ, 301 West Riverside Dr

2nd, Ian Moore + Tyrone Vaughn

3rd, The Durdens (11am)

Marcia Ball w/Guy Forsyth & Stephen
Bruton (1pm)

7th, Gordy Quest

10th, The Gospelairens (11am)

14th, Austin Collins

15th Fastball + Jane Bond

16th, Eliza Gilkyson

+ The New Hot Damns

17th, The Durdens (11am)

21st, The Mammals

22nd. Carolyn Wonderland + Hayes
Carl

23rd Texas School For The Blind
Fundraiser w/The Resentments,
Vallejo & more (11am)

24th, Bells Of Joy (11am)

Lubbock Calling w/Jesse 'Guitar'

Taylor, Butch Hancock, Joe Ely.

Jimmie Dale Gilmore, David Holt

Band, Mystic Knights Of The Sea,
Reckless Kelly

27th, Austin Collins w/Downliners +
Blackwater Gospel

28th, Bob Schneider & Texas

Bluegrass Massacre + Cody Gill

29th, Derailers + John Deery

30th, Blue Dogs + Slaves Of Utopia

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