

CHET ATKINS

**RARE
PERFORMANCES
1976 - 1995**



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Photo by David A. Wolfram

"I just had an insatiable appetite for the sounds of a vibrating string of a guitar. I don't know why, but I was completely taken by it. Some of my first memories were when I heard a chord strummed on a guitar."

– Chet Atkins to Bob Anderson, *Pickin'* Vol. 6, No. 2 March 1979

By his own account, he's been playing guitar more than six decades now. Viewed side by side, Vestapol's two Chet Atkins performance videos reflect 40 richly creative years. There *are* exceptions aside from Chet, of course, but precious few guitarists enjoy 40 year long careers – not ones that anyone much notices, anyway. In the course of those four decades, Chet has managed to contradict most of our prevailing stereotypes surrounding legendary guitarists. A self-described 'square,' he has never lived a particularly bohemian lifestyle, despite a few 1960s photos of him sporting a natty goatee. He has not, since his 1940s radio days, lived in anything resembling poetic poverty. (Being a child of the Depression-era South, the poetic side of poverty is generally lost on Chet, who once knew what it was to go to bed hungry.) Obviously, he did not die young. He did not 'play himself to death' (Charlie Christian), succumb to foul play over a woman (Robert Johnson), or OD (Jimi Hendrix). Nor has he manifest, at least to the extent that it's become apparent to his public, the neuroses or ego eruptions often evident in large talents of long standing.

Given all these strikes against him in the legend trade, we can only assume that Chet has become legendary by dint of working hard and long without, considering his relaxed demeanor, letting it show.

Chet further confounds our stereotype of guitarists by having been nearly as influential and innovative as a producer as he has been as a picker. Guitar players just don't become record company moguls, as Chet was for nearly three decades at RCA. (Chet became A&R assistant to RCA's Steve Sholes in 1952. In 1960, he became RCA's Nashville A&R manager; in 1968, Chet became vice-president of RCA Records. Following some years of discontent and relative inactivity, he resigned from the label in 1981). "In Nashville," John Grissim wrote in 1970, "Atkins is *Numero Uno*. Everybody knows him, or recognizes his name. He's 'Mr. Guitar' or 'Mr. Nashville' or 'Mr. Country Music' or whatever. The local Cadillac dealer personally buys him fresh cigars and hand-delivers them. Atkins wins celebrity golf tournaments. He gets invited to all the official openings...and he's constantly in demand for television appearances...Chet Atkins is low key, urbane, thoughtful, well read and as dry as a Saltine cracker....He has a twinkle in his eye, the kind that tells you Chet Atkins has a lot more fun than you think he does." (From *Country Music: White Man's Blues* by John Grissim, Paperback Library, New York, 1970).

That fun has generally centered around the guitar. The instrument was Chet's ticket out of rural poverty and obscurity, and his ticket has always been close at hand. "I feel very uncomfortable when I don't have it with me," Chet told Alanna Nash (*Behind Closed Doors: Talking With the Legends of Country Music*, Alfred A. Knopf, New York, 1988). "It's like I left home without my shorts on or something." Many is the night, Chet says, that he's fallen asleep with a guitar in his hands. His skill with the instrument not only made Chet famous, it made him an across-the-board role model for younger players who have taken something of Chet into widely divergent fields. Chet's rock-based admirers have included everyone from Scotty Moore, Elvis's original guitarist, to George Harrison and Mark Knopfler. His fingerstyle jazz disciples included Lenny Breau and Earl Klugh. There was a time, perhaps 30 years ago, when Chet was probably the world's best-known (and, by inference, influential) guitarist. His acclaim was achieved without ever appearing astride a horse strumming a guitar, the approach of the 1930s Western guitar hero, or ever duck-walking with one, let alone smashing or immolating an



Chet Atkins and Merle Travis Photo courtesy of Chet Atkins

instrument. It was a fame based in country music but which easily transcended generic boundaries. "His recorded music is strictly pop," wrote John Grissim. "As a product, his records are purchased by consumers whose record collections include LPs by the Norman Luboff Choir, Ray Conniff, Henry Mancini..."

Chet's trophy room must be a wonder, for he's won 13 Grammys (not counting his 1993 Lifetime Achievement Award), nine Country Music Association Awards for Instrumentalist of the Year, the Academy of Country Music's Pioneer Award, and multiple readers' poll honors from *Guitar Player*, *Playboy*, and other publications. (*Guitar Player* dubbed Chet "Popular Music's Most Influential Stylist." *Life* ranked him sixth among the "100 Most Important People in the History of Country.") In 1973, he became the youngest-living inductee into the Country Music Hall of Fame (Chet was then 49). Twenty years later, Chet was honored with a Lifetime Achievement Award from the National Academy of Recording Arts & Sciences: "For his peerless fingerstyle guitar technique, his extensive creative legacy documented on more than one hundred albums, and his influential work on both sides of the recording console as a primary architect of the Nashville sound."

That point was underscored by the Country Music Foundation's William Ivey: "Atkins's career is unique," Ivey wrote in *The Stars of Country Music* (Malone and McCulloh, ed., Avon Books, New York, 1975). "...Every stage in his development as a musician has been matched by an increased impact on the business side

of music. Chet has thus possessed an opportunity afforded few artists, that of consistently imposing his personal interpretation of country music upon a major corporation (RCA) and upon many significant country entertainers," among those for whom he produced major hits, including Don Gibson, Jim Reeves, Waylon Jennings, Floyd Cramer, and Jerry Reed. Chet made somewhat the same point to the *Chicago Tribune's* Jack Hurst: "See, I was different (from the other Nashville producers)," he said. "I played a guitar. I made a lot of record royalties (as a recording artist) back in those days. My royalties got up over a million dollars." Chet has grouched that his recordings were made quickly and "half-assed at home in the basement," but their sales were anything but 'half-assed' and bolstered his power base in Music City. Both praised and blamed for his contribution in the 1950s to a more polished country production style usually dubbed 'the Nashville Sound,' Chet down plays his role in it: "I told somebody the other day that I didn't think I'd contributed a hell of a lot," Chet remarked to Alanna Nash. "I knew a good song when I heard it, and I knew when to keep my mouth shut and let the artists and musicians come up with good arrangements, and occasionally I came up with a suggestion or two. But I think just about any good musician could have done that. I was just lucky. I was in the right place at the right time..."

There were few harbingers of his good luck and timing when Chester Burton Atkins first saw light on June 20, 1924 near Luttrell, Tennessee, a rural backwater in Calvin Coolidge's America. His parents, James Arley and Ida Sharp Atkins, farmed and fed five kids. Wanderlust overtook Chet's father, a piano tuner, music teacher, and evangelistic singer, when Chet was six; James left his wife and their brood with "two milk cows, a couple of horses and a saddle," Chet told Hurst. Chet's childhood was grim, marked by asthma and other illness. "I remember malnutrition," Chet told Chet Flippo (*Rolling Stone*, February 12, 1976). "I remember being hungry. I said to myself as a kid, 'I'll never be that way again.'" But the redeeming grace of his impoverished youth was the music which was the homemade entertainment in the east Tennessee 'holl-er' where Chet grew up. Most everyone played or sang, and Chet naturally joined in. "When you're a kid," he told Nash, "you want to be like your idols, and my idols were my father and my brother, so they inspired me to play music."

Chet's half-brother, Jim, was given a Wash-burn guitar shortly after Chet's birth, and it was a source of infantile fascination to the future CGP (Certified Guitar Player, Chet's self-bestowed

Photo courtesy of Chet Atkins



degree). "I idolized Jim when he sat and played," Chet wrote in his autobiography, *Country Gentleman* (with Bill Neely, Balantine Books, New York, 1974). "When he wasn't playing it, I touched it a lot, rubbed my fingers lightly over the top, savoring the silky varnish, and picking at the strings ever so lightly. The steel strings felt cold and magical to my small fingers."

Chet's fixation on the guitar was excited further by a childhood visit to the big city of Knoxville, twenty miles to the south. "There I saw a blind man playing a guitar on the

street," he recalled in his autobiography. "I can still see him, with that old, beat-up guitar and a tin cup tied close to the pegs. I can even hear the coins drop into the cup. When we got home, I told Mother, 'I wish I was blind and had a guitar.' That's how much I wanted to play."

Chet wasn't yet five when he first began playing a hand-me-down ukulele. His interest in guitar was piqued anytime a visitor appeared with one. "People had started to dread bringing a guitar to the house," Chet wrote in his autobiography. "In moments I was all over them...My nose was always about three inches from the bridge of every guitar I saw being played for the next few years." And his eager attention soon bore dividends: "By the age of seven or eight," Chet wrote, "I knew most of the major and minor first position chords." Intent on a guitar of his own, a nine-year-old Chet schemed to assume his brother Lowell's hated morning milking chores in exchange for a .22 rifle which he swapped (along with his own .30-.30 deer rifle) with their stepfather, Willie Strevel, for a guitar. "It was a milestone in my life," Chet wrote. In time, he would also play a Sears Silvertone his stepfather got (along with \$15) in trade for a Model T. That guitar, fitted with a saddle a 14 year old Chet made for it, is now

in the Country Music Hall of Fame.

But it was actually the fiddle that launched Chet's entertainment career. His Uncle Joe brought him one on a visit from Nebraska, and Chet was soon playing at the home-based Saturday night country dances which are now a thing of legend, the kind of 'house party' where the carpets were rolled up and the furniture shoved out of the way. Soon Chet and his brother Lowell were good enough to play at a school assembly, and the applause of 200 fellow students proved electrifying. "I knew, at ten years old, that this was where I had to be," Chet wrote, "out on some stage, or anyplace in front of people, playing the fiddle or picking the guitar."

It wasn't unusual then for string players to play a variety of instruments. What *was* exceptional was Chet's determined attitude at an early age, and a decision he reached at fifteen: he decided to concentrate on guitar, having heard that most great violinists start by age seven. Chet decided he had begun too late, so from then on his every free waking moment, after classes and between chores, was devoted to guitar. "I knew at 14 or 15 that the finger style would be the one I'd use for solos," Chet told Bob Anderson. "I threw my straight pick away and I'd get a toothbrush handle and make a thumb pick out of it. I just play rhythm and bass with the thumb and melody with the first three fingers. It's an imitation of a two-beat piano player."

It was during this time Chet managed to catch a few broadcasts ("when conditions were right") of Merle Travis via Cincinnati's 50,000 watt radio station WLW. "He certainly stimulated my imagination as to what could be done with a guitar," Chet wrote, but the fact that he only heard Travis sporadically (and never saw him play while teaching himself) contributed to Chet's unique variations on 'Travis picking.' "It wound up great because I didn't know what the hell he was doing," Chet told Anderson. "I thought he was playing with three fingers, so I started playing with three fingers. As it turned out, the style I played was sort of a pseudo-classic style, with the hands in a slightly different position."

The fiddle, however, earned Chet his first significant employment in the medium that mattered most in those days, radio. A seventeen-year-old dropout, Chet found work as fiddler for comic Archie Campbell and singer Bill Carlisle on Knoxville's 10,000 watt WNOX in 1942. When America entered WWII later that year, Chet was given a 4-F deferment due to chronic asthma. His guitar playing came to light informally, and station executive Lowell Blanchard offered Chet a feature spot on the 'Mid-Day

Merry Go Round.' Blanchard encouraged Chet to learn as many kinds of songs as possible, telling him, "You're gonna make it big someday, Chester, and you'll need every song you can get." Blanchard even gave him a key to the station so he could listen to transcription discs at night and on weekends. "My brother (Jim) started sending me 'air checks' of their performances so I could play and copy Les Paul's choruses," Chet told Dave Kyle (*Vintage Guitar*, Vol. 9 No. 11, August 1995). "There were some transcriptions of George Barnes at the radio station and I'd copy and memorize some of his choruses; 'It Had to Be You,' things like that."

It was during his three years at WNOX that Chet woodshedded extensively and broadened his repertoire in a way that paved the path for his 'country-politan' style in subsequent decades. It was also during his WNOX days that drummer Herbie Fields introduced him to the vibrola, later known as the vibrato or 'whammy bar.' A 1943 photo shows Chet with a Martin C-2 archtop on which he had added the earliest of many such devices which became trademarks of his style.

When he turned 21, Chet was nudged out of the WNOX nest by his mentor, Lowell Blanchard, who felt it was time his young charge test his style at a more powerful station. Chet agreed and spent some six months at Travis's old station, WLW, before being fired on Christmas Eve, 1945. "Audiences weren't nearly as sophisticated as they are now," Chet explained to Dave Kyle when asked about being fired. "Back in those days, there were a lot of songs about death and looking for a soldier's grave and all these terrible bloodcurdling songs...I didn't do any of that stuff. I played guitar and it sounded like two bad guitar players, I guess, so I didn't do very well at keeping a job."

The next four years of Chet's career bear witness to that. Sometimes Chet was fired, and sometimes he chose to seek greener pastures. From WLW he bounced to WPTF in Raleigh, North Carolina, where 'Chester Atkins & His Talking Electric Guitar' backed Johnnie Wright and Jack Anglin. In April 1946 he debuted on the Grand Ole Opry accompanying Red Foley, only to quit when his solo spot on Foley's show was cancelled. His cross-country trajectory over the following year included stops at Richmond, Virginia's Old Dominion Barn Dance over station WRVA, KWTO (Keep Watching the Ozarks) in Springfield, Missouri, and Denver radio station KOA. It was during his Springfield stint that booking agent Si Simon took an active interest in Chet's career and began sending transcription discs of his performances



Chet Atkins and Les Paul

Photo courtesy of Chet Atkins

to record labels. In August 1947, RCA initiated a relationship with Chet which would last nearly 35 years, but his first recordings for the label, including the instrumental, "Canned Heat," were little noticed.

Not three years after being nudged out into the bigger world, Chet returned to Knoxville's WNOX, this time with a wife and infant daughter in tow. He worked awhile with 'Homer' Haynes and 'Jethro' Burns, musicians who hid their penchant for swing-era jazz behind cornball comedy. Then Chet backed Maybelle Carter and her daughters June, Helen and Anita. It was in the company of this incarnation of the Carter Family that Chet returned to Springfield's KWTO and from thence to the Grand Ole Opry in 1950. The circle, though wide, was unbroken.

Chet moved into a different Nashville from the one he had left in 1946. During the interim, the future 'Music City' had begun to develop as a hub of country recording activity. Previously, much recording was scattered afar: Dallas and, perhaps surprisingly to some, Los Angeles were both popular country recording centers in the 1940s. From 1947 through 1949, Chet's RCA sessions took place in Chicago, New York City, and Atlanta. But when he returned to Nashville in 1950, he found not only employment on the Opry but opportunities as a session musician. He backed Hank Williams on the 1952 session which yielded both "Jambalaya" and the portentous "I'll Never Get Out of This World Alive."



Chet Atkins and Jerry Reed
Photo courtesy of Chet Atkins

It was during this time Chet's friendship with RCA executive Steve Sholes led to his expanding role in A&R for RCA Nashville. "It was my most productive time," Chet said of the early 1950s to John Schroeter (*Fingerstyle Guitar*, No. 10, July/August 1995). "I was ignorant, but I played with a lot of authority and energy."

The 'authority and energy' of Chet Atkins was widely apparent in his 30th year, 1954. That's when his first LP, *Gallop'n' Guitar*, appeared, along with the first (Gretsch CA 6120) of many guitars Chet endorsed and helped design for Gretsch. By 1957, the first strains of 'the Nashville Sound' were audible on such Chet-produced hits as Jim Reeves's "Four Walls." As producer and executive at RCA for the next 14 years, Chet helped shape the recording careers of a host of memorable artists, including Don Gibson, the Browns, Skeeter Davis, Floyd Cramer, Willie Nelson, Charley Pride, Waylon Jennings, and Dolly Parton, to name a few.

Chet's RCA era ended in 1981. He moved to CBS the following year, and the 1983 album *Stay Tuned* teamed Chet with guitarists Larry Carlton, Earl Klugh, George Benson, and Mark Knopfler. 'Mr. Guitar' made the jazz charts the same year he picked up his Pioneer Award from the Academy of Country Music. And, if that weren't sufficient eclecticism, he began endearing himself to the folk-oriented audience of Garrison Keillor's *A Prairie Home Companion*. Given his roots in old-time country radio, this move was a natural for Chet, of whom Keillor says: "He's one of the few guitarists I know who plays songs so that you don't need lyrics. There's a vocalism, a singing, to his playing."

In defiance of commercial country's trend toward ever-

younger acts, Chet released *Read My Licks*, an album which features duets with artists from jazz (George Benson), rock (Mark Knopfler), and country (Steve Wariner) in 1994, his 70th year. Given the fact that he is well past having anything to prove artistically or needing the money, we can only assume that Chet keeps recording because he *still* has a passion for playing. Looking to the day when that passion is finally silenced, Alanna Nash asked Chet how he would like to be remembered. "To answer your question," mused Chet, pondering his self-said epitaph, "I guess I'd like for people to say I played in tune, that I played in good taste, and that I was nice to people. That's about it."

THE PERFORMANCES



Photo by David A. Wolfram

"When I played," Chet said of his early days to Bob Anderson, "I didn't cause a lot of commotion. I first got recognized when television came along, and people could see one guitar playing like two. That's when I started getting attention in Nashville." Chet may have paid his dues in the days of 'live' radio, but his national popularity indeed parallels the video age: his first chart hit, "Mister Sandman," appeared early in 1955. This collection of Chet's video hits opens with a performance from 20 years later from Pop Goes the Country of Chet trading licks with the man who affectionately calls him 'the Chief,' Jerry Reed. Chet has called Reed "a great composer," and the two ace fingerpickers go toe to toe (or nail to nail) on "I'll Say She Does," an original by the man aptly dubbed 'the Claw.'

From a 1978 Pop Goes the Country, Chet performs a slack key guitar instrumental titled "Hawaiian Wedding Song". Chet's sense of humor is heard after his performance as he tries to give Ruth Buzzi some guitar tips.

From the 1978 Chicago TV show, Soundstage, Chet does a set of four tunes beginning with "Cascade" and then the Bob Dylan standard "Don't Think Twice It's All Right" followed by "Kentucky". The set ends with Guy Van Duser's arrangement of "Stars And Stripes Forever".

The qualities of clean understatement which made Chet the consummate studio pro are amply evident in his 1979 Pop Goes the Country performance of "You Needed Me," a 1978 'crossover'

hit (#4 country, #1 pop) for Canadian songstress Anne Murray. Note Chet's impeccably clean 'manual' tremolo and, at the end, harmonics. This is followed by the pop hit "Dance With Me" which features great duet harmony parts played with Paul Yandell.

From a 1980 Pop Goes the Country performance Chet plays "Malaguena" from his classical repertoire. From a 1982 Pop Goes the Country Chet performs "Sukiyaki" followed by Kris Kristoferson's "Me And Bobby McGee".

In 1987, Larry Carlton joined Chet on Austin City Limits for a study in funk called "Knuckle Buster" which finds Chet putting a delay unit to work.

Chet's unorthodox yet effective attack on classical guitar is apparent in "Sunrise," performed on Austin City Limits in 1991. He uses a thumbpick as a flatpick and as a close teammate to his index finger for a violin-like staccato.

"The first music I ever heard came from my father," Chet wrote in his autobiography. "I would listen as he shaved in the morning, going through his vocal exercises in a beautiful trained Irish tenor voice." Later, he would live nearly six years (from age 11 to 17) with James Arley Atkins and a young stepmother in Georgia, where Chet perfected the rudiments of his guitar style. His affection for his father is evident in "I Still Can't Say Goodbye," also from Austin City Limits in 1991.

"Rainbow," with the able accompaniment of Paul Yandell, is reprised at the 1992 Merle Watson Festival. Next, Chet delivers a deadpan revision of "There'll Be Some Changes Made," complete with fuzz guitar solo and a lyrical lift from his friend Mark Knopfler's "Money For Nothing." The original 1921 song was popularized in 1928 by Sophie Tucker, 'Last of the Red Hot Mamas,' an artist with whom Chet would seem to have little in common. "Yankee Doodle Dixie" follows which has become a challenge for all fingerpickers.

The medley of 'picker's favorites' is classic 'country' Chet reminiscent of his early 1950s recordings. Doc Watson, who is an appreciative audience throughout this segment, often likes to introduce "Windy and Warm" by saying, "John D. Loudermilk said he wrote this to get Chet back to more country pickin'." While Doc popularized the tune for folk audiences, Chet introduced it in 1961 on his Down Home album. Chet calls "Windy and Warm" "a great fingerpicking tune, one of my most successful solos."

It's followed in the medley by "Mister Sandman," the 1954 Chordettes pop chart topper which became Chet's first country chart entry in 1955. 'Chet Atkins and his Gallopin' Guitar' rode



Paul McCartney and Chet Atkins Photo courtesy of Chet Atkins

their version to #13 on the country chart.

"Wildwood Flower," next up in this medley, was the tune Chet played at his first noteworthy performance when he was 10. He recalls being surprised to hear the Carter Family recording some years later, since it was a tune everyone where he grew up in east Tennessee knew. Chet's fans have sometimes remarked that they prefer "Wildwood Flower" as an instrumental, since the lyrics "don't make any sense." That's because it's a casebook example of a folk song cobbled together from different sources in a manner mystifying to logical explanation. Maybelle Carter remarked, "My grandmother knew that song," and folklorists trace it to a couple of Victorian-era parlor songs, "I'll Twine Midst the Ringlets" and "The Pale Amaryllis."

"The Bells of St. Mary's" follows, a gem Chet first recorded in 1953. Rich Kienzle calls his "sparkling fingerstyle version" of this 1917 vintage tune (popularized by Big Crosby in a 1946 film of the same name) "among his most memorable performances, even today."

The fifth number in Chet's medley, "In the Good Old Summertime," is older yet: it shares with "The Entertainer" a 1902 publication date. Chet may have been inspired to play it by the 1952 version of Les Paul and Mary Ford.

"Freight Train" is the Elizabeth Cotten song which taught a generation of fingerpickers how to play. Trains played a big role in the imaginative life of rural children in early 20th century America. Libba Cotten was only 12 when she wrote her famous

song, a response to train-inspired insomnia. Chet recorded his version in 1963. In his autobiography, Chet wrote of his early childhood: "As I lay in my bed and listened to the lonesome sound of the whistle from a freight train, I often became scared."

"Yakety Sax" was a 1963 hit (produced by Chet) for the king of the hillbilly honkers, Boots Randolph. Two years later, Chet enjoyed his highest chart record with "Yakety Axe," which went to #4 on the country charts. Here Chet fits the tune to some tongue-twisting lyrics supplied by his mentor, Merle Travis.

Chet's Merle Watson Festival appearance closes with the cooking "Young Thing," its sprightly boogie groove belying the fact that the tune was written by Chet for a friend dying of Lou Gehrig's Disease. It opens the *Read My Licks* album and won a Grammy for Best Country Instrumental.

The final two selections are excerpted from a Guitar Workshop instructional video and were recorded at Chet's home studio. The unusual classical guitar Chet plays is one he helped design with luthier Kirk Sand of Laguna Beach, CA. "Happy Again" is a fairly recent original composition. "Lover Come Back" is a 1932 Rodgers and Hart song written for the film *Love Me Tonight*, in which Jeanette MacDonald sang it. Les Paul made a hot recording of it in 1948. Throughout this closing segment, it's quite apparent that a 71 year old Chet Atkins's lifelong love affair with the guitar remains passionate.

– *Mark Humphrey*



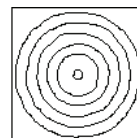
For more than 40 years, the name of Chet Atkins has been associated with the finest Nashville-based fingerstyle guitar sounds. Even those records he did not play on showed his influence. Yet his own artistic growth never ceased, as is evident in this second volume of Vestapol's chronological documentation of Chet's career. We see this gentle genius exploring the music of Bob Dylan (*Don't Think Twice It's All Right*), marching band composer John Phillip Sousa (*Stars and Stripes Forever*), pop standards (*Lover Come Back*) and progressive funk (*Knuckle Buster*). Chet's tonal palette draws varied colors from electric guitars, nylon-strung classics, and even a resonophonic guitar. Foremost in this collection are his traditional strengths as a tasteful soloist, but we also see him swap licks with the fiery Jerry Reed and Larry Carlton. The overall impression made by these performances is one of a master quietly demonstrating his continued primacy in his field and doing so with a calm assurance unabated by needless grandstanding.

Pop Goes The Country, 1976 *I'll Say She Does* **Pop Goes The Country, 1977** *Hawaiian Wedding Song* **Soundstage, 1978** *Cascade, Don't Think Twice It's All Right, Kentucky, Stars and Stripes Forever* **Pop Goes The Country, 1979** *You Needed Me, Dance With Me* **Pop Goes The Country, 1980** *Malaguena* **Pop Goes The Country, 1982** *Sukiyaki, Me and Bobby McGee* **Austin City Limits, 1987** *Knuckle Buster* **Austin City Limits, 1991** *Sunrise, I Still Can't Say Goodbye* **Merle Watson Festival, 1992** *Rainbow, There'll Be Some Changes Made, Yankee Doodle Dixie Medley: Windy & Warm/Mr. Sandman/Wildwood Flower/The Bells Of St. Mary's/In The Good Old Summertime/Freight Train/Yakety Axe, Young Thing* **At Chet's Home Studio, 1995** *Happy Again, Lover Come Back*

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