

A Conversation with Peter Case by Frank Goodman (Puremusic 11/2002)

I was living in the Bay Area when the rock of the 80s was sweeping the country. It was hard to stand out with a good song with the likes of Elvis Costello, Joe Jackson, the Cure, and the Smiths dominating the airwaves. One CA band I loved was the Plimsouls, they had a memorable hit called "A Million Miles Away." I saw them at The Stone in SF one time, they threw down mightily. The Plimsouls formed in 1980 and had broken up by 1984.

Later in the 80s, like a lot of other songwriters I found myself in Nashville. While trying to fathom and emulate the new traditionalist movement that was afoot, I was also discovering some new singer songwriters who had little or nothing to do with Nashville.

The record that made the deepest impression on me in this period was by Peter Case, whom I was delighted to recognize as one of the former Plimsouls. (Before the Plimsouls, he'd also played a few years in the 70s with an edgy power pop trio called the Nerves that toured with the Ramones.) It was a Geffen release entitled *The Man with the Blue Post Modern Fragmented Neo-Traditionalist Guitar*, an arresting blend of country blues, rock and roll, and pop music, both dark and catchy. His depth and individuality really inspired me.

That was Case's second solo album, and he's been at it solo since 1985. The new CD, *Beeline*, is his ninth solo record, and we dig it a lot. Listen to this man, he is one of the greats. There are clips on our Listen page, so don't delay.

Peter and I had a very enjoyable conversation recently on the phone, sure look forward to meeting him in person sometime. I admire the hell out of him. We hope you enjoy the interview.

Peter Case: Yeah, I checked out your site. It looked really interesting with all those different interviews.

Puremusic: Thanks. We've been at it about two years. No advertising, just kind of a labor of demented love.

PC: Right. Cool.

PM: So we think *Beeline* is fantastic.

PC: Great, man. That's good to hear.

PM: You know, I think your work over the years has been remarkably consistent. I don't have every record, but I have a number of them.

PC: Right.

PM: How long did *Beeline* take to make and mix?

PC: Well, I think it was a couple of weeks. We do them real quick. The way we do records these days is like at guerilla rate or something. I've learned to make that work for me. It's not slick. We're making them almost like jazz records or blues records, a lot like the records that I loved when I was a kid. And that I still love. It keeps a lot of spontaneity. The tracks are cut very live. There's not like a huge layering thing going on. It's just musicians playing. You hone down your ideas so that when you go into the studio you're just going

right for it. There's not a lot of wasted time.

PM: Yeah. So along with *Beeline*, what other Case CD would you recommend as a good intro to your work for newcomers.

PC: I like the one called *Full Service, No Waiting*.

PM: Ah, yeah.

PC: *Flying Saucer Blues* was a little bit slicker, maybe, but not too much.

PM: I got *Flying Saucer*, I thought that was great. I don't have *Full Service* yet.

PC: Those three albums are like a trilogy, in terms of the band and the production. The producer is the same guy on all three records. And the drummer is the same, Sandy Chila. And by *Beeline* we've really worked into a thing where it was like a band.

PM: And what about the record in the middle of those that was self-released, *Thank You St. Jude*? What's that about, and why was that self-released?

PC: It's a folk singing record. It was basically a document of a tour I was on with a fiddle player named David Perales. We were out on like an 80 city tour. And we had had a couple afternoons off in San Francisco before we went back to L.A. at the end of the tour. So what we did was, we just went down to a studio and made a record. The songs on that record, a number of them are songs from the Geffen years, songs on records that have gone out of print.

PM: Which Geffen records are out of print?

PC: I think all three of them.

PM: And one of them is *Blue Guitar*, right? Damn, that was a good record.

PC: *Blue Guitar* was the first one they ran out of.

PM: That was an unbelievable record, I thought.

PC: Thank you, yeah. Of the Geffen records, that seems to be the most popular one. And people are constantly asking me where can they get the songs, can they buy it at the gig, or whatever. And I'd have to always just tell them it was out of print, until now—you can get the songs on *Thank You St. Jude*.

PM: Now I'm doubly glad that my sister said on the phone the other day, "Well, we still have the tape of *Blue Guitar* that you sent to us." I said, "Well, don't lose it. I may need to bump that thing." Because yeah, I lost my copy.

PC: Right.

PM: And so it never came out on CD?

PC: Well, it did, actually. It got put out on CD, but then they sold through it just a little while ago.

PM: Okay. But then it's on Ebay somewhere. I mean, one can find it.

PC: Yeah. You can get them from Japan for like \$30 a copy.

PM: Thanks a lot, right.

PC: So it's out of print until somebody re-releases it. But the songs are available. Some of them, I think, are superior versions—better than the Geffen versions, though they're very stripped down. It's just me on guitar and a fiddle player live.

PM: Is Perales an L.A. guy? I don't know him.

PC: No, he's a San Antonio guy.

PM: Ah. Since *Thank You St. Jude* was self-released, and both the profit point and the distribution are so different releasing a record yourself, how did that work out? Were you able to get it out there at all, through the website and by word-of-mouth?

PC: It's only available at the gigs and at the website. That's my deal with Vanguard. I don't make it available for stores.

PM: All right.

PC: You can get it at petercase.com, or you can get it at one of my shows.

PM: So then it's a seller at the shows, and it makes better money per disc than the Vanguard releases, of course. And so that was worth it.

PC: Yeah, it was worth it, and it helps me keep going. The way it is for me is that everything I do almost adds up to being able to keep working. I'm putting out my own records, and I'm writing songs and trying to do this and that and the other thing, and touring and the whole thing. And if you add it all up, it all works out. But yeah, I do have to put out some records on my own label.

PM: What about songs? I mean, as great and prolific a songwriter as you've been over the years, have you been lucky with anybody covering tunes, or film using them, or...?

PC: Yeah, we get minor uses. I haven't had anything on the big score yet. But you never know what's going to happen. A lot of people cut songs. Alejandro Escovedo just cut "Two Angels," and we get in different movies and TV shows and stuff.

PM: Really, Alejandro cut a tune?

PC: Yeah, he's great. He put that out. And I've had everybody from the Flamin' Groovies to Marshall Crenshaw to the Goo Goo Dolls cut my stuff. The Goo Goo Dolls just cut "A Million Miles Away," Crenshaw cut "Steel Strings" at one point, and just different things over the years. An Irish group cut "Hidden Love," guys called Four Men and a Dog. They're not very well known here, but they got, like, Roots Rock Record of the Year from the NME for that. [NME is the New Musical Express, England's major music magazine.]

PM: Oh, wow. Not mega cuts, but good action.

PC: And it's good, you know, when you write songs and you feel like people are picking up on it.

PM: Right. So I noticed that *Beeline* was also available on vinyl. I thought that was pretty cool.

PC: Yeah, it is really cool. One of the guys over at the label came up with that. I like vinyl.

PM: Does it sound like old vinyl did?

PC: It's hard to say. I mean, I didn't really get to master it the way you used to in the old days, where you sit there with a mastering guy. I do that on the CDs. But I thought they did a good job. I think it sounds really good.

PM: Oh, so the mastering guy just took that over himself.

PC: Yeah, you do your mastering of the CD and it goes right off the master.

PM: So it wasn't something you talked Vanguard into—it was their idea, basically.

PC: I didn't talk them into it, no, it was their idea.

PM: Wow, amazing. Are many people doing that, making their releases available on vinyl?

PC: I know that a lot of people who are more into roots and rock 'n' roll, like I am, are doing it. The White Stripes do it. Bob Dylan does it, people like that. But I don't know if everybody is doing it.

PM: I think I gotta get a turntable again.

PC: Yeah, you should check it out. It sounds good. There really is something about vinyl.

PM: I've been dropping over at a friend's house to check out his new vinyl collection. He put on Sly and the Family Stone. I freaked. "Oh, my God. That's night and day." He played the CD and the vinyl back to back. And I said, "Oh, that's sick."

PC: It's frightening, yeah. I mean, we're making these records for CD. We really made a point out of mastering for CD. I work with a guy who's really great—he did the John Hurt record and does all my solo records—Gavin Lurssen. He does a great job of mastering CDs, and they're made for that. Sometimes old records that are getting mastered to CD, they're really getting ruined.

PM: Oh, yeah!

PC: Even the Beatles records and stuff, so many of them sound bad. And the Stones' records. I guess they've re-released them now with a better master. But so many of those things were terrible. By now they've gotten everybody to buy all the records three or four times. [laughs] It's really a rip.

PM: That's an ugly scam.

But back to *Beeline*, tell us something about this producer, Andrew Williams, how and when you guys hooked up, and the contribution he makes on the recordings.

PC: I hooked up with Andy back in the early 80s. He sang and played organ on "A Million Miles Away," which is my big Plimsouls hit. And he used to go out with the Plimsouls, do gigs and stuff.

PM: So he was a San Francisco guy?

PC: No, he's an L.A. guy. And he had a band with his brothers, the Williams Brothers, and they had a hit on Warner Brothers called "Can't Cry Hard Enough," and I guess three albums on Warners. And they had their own career going there for a while. That was sort of after the Plimsouls. Now he's producing records and he's been working with me. He's a close friend and a guy that I really trust to work on the records, to make sure that I'm getting a sympathetic sound and hearing from. I don't think I could just go in with a stranger and make a record. It's got to be somebody you really have an understanding with. By the time you go in to make the record, they can't be a stranger anymore. You've got to know what you're doing.

PM: Right.

PC: So he's a guy who has a deep understanding of what we're working on. He brought the drummer, Sandy Chila, to the first group of sessions that we did, back in '96 or whenever it was. And I struck it up with Sandy and then he ended up going on the road with me quite a bit, and going to Italy, and playing on the West Coast gigs with me. And we sort of worked in a whole style of drums and acoustic guitar. It was very sympathetic. On the first record he doesn't even play on a real drum kit, he's playing on a suitcase. He's got his kick drum hooked up to an old tweed suitcase.

PM: Nice.

PC: On the new record he's using a doumbek a lot. He's doing a lot of hand drums, and kick, snare, and a lot of different things. It's sort of influenced, I suppose, by Indian and Middle Eastern music and African music.

[There ensued a conversation about whether it was a djembe or a doumbek.] I don't know, he's got both of them. He's playing a number of different hand drums. He plays bongos, too.

PM: That's what I like, bongos. Let the guitar be the bottom end, and let the bongo be in the middle, that's nice.

PC: And we got a bass player that's worked into the group now, too. Dave Meshell.

PM: Where's he from?

PC: He's from L.A. but he's been all around. He played in Shelby Lynne's band for a while. He's played in a lot of different punk rock, jazz and all, and country bands. All sorts of stuff. But he's with me now. He's going on the road with the tour.

PM: Great. And is that your son on the record?

PC: Yeah, it is, actually.

PM: Joshua Case.

PC: Josh, yeah. It's the first time we've made a record together. He's been on tour with me a lot over the years.

PM: How old is he? And what is meant by "electronic guitar"?

PC: Well, it was sort of a taken from Brian Eno's credit on the first Roxy Music record, which is "Electric guitar and tape sounds."

PM: Yeah.

PC: But on this record it's "electronic guitar and computer sounds," because what's going on is that the guitar is being turned into loops, electronic loops. Josh is making loops on the guitar and then chopping them up and putting them back in. Some of it he does in real time and some it we did in the studio. He's going to go out on the road, though, and do it.

PM: What's he going to use to do it in real time?

PC: He's got a rig, a workstation where he'll sit there. It's a sampler.

PM: So it's not like one of those Boomerang pedals.

PC: He's got one of those too.

PM: Oh, man, maybe I could talk to him sometime. I want to get into some of that stuff.

PC: Yeah, you can talk to him any time you want. He's way down with it all. He's got this whole thing going on. He's kind of known as a computer whiz down in Austin, Texas.

PM: Really?

PC: He was on the road with me for several years. We learned a lot about music from each other, I guess

PM: I noticed some dates coming up with you and Buddy and Julie [Miller]. Are they friends of yours?

PC: I've known Buddy and Julie for a long time, and I admire their work, you know.

PM: They're amazing folks.

PC: I met them here in San Francisco back in the 80s.

PM: Oh, yeah. I didn't meet them when I was there. I didn't meet them until Nashville.

PC: Buddy had a studio down there by Kaiser Stadium.

PM: Really? And so you've been friends since that time?

PC: Well, yeah. They're just people I know. I've always felt friendly toward them.

PM: Yeah. There's a long telling interview with them on Puremusic. Check it out sometime.

PC: Really?

PM: Yeah, it's a trip. [see our archives]

So, as it has been for you, the music of Mississippi John Hurt was and is really important to me. We ought to give that a little conversation.

PC: Yeah.

PM: You not only produced but also, I suppose, organized that Grammy nominated Hurt tribute called *Avalon Blues*.

PC: Right. Yeah, I mean, the production of it basically was the organizing of it. Picking out the songs and the players.

PM: Whose idea was it to begin with?

PC: It was mine. I brought it up with Kevin Wahl from Vanguard. I said, "Somebody should do a John Hurt record." He said, "You ought to do it." So I said, "Yeah." And I immediately started on it.

But it took about 18 months. It took a long time to get through all the different management companies and get the whole thing pulled together. Instead of doing it all at once, I did it song by song with different people, to make sure that we were on the right track. The only way to really keep control was to sort of do it song by song. I'd get a couple of people to work on their songs, and they'd send them in, so we could add pieces to the puzzle that would make sense. That way, in the end, the whole record really did play as one piece of music. Very rarely do tribute records come out in a way that you can listen to the whole thing. A lot of times there's just a couple of cuts. But I really felt like on this one, we got lucky.

PM: And it probably made a difference that people are so into John Hurt.

PC: It was surprising to me, because I knew I was, and I knew that a couple of my friends were, but I didn't realize that three different generations of guitar pickers were as hard into him as that. It really opened my eyes. I knew that he was important, but I didn't realize he was that important.

PM: Yeah. And I thought there were a lot of surprises, like Steve Earle cutting "Candy Man" with his son was really cool.

PC: Right, right, that was cool.

PM: I was surprised to see Gillian Welch on there, not being a big finger picker, but certainly an important musician of our generation to get on such a record.

PC: Yeah. She did a real nice version of "Beulah Land."

PM: Yeah. And so how did you decide who was going to be on it? And what was it like contacting them do it?

PC: Well, there were people I knew played the stuff, and that I'd played John Hurt's music with. And that included Bill Morrissey, Dave Alvin, Victoria Williams, and Lucinda Williams.

PM: You played Hurt's music with those people?

PC: Yeah. And Steve Earle, too. So I knew all those guys knew the music and were in love with Hurt, and could do it. But I don't know Bruce Cockburn or Ben Harper, and they blew my mind with what they were doing. I knew Beck was a fan, but I didn't know Beck, and I

still don't, but...

Bruce Cockburn really surprised me. His piece was great. But he just submitted his. Some of them I didn't even solicit.

PM: Oh, really? They just came in.

PC: Yeah. Cockburn just called up Vanguard and said, "I've got a track for that John Hurt record." [laughter] I said, "Yeah, this is fantastic." So that was amazing. I mean, I guess he said he would do a track, and I had to talk to him about it and stuff. But yeah, it was exciting the way the whole thing came together. A couple of things were very surprising.

PM: And it's amazing that it got received at the level that it should have, for a change.

PC: Yeah, it was nice.

Oh, I think this phone might be getting ready to freak. Is that what's going on?

PM: Not on my end.

PC: Mine might be going down. If it does, you can call me back on the cell. [gives a number]

PM: Okay. That's our fallback number. Where are you? Where's 206?

PC: It's San Francisco. I'm in San Francisco right at the moment.

PM: I've been a Case fan since I was living in the Bay Area, and the Plimsouls were doing it in the early 80s.

PC: You were living up here, huh?

PM: Yeah. I was managing sales, actually, at the time, at Mesa Boogie.

PC: Oh, really? That's cool.

PM: I imagine even way back then you were probably a more Fender or Vox-y kind of guy.

PC: Yeah. I used to use Vox and Ampeg. I got a Matchless now, that I use sometimes.

PM: Pricey, but great.

PC: Yeah. I got it about ten years ago. My friend Rick was working over at the company.

PM: While we're on the gear side of things, what's your acoustic of choice in and out of town, and how do you pick it up?

PC: I take the same guitar with me in the studio that I take to the gigs. It's a Martin HD-28.

PM: Old or new?

PC: It's a new one, like a vintage model, but it's a newer one from a few years back, maybe '99 or something.

PM: Herringbone, is that what the “H” is for?

PC: Yeah. I played a lot of them before I picked that one out, and that’s a nice one. I also play a Gibson 0-1. I got a newer one of those, too. But I got an old LG-01 from the 50s.

PM: That’s the one I wanted to hear about. I saw a picture of that somewhere. That’s nice.

PC: Yeah, I like that. I don’t take that on the road.

PM: [laughs] I’ll bet. How do you pick the guitars up? How’s the HD-28 picked up?

PC: I’m using them all with L.R. Baggs pickups. I use their preamp, too.

PM: Got it.

So, we’ve mentioned the Plimsouls, a great band that preceded your current and long-standing musical life. Did any of the other members remain in music as a profession?

PC: Not as a profession, I don’t think. They still play. And the Plimsouls got back together again a few years ago and made another album, called *Kool Trash*, cool with a K.

PM: Right. *Kool Trash*. Was that a good record? I don’t have that one yet.

PC: Yeah, I think it’s as good as the other Plimsouls records. It’s got some really good stuff on it. Once again it was done in a blaze in a few days. But it’s a real exciting record. It has Clem Burke playing drums [formerly with Blondie]. It’s a pretty good record. I think there’s a couple of really great songs on it.

PM: What did the other guys wind up into?

PC: Been working in the film business. One guy is a pyrotechnician. That’s the bass player, Dave Pahoia. He does bombs and burns down buildings. He’s still doing it all the time. It’s a good line of work for this guy, to tell you the truth.

PM: [laughs]

PC: And then Eddie Muñoz has been doing animation for years. I just played with Eddie the other night, because I had a gig in L.A. and I had some guests come out. Dave Alvin came out and played, and Eddie came out and played at one point.

PM: When I was looking at your site, I wished I lived in L.A. just for a minute, so I could take that song writing workshop you do at McCabe’s [a legendary music store and concert venue in Santa Monica].

PC: That was pretty fun, yeah. I just got done with one about a week ago.

PM: What blew my mind was the description on the site that the workshop would “focus on creating more vivid and evocative songs.” There’s a worthwhile aim.

PC: Right. We’re doing a lot of different things. We go into a lot of different areas. We look at the sound, and what people are doing with their work. A lot of it is dealing with people’s problems, their creativity problems. The basic idea of the class is that there’s nothing you can’t work on. I do think that song writing and stuff comes from another place, but I also feel that you can get in the way of it with your own nonsense. So it’s basically

just learning how to get out of the way.

But I'm trying also to help people to get some techniques to improve what they're doing, to just be able to work on anything. You can work on your flow of your words. You can work on your imagination. You can work on anything. It's like the old quote, "Nothing is inevitable as long as there's a willingness to contemplate what's happening." And that's basically what I teach people. And the idea is that creativity is like an oven, you heat it up before you cook.

PM: Right.

PC: Or you go up a ramp, or adjust the pressure—you do something to turn it up. You turn up the heat, and it starts to go. You've got to do things to get it rolling. And so that's what we do in the class. And there are assignments. And everybody comes in every week and writes.

PM: Wow.

PC: It's been good. People seem to respond to it.

PM: And it's limited to ten or so people, is that right?

PC: Yeah. You can't really deal with any more than that. There's just enough time to hear what's going on with anybody.

PM: Some good writers in there?

PC: There are some really good writers in there sometimes. There's always a few. And there's always a couple people who may just want to meet me, because they're fans or something. And they come to one session and don't come again. There are usually a couple of real good writers, and then some people that are sort of putting it together.

PM: In the part of the your website called "pulling the threads," you mentioned that a book by Seamus Heaney, *The Spirit Level*, was important to you.

PC: Uh-huh.

PM: What's that book concern?

PC: I like that book a lot. I like the way he writes. One of the things that's great about him is he just comes up with these amazing doors into the things that are right under your nose. He has a way of opening that up into something that's huge. Basically the book concerns a number of different things. Some of it's about spiritual things, and about getting older. And some of it's about the Irish conflict. And some of it's about his memories of childhood, growing up in a world that's gone. And it's about people continuing on their path in life in incredible solitude and loneliness, sticking to a path that ends up being a valuable path. I don't know, it's a good book.

PM: Do you personally have any special spiritual inclinations?

PC: Yeah, I have. I became a Christian around 1984, I think it was. And I've pretty much stuck with that, though I'm not like your Ashcroft, finger-pointing, pray-to-the-statue kind of Christian. In fact, I'm not even sure, really, in this context, whether I'm exactly what was originally defined as a Christian, exactly, anymore. But yeah, I do have a spiritual path, and

yeah, I do believe I have God as a higher power, that works in my life on a daily basis, and totally changed my life.

PM: Yeah. Are you into the Emmett Fox stuff?

PC: I am, actually.

PM: I like him. That's in my top five, for sure.

PC: I do too. *Sermon on the Mount*.

PM: Yeah, that makes a lot of sense to me. What about the early Christian gnostic stuff, and all that?

PC: Yeah. I like that book by Stephen Mitchell called *The Gospel According to Jesus*. That's a really good book.

PM: Right, I've heard of that. I'm going to check it out now.

PC: There's a great tape of it that I got to hear once when I was driving on tour. Really good.

PM: What are you listening to lately, and what are you reading?

PC: Well, let's see. I've been reading these books by Ed Sanders. One's called *America: a History in Verse*. I just read that. That's really good. Ed Sanders, he's a poet from the Lower East Side of New York. He used to be in the Fugs.

PM: I knew I'd heard his name.

PC: And he's sort of like a latter beat poet.

PM: Right.

PC: He also wrote a biography of Allen Ginsberg, in verse, which is really great.

PM: He wrote it in verse?

PC: Yeah.

PM: Holy jeez!

PC: Yeah. And they're really fun to read, actually. They're great. They're easy to read, really, and great.

PM: Listening to anything in particular?

PC: Yeah, but outside the usual suspects lately, I'm trying to think. I like these guys, the White Stripes. I guess that's really my favorite new band. I love the songwriting and the blues playing that's going on there. The guys are really good songwriters. They're real smart, and there's a wide range of music going on there. They're really good.

PM: It's an indie thing or a major thing?

PC: They've been on the indies. I don't know if they signed a major deal or not. They've got three albums out, and the third one is probably my favorite, the one called *White Blood Cells*. It kind of goes from—they had a punk rock song that was sort of on the radio out in California, and they cover a range of punk rock through blues rock, bluesy stuff. It's sort of like the Gun Club, but different, sort of like the Stooges, but different. And he's got a voice almost like Paul McCartney or Ray Davies at times, like sort of a mellifluous higher voice at times. And he writes great material. And it's just a guy and a girl playing drums.

PM: It's just a two-man group?

PC: It's a two-person group, a brother and sister. Pretty rockin'.

PM: Wow. Okay, we're on it.

So, along with becoming even better and more successful at what you do, are there things that you haven't done yet that you'd like to attempt?

PC: Well, I'm working on a couple of books, and I've got several different book-type projects I'm pursuing, but it's going to take a while to get together.

PM: Yeah.

PC: But they're coming together. And one of them is sort of an investigation of this place where I grew up, but there are some unique things that happened there. And this is an investigation of the events.

PM: Wow.

PC: It's about a time where a bunch of people became artists and musicians. And one guy is a Pulitzer Prize winning cartoonist. And a number of other people committed suicide. And it's just this little town, and there was a lot going on.

PM: We won't reveal the town since it's the subject, but what state is it?

PC: It's in New York. Western New York State. It's my hometown. So I'm sort of writing a book about that.

PM: I love that idea.

PC: Yeah, it's pretty interesting as you go back there. I've been haunted by it a long time, and just needed to really find out what the deal is.

PM: It's like a something in the water type trip?

PC: Exactly. And I'm trying to figure out what it is. There are some really odd things about the place, and it's going to be a heart breaking end, fairly, and a music book at times, too.

PM: Wow. So we hope that this interview and the clips will bring new people into the Case fold.

Is there something that you'd like people to know about you that may not be obvious in your CDs or your press?

PC: That's not obvious in the press? Well, I don't know, in my latest press releases we

tried to pretty much get the word across.

PM: Something about who you are, maybe.

PC: The one thing about it—I suppose I wish people would just really come and see the show, when I play, because I think it's a lot different than what people think, what people expect in terms of just being like a songwriter. You need to experience it. Like a lot of other things, you can't know unless you go. So constantly I'm just trying to break through people's feelings that they know what it's about.

PM: Because you throw down, you want people to see you throw down.

PC: I want people to see that. Exactly. You got it.



A lot of these pictures of Peter Case were cut from photographs by Greg Allen. Check out the remarkable array of musician photos at Greg's website (www.gapd.com), where you can purchase original prints. That hard-to-buy-for music fan on your Christmas list might love one of those images from Lucinda's first album cover, or maybe a glossy blow-up of Jim Lauderdale or Willie Dixon or XTC or the Meat Puppets or....