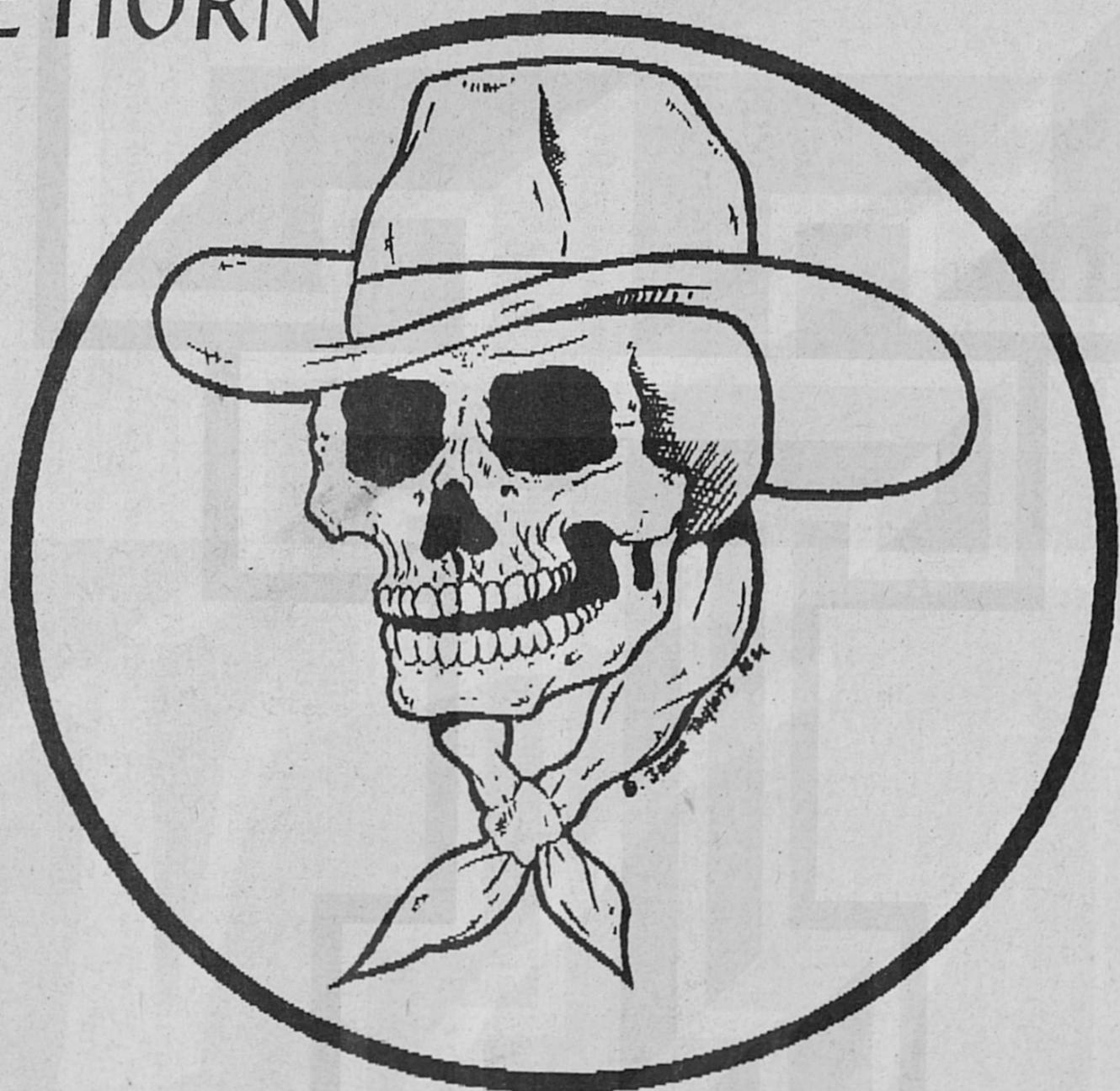


MUSIC CITY FREE TEXAS

#87 NOVEMBER 1996

JOE HORN



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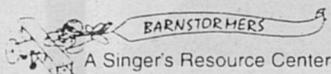
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SURVIVAL OF THE COOLEST

OK, let's start with a story I got from Wayne Hancock's manager, Michael Dietz, which I'm taking his word for. Like they say, some stories are too good to check. Seems there was a seminar in Nashville at which the moderator was Ten/Ten's Barry Coburn, a New Zealander (this is what Gilbert & Sullivan describe in *The Mikado* as "merely corroborative detail, intended to give artistic verisimilitude to an otherwise bald and unconvincing narrative"). Anyway, Coburn kicked off the proceedings by asking the assembled major label heads to say what music they themselves were currently listening to at home. After they'd gone round the table, Coburn simply remarked, "There, gentlemen, is your problem. You don't listen to your own records." Apparently Tony Brown of MCA tried to reclaim some ground by adding Todd Snider to his list, but Coburn had made his point, and I think you'll agree it's a killer.

◆ From this platform, one is, of course, tempted to start talking about the coming implosion of what Nashville calls country music, but while there are objective, wonderfully grim, auguries of this, it's a subject that inevitably gets clouded by wishful thinking, so I'll content myself with prayers that a vengeful Goddess will shortly consume Nashville in a burning rain of unsold crap. Instead, using feedback on last month's remarks about the seasonal deluge of new, and almost entirely useless, releases, I'm wondering whether Coburn would have done any better if he'd put the same question to the heads of indie labels. Are they listening to their own records? And if they are, why the fuck are they putting most of them out?

◆ Now I'm a pragmatic guy and while on the side of Art, I do understand Commerce, and simply try to endure the fact that records I like do amazingly well to hit five figures and ignore the megamillion selling shit. What I can't understand is why people put out records that not only are no good but *don't sell either*. The majors have long operated on the hit or miss principle that if you throw out enough records, and spend enough money on videos and promotion, at least one of them will hit the jackpot and rake in enough to justify the whole benighted crapshoot. However, one expects indies, lacking Create A Hit financial resources, to be rather more circumspect and discriminating.

◆ Instead, I'm increasingly seeing grandiose release schedules, incoherent catalogs, production budgets ludicrous in relation to feasible sales, bloated corporate structures and, most of all, an unremitting deluge of albums that should never have been released—and that's not just my opinion, it's the market's. Certain indies epitomize small scale major label vices, but I'd rather accentuate the positive with old-fashioned indies, specialists like Bloodshot, who've never spent more than \$4000 on any of their alt-country releases, Joaquin, tightly focused on a miniscule but vibrant Western Swing list and Norton, passionately devoted to primordial rock & roll, or the magisterial Arhoolie and the Flat Town group, which cover many fields but do all of them better than anyone else. Their common denominators are knowledge, focus, finesse, commitment, frugality and owners who do most, if not all, of the work.

◆ A few indies have all these qualities, many more have certain of them, but an appalling number seem to have no discernable *raison d'être* other than to put out gratuitous product and allow some people to think of themselves as record company executives. However, this season, when, as a couple of record stores have told me, rather fearfully, nothing's selling particularly well and most albums aren't selling at all, may well presage a major shakeout, or, as Mike Crowley (Jimmie Dale Gilmore, Butch Hancock and Dale Watson's manager) more emphatically submits, "You're going to see a hell of a lot of catalogs for sale in the next few months."

◆ As Rob Patterson and I realized when we were fantasizing about what we'd buy if we had any money, which, in case you're looking to sell your label, we don't, most of those catalogs consist of a few diamonds buried among many turds. If the potential marketplace for musicians gets smaller, the quality of the independent sector will increase because the survivors will be people who know what they're doing, and why.

JC

JOE HORN

During the next few weeks, I'll be strewing MCT 1996 Austin Music Poll ballots in all directions and one of the categories, as always, will be *Third Coast Act*. Now this is a concept that seems perfectly straightforward to me, but, even with a short, rather generalized explanatory note, which, this year, reads "a Baton Rouge to Brownsville catchall," it seems to baffle many of the Austinites who fill in the ballots. Before my time, there was an Austin magazine actually called *Third Coast* but, perhaps running into the same incomprehension, it folded faster than most. However, down in San Antonio, people seem to grasp the significance of the term quite readily, judging by the success of Joe Horn's radio show *Third Coast Music Network*, broadcast daily on KSYM, the San Antonio College station. While Horn's exemplary work as a DJ and music director deserves coverage on its merits, my hope was to use it to illuminate the idea of Third Coast music.

◆ Horn and I are, you might say, kindred spirits. I remember the first time we got together, when Horn was a fanatical amateur and MCT still strictly territorial. Brenda Horn shaking her head, saying, "You guys. How long could you sit here just talking about Texas music?" While living in Austin (1977-82), Horn, originally from Hillsboro, was converted, from earlier enthusiasms for blues and reggae, to the cause by Larry Monroe and in San Antonio threw all the support he could behind KFAN during its all too brief apotheosis as a 24 hour, all-Texas music station. When, in 1991, its owners sold the powerful frequency, which, with luck and a little altitude, could be picked up in South Austin, Horn became an activist, persuading KSYM to give him Sunday evenings for *Joe X By God Horn's World Famous Texas Music Show*.

◆ For a few years, Joe and I both chugged along doing the loyalist thing, but in early 1995, in what still strikes me as a rather singular and revealing parallel development, we separately and simultaneously decided to abandon our Texas only formats. On many occasions, we'd both strained the integument, freely, though never casually, bestowing the title of "honorary Texan," often on the same people, but increasingly found such expedients unsatisfactory. Whether Texas music is on the ebb or we outgrew it as a sole focus, we realised that concentration on it was acting as a wall, when we were both trying to tear walls down. My solution was a pragmatic/idiosyncratic opening up, but Horn tried to define his new direction by creating the *Third Coast Music Network*.

◆ Easier to say than explain. Taking Sunday nights and Friday afternoons himself, Horn oversees seven other DJs, including Larry Monroe (first Saturday of each month) and Jim Beal Jr of the *San Antonio Light*, who play whatever they want within a framework Horn imposes by lashing them to his Wheel. "Basically, it's a way of creating continuity by making sure that in every block of 15 plays, three will be rock & roll or rockabilly, three blues or jazz, three Cajun, Zydeco or New Orleans, three singer-songwriters and three from compilations. For DJs, there's a temptation to get on a roll, but just because it feels smooth doesn't mean you're doing a good job. You resist trying to work in things that don't seem to fit, so the wheel keeps them roughly on track."

◆ Horn's formula has been spectacularly successful, his show far and away the biggest earner in KSYM's pledge drives, with a waiting list of would-be underwriters. "Companies drop out from time to time, but I never have to make more than one call to replace them. These are solid people making business decisions, so I feel pretty good about it." In fact, Horn, whose picture framing business is suffering from his devotion to the Network, wonders if, given its proven appeal to underwriters, for which read potential advertisers, his show may not have commercial potential. "There are people taking \$5 an hour for playing hideous shit. You'd think they'd be happy to get that playing good music!"

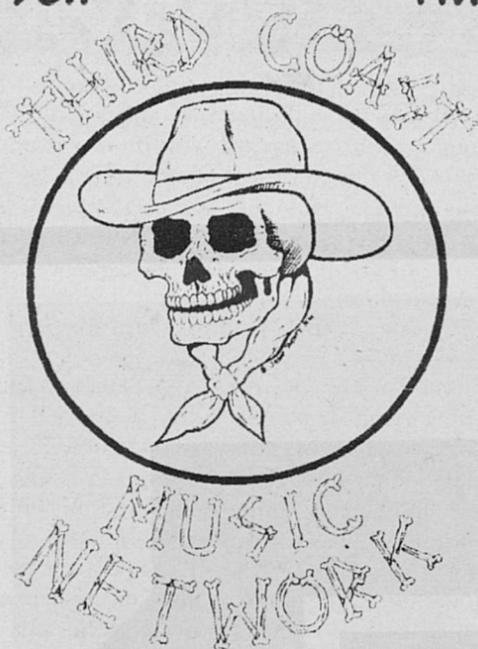
◆ Horn's wheel alone, of course, doesn't define the show, which brings us back to the Third Coast concept. "I guess the main catalyst in going from the Texas show to the Network was realizing that San Antonio's real sister city is New Orleans, not Austin. But though what we play is primarily from the South, it just can't be geographically limited. You can be from LA, like Los Lobos, The Blazers and Dave Alvin, and still be Third Coast. The other two coasts are such arrogant bastards about the arts that anyone who doesn't fit in is likely to be Third Coast." Though he's a reporter for *The Gavin Report's* Americana chart, much standard Americana fodder never gets added to Horn's playlist and much of what he does add never makes it to the chart.

◆ Now we get to the really helpful bit. "It's so difficult to describe because it's art, which is always elusive. I think, no matter where people are, they recognize soulfulness, and they know what Third Coast means." Which sounds an awful lot like an update of MCT's old Texas music motto: If we have to explain, you wouldn't understand."

JC

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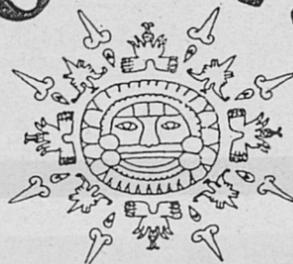
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HONEST JOHN'S SMOKING SECTION

Unique is most always a dangerous word (trouble is, you can't qualify it), and I should have known that using it about **Jimmy LaFave's** truckdriving experience was asking for contradiction, and it came from someone I ought to have guessed had spent time behind the wheel of a semi—**Don Walser**. Mind you, that was back in the early 50s, before I knew him.

◆ Let no one say that **David Dennard** of Crystal Clear doesn't know a subtext when he sees one. Last month, reviewing **Rockin' Bones**, a collection of **Ronnie Dawson's** early recordings, I mentioned that Dennard had held back some Big D Jamboree tapes of Dawson playing with **Gene Vincent**. While I nobly refrained from asking outright, Dennard correctly identified my "slobber, slobber" as a signifier. So now I have a tape of Ronnie Dawson and Gene Vincent and you don't. Where is your God now?

◆ I really don't set out to impress or baffle people, but sometimes precision requires the use of a \$5 word. Last month, I sent the highly literate **William James IV** to his dictionary to find out what 'entropic' meant in my review of his new **Requiem For The Nineties**, and he's so enchanted with it that he's planning to open a new Corpus Christi nightspot, The Entropicana.

◆ Making Austin look bad, at least in terms of official, civic support of music, is one thing when you use Lafayette as a benchmark, but **Houston**? At **Texas Folklife Resources'** office late September, I saw a flier for a free concert they were putting on, *Braver Newer Country Roots*, with Jimmie Dale Gilmore, The Cornell Hurd Band, Mary Cutrufello and The Hollisters. Pretty nice, huh? Just I was thinking I'd never heard of Hermann Park, I noticed "This program is sponsored by the City of Houston . . ." and asked Pat Jasper why she wasn't doing this show in Austin, to which she said, "I'd love to. All I need is for the City of Austin to give me some money." Well, at least we got one good laugh that day.

◆ Late October was marked by the advent of the next musical generation. On Sunday, at High Noon's Under The Sun show, **Travis Mencher**, Sean's seven-year old son, electrified the crowd with a spirited rendition of *Tutti Frutti*, though he got a little carried away and forgot to give his dad room for a guitar solo. Then on Monday, Jimmie Dale, who, along with Champ Hood & The Threadgill's Troubadors, Jimmy LaFave, Terry Clarke, Mandy Mercier and, working in tall cotton, Ana Egge, was helping launch the regular music night at Threadgill's World Headquarters, brought his 15-year old daughter, **Kathryn Gilmore**, a graduate of Michele Murphy's Natural Ear music camp, up to sing harmonies and left her there with his band for a solo spot. At one point, we thought she was carrying on the grand old family tradition of losing track in the middle of a song, but it was actually the band blowing a key change.

◆ Congratulations to **Cash Edwards** of Under The Hat for being named music convention 'Schmooze Queen' by *Acoustic Musician*. Edwards' #1 tip for conventions: change your shoes at 5pm.

◆ So, early one morning the phone rings and DL says "It's for you. Someone called **Domingo Samudio**." Hoo-boy, that's one way to wake me up. I mean, the President, tell him to call back later, the Pope, ask him what he wants, but **Sam The Sham** gets my immediate attention. A few days earlier, I'd told Billy Miller, whose Norton Records put out a great tribute album, **Turban Renewal**, that it was a source of constant sorrow to me that I couldn't track down Samudio's birthday. Billy passed this on to him and he called me from Memphis, where he now lives, to give me the skinny (2/28/37, Dallas). I'd read somewhere he'd been born again and forsaken music, but he told me they'd got it wrong and, while busy as

a preacher, he still performs, mainly at benefits for other musicians who've fallen on hard times. Wow, chatting with Sam The Sham! What a kick.

◆ The last time I was really knocked out by a call was coming home to find a message from **Peggy Sue Gerron**, which is a bit like having the Duchess of Alba or Helga Testorf asking you to get back to her. For those of you who never took Advanced Hollyology, in 1957 Buddy was working on a song called *Cindy Lou*, and Crickets drummer Jerry Allison persuaded him to change the name so he could make points with a girl he was dating. Guess it worked pretty good because Gerron married Allison the next year (though they eventually divorced).

◆ Last month, I noted of **Dave Alvin's** early show at The White Rabbit in San Antonio, that we could have driven down, seen him and been back in Round Rock before he even started playing in Austin. Someone showed this to Alvin, who called to say, "Yeah, wasn't that great? Steve (Wertheimer, Continental Club) won't let us get on stage anytime before midnight and I'm getting too old for that shit. I'm real happy leaving it to kids who are happy to play til two in the morning as long as there's a couple of people in the place—til three if they're pretty girls!"

◆ When you talk to other people's idols on a routine basis, you may tend to get a tad blasé. I remember thinking when I got it that though to me **Kevin Welch's** home phone number was just another one to file away in the old rolodex, it'd probably command a handsome price among certain persons of the female persuasion. I got a lesson in perspective recently when DL and I were sitting with Paul Jonker, a Dutch music journalist, at a Don Walser Jovita's gig and someone I'd been talking to earlier came over to meet DL. So, of course, I introduced him to Paul, who went from Joe Cool to falling out of his chair, babbling "Lloyd Maines? The great Lloyd Maines? The famous Lloyd Maines? The legendary Lloyd Maines?" Well, of course, one does see his point. Lloyd is the great, famous and legendary Lloyd Maines, but he's also like just *Lloyd*, you know what I'm saying?

◆ Jonker also came up with a hopeful piece of news about the Austin music scene. Not knowing about the **Walter Hyatt** tribute show in advance, he went along on the night and had to buy a marked up ticket from a scalper. The ethics of the black market aside, when was the last time you heard of scalpers even bothering with a musical event in Austin?

◆ Elsewhere you'll find a review of Norton's **El Paso Rock Vol 1**, their first batch of **Bobby Fuller's** Texas recordings. Vol 2 is due early next year, but Vol 3 is still being worked on and Billy Miller and Miriam Linna are looking for other pre-1967 Southwest Texas rock & roll/R&B combos to include on it, so if you were in one, or know of any, give 'em a holler (718/789-4438). As magazine publishers, Miller and Linna have given new meaning to the expression 'long-awaited,' but their *Kicks #8* has been even further delayed until Norton's legal battle with Del-Fi over rights to Bobby Fuller's early material has been resolved. Now there's a weird business. I'm told Del-Fi have already spent \$20,000 on lawyers and I very much doubt if there's that much money to be made out of the great but forgotten Bobby Fuller.

◆ Thinking of long-awaited, the most recent bit of gossip I've heard about **Lucinda Williams** is that she's actually got a finished album, produced by **Steve Earle**, who's apparently now going around saying that he'll never again produce a record for a woman.

◆ Many years ago, when I still went to SXSW (more precisely, when they still let me in for free), someone at a gathering of music magazine publishers raised the universal problem of finding competent writers and brought the house down by remarking "We put

up fliers at all the journalism schools in the area." From bitter experience, this particular group regarded the profession's students with scorn and derision. An insight into why this should be so was provided by Joyce T Snodgrass, who sent in a text bite from the 9/23 issue of UT's *The Daily Texan*, which I guessed I missed (along with every issue for the last eight years). "There was a heading under their 'Sound Bites' music review column for **Bruce Hancock**. I thought, well, there's another new Hancock in town. After reading, it became obvious that someone didn't know the difference between Bruce and Butch."

◆ Mind you, **Michael Corcoran**, music editor of the *American-Statesman*, doesn't seem to know who Butch Hancock is either. In a halfwitted *XLent* featurette called 'Austin's Music Mafia,' Corcoran identified Lucinda Williams as the 'Boss' of the singer-songwriter 'Family,' with Hancock as a mere lieutenant! The whole thing gave the impression of being lashed together in about ten minutes to fill a page, a flimsy and specious premise compounded by slapdash ignorance. Toni Price, who's never written a song in her life, is another singer-songwriter lieutenant. Junior Brown is the Country 'Boss,' with Don Walser relegated to lieutenant, and I bet you didn't know Bad Livers are a country band. Even more ludicrous, if that's possible, was the Roots Rock 'Family,' with 'Boss' Joe Ely whose lieutenants include Evan Johns, Marcia Ball, Kelly Willis, Jimmie Dale Gilmore, Killer Bees, Los Pinkys and Teisco Del Rey. Holy shit. Of course, it's possible Corcoran was once again deliberately setting out to irritate people, but I feel he'd be more effective if he made some pretense of knowing what the fuck he's talking about.

◆ While we're on a Butch related roll, the sharp-eyed among you may have noticed that his name has disappeared from an ad that's long read **Butch Hancock's Lubbock Or Leave It**. Formalizing the reality that's developed over the last few years, during which Butch's psychic and physical energies have been directed elsewhere, he's transferred the whole multifaceted operation to the store's longtime business manager **Barbara Roseman**. Who, by the way, does *not* have copies of **Terry Clarke's** new album as it's been delayed and is now due last next January.

◆ Having finally landed a recording contract, with Rounder, **Slaid Cleaves** says, "I feel like a dog that chases cars and finally catches one and doesn't know what to do with it."

◆ A postscript to my **Austin City Limits** editorial came from one of the bands that didn't make the cut for ACL's recent Austin Country Music Special (special, in this context, meaning cheap and available). I mentioned that producer Terry Lickona was quoted as saying that if the show went down well, they might do another, to which the response was "Yeah, they gave us that handjob, too."

◆ It occurred to me recently that, really without my noticing, all the other music writers in town seem to have decided never to acknowledge each other. There was a time when the *Statesman's* **Don McLeese**, the *Chronicle's* **Rob Patterson** and myself would debate each other's ideas and opinions in print. When I say debate, it was sometimes more search and destroy than Socratic dialogue, but if there was some internecine feuding over the back fences, it was precisely because we shared a passionate commitment to the small village of Austin music. Now McLeese devotes most of his energy to his column and Patterson reviews films and restaurants, while their successors, like big city condo dwellers, studiously avoid making eye-contact with their neighbors. The *Statesman* ignores the superficiality of the *Chronicle*, the *Chron* lays off the fatuousness of the *Statesman* and both prefer national kid bands to the Austin artists whom McLeese, Patterson and I thought, usually in agreement, were truly significant, and who don't get a lot of local ink these days. Sign of the times, I guess.

Joaquin
PRESENTS

Ray Condo

AND HIS RICOCHETS



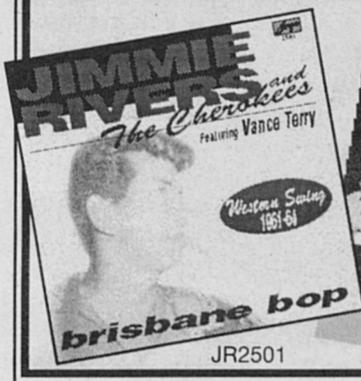
Condo and the Ricochets aren't merely imitators, but are just about the closest you can get to the real thing these days, working in an old-time medium that's a fusion of rockabilly and swing jazz. There's a plethora of of bands mimicking the sounds of yesteryear but only a handful of groups talented enough to play the vintage songs right, while somehow reinventing them. —CMJ

When a label descended from Rambler and Western and equally dedicated to preserving the history of Western Swing signs a contemporary act, the expectations are that it'll be a) very much in the classic tradition, and b) special enough to deserve a place in the roster next to people like Jimmie Rivers and Billy Jack Wills, and Condo's Vancouver quintet satisfies on both counts, with a mastery of the genre's sound matched only by grasp of its history. —Music City Texas

Evolving from lead singer and saxaphonist Condo's rockabilly-driven Hardrock Goners, The Vancouver-based Ricochets simultaneously jump back in musical time through the songbooks of Stuff Smith, Count Basie, Ruth Brown, Smokey Wood, and Red Allen and zoom past today's dressed-up loungecore. Boasting a crack lead guitarist and an equally sharp steel guitarist for that classic western swing interplay, plus a slap-and-tickle rhythm section that can accelerate from cruise control to hot rod overdrive, Condo's Ricochets should be flagged down by any fan of the early Blasters, Commander Cody, or Asleep at the Wheel. —San Francisco Bay Guardian

Go ahead and label me a Ray Condo fanatic, but in my opinion this band is about as close to perfection as you can get. These boys mix up some hillbilly, swingin' jazz, western swing, and the kitchen sink to produce sounds that are nothin' short of amazing. Let me tell you, it doesn't get much better than this . . . and if it does, God help us all! —The Grindstone

Retro bands run a risk that such revivals will result in pale imitations. The Ricochets' sound and approach precludes that by reaching into the past, bringing it into the present, and keeping it exciting. —Country Music



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MUSIC CITY TEXAS

ASYLUM STREET SPANKERS SPANKS FOR THE MEMORIES

(Watermelon, CD, 1060)

The highest compliment I can pay this album is that it sounds as if it was recorded in a San Antonio hotel room, but that's praise that may require a little explanation. In the 30s, Eli Oberstein made crystalline, timeless recordings of Robert Johnson (appropriately enough, this album opens with *If I Had Possession Over Judgement Day*), Milton Brown, Lydia Mendoza, The Mississippi Sheiks, Gid Tanner & His Skillet Lickers and many others with primitive field recording equipment in makeshift studios at the Texas Hotel, San Antonio, and producer Mark Rubin, assisted by Danny Barnes, seems to have channelled the Victor talent scout. The point is, recording a group that prides itself on emancipation from electricity—the closest they get to amplification is a megaphone—is almost a contradiction in terms, but Rubin, immune to the hunger for high-tech artifice that plagues studios, labels and producers, used minimalist, archaic techniques to resolve the inherent dilemma, recording the ten piece group in a hardwood-floored living room with a single ambient microphone. The result is a personal triumph for Rubin precisely because, piling paradox on paradox, his production is utterly transparent. Essentially, he seems to put the listener where the mike was, surrounded by massed Spankers, and lets them get on with it, and at that point, of course, you can't go wrong. Individually, the Spankers, Josh Arnon flatpick guitar/vocals, Pops Bayless tenor banjo/mandolin/ukeleles/vocals, Jimmie Dean brush snare/vocals, Guy Forsyth Resonator guitars/harp/vocals, Olivier Giraud gypsy swing guitar/vocals, Mysterious John vocals/impressions/kazoo, Christina Marrs vocals/ukeleles, Kevin Smith upright bass, Stan Smith clarinet/vocals and Wammo washboard/vocals, are all exceptional musicians, together, with a collective spiritual home in the 20s and 30s, they're just a trip. Their 13 tracks, plus snippets of Mysterious John's live schtick, are almost evenly divided between vintage period pieces, *I'll See You In My Dreams*, *Hesitation Blues*, *Walkin' & Whistlin' Blues*, *Shave 'Em Dry* (an odd man out, recorded for KUT by Walter Morgan) and *Brazil*, and originals, Bayless' *Superchief* and, a showstopping homage to the classic 30s viper tradition, *Funny Cigarette*, Marrs' bravura vocalisation on her *Song With No Words*, Bayless & Forsyth's Hawaiian *Trade Winds*, Forsyth's *Hometown Boy*, Wammo's *Starting To Hate Country* ("when they play that 'achy breaky' geek, makes me proud as hell that I'm a freak") and Homer Henderson's revisionist *Lee Harvey*. Given the protean Spankers' penchant for freeform, even chaotic, no two alike live shows, any album will be no more than one of many possible snapshots, all equally representative, but **Spanks** more than captures their energy, panache and camaradie. The real question is whether you can have as much fun listening to this as the Spankers clearly had making it. So good it could have come from Arhoolie. **JC**

CHRIS WALL

ANY SATURDAY NIGHT IN TEXAS

(Cold Spring, CD, CSR 96002)Te

For some reason, Tried & True don't send me Jerry Jeff Walker releases any more, so I haven't heard his latest, **Scamp** (the title alone makes my skin crawl), but a local DJ remarked of it, "Jerry Jeff should crawl to Chris Wall and beg him on his knees for some more songs." Don McLeese once pithily commented that listening to Wall is "like having a barroom conversation with a particularly witty good old boy," and his personality, genial with an acerbic edge and an utter lack of affectation, is almost the major attraction on an album recorded live at Gruene Hall last Texas Independence Day (March 2nd for you furriners), which features guest appearances by Dale Watson (duetting on their co-written *Ship Me Back To Texas*), Mary Cutrufello (baritone guitar on *Damn Good Time*), Kelly Willis and Bruce Robison. Wall has been rather pigeonholed as a writer of funny songs, but it has to be said that, though he can write a fine standard crying in your beer honky tonker (*Miles Of Rodeo* or *Makin' The Rounds* for instance), it's his sardonic humor that sticks in the mind, particularly when it's aimed at contemporary country music—you should buy this album just to reward him for writing lines as wonderful as "Well it's not for myself Lord, this plea I make today, will you send us back Keith Whitley if we give you Billy Ray?" (*A Gal From San Antone*). From California via Montana, Wall comes a bit unstuck trying to be a Texas Poet Laureate (*Independence Day*), but if Don Walser is its daddy, Wall is the beer-drinking, wisecracking, honky tonking, pickup driving big brother of the Austin Real Country movement. **JC**

THE RIDGETOP WESTERNAIRES LOOKIN FOR BETTER DAYS/JOHNSON CITY

(Jet-Tone, 45, 102)

Like a Sabre with Stealth technology, this throwback single comes sneaking over the horizon with a band name that conceals the identities of Wayne Hancock vocal and guitar, Todd Wulfmeyer guitar, Chris Miller steel guitar, Kevin Smith bass and Shaun Young drums, performing two songs written by Hancock. A genuine collector's item, and with Hancock seemingly tied up in endless contract negotiations, and no successor to **Thunderstorms And Neon Signs** in the foreseeable future, a quick way to get a fresh jolt, though not necessarily an easy one. The only place I know for sure has copies is Under The Sun (5341 Burnet; 512/453-8128). **JC**

RECORD REVIEWS

BILLY JACK WILLS & HIS WESTERN SWING BAND

(Joaquin, CD, JR2503)

When Rich Kienzle remarks, in his, as usual, exemplary liner notes, that Billy Jack was "a mere footnote to the stories of the two eldest Wills brothers," he's giving the ninth of the ten Wills siblings plenty of the best of it. Among Western Swing aficionados, Billy Jack's reputation was established by two 1982 Western Records LPs, now high dollar collector's items, and rockabilly hounds know him from his MGM cover of Roy Brown's *Good Rockin' Tonight*, but outside dedicated circles, he's been pretty much forgotten. A drummer, bass player, vocalist and songwriter (most notably of *Faded Love*), Billy Jack joined the Texas Playboys in California during WW2 and spent six years with them. In 1947, Bob opened a ballroom in Sacramento, but two years later, moved his band back to Oklahoma. Tiny Moore, Playboy fiddler and electric mandolin player, tired of touring, stayed behind to manage Wills Point and prevailed on Bob to maintain a Wills presence by letting Billy Jack front the house band. Born in 1926, Billy Jack was 20 years younger than Bob and drew his inspiration not from the jazz, blues and swing of the 20s and 30s, but from bebop and R&B. Given his head, with Tiny Moore, 17 year old steel guitar prodigy Vance Terry, a disciple of Noel Boggs, Dick McComb trumpet and bass, Kenny Lowery guitar and Cotton Roberts bass and fiddle, Billy Jack Wills developed one of the most exciting and progressive of all post-war Western Swing bands and soon had a lock on Northern California. The band broadcast daily on Sacramento's KFBK, creating heavy demand for appearances throughout the powerful station's reception area, which included Oregon, Idaho and Washington. This prompted the making of transcriptions to cover days when they were on the road and this CD, with greatly improved sound quality, adds three new tracks, making 19 in all, to Western's LP of the same title that drew on these transcriptions. The notable things about the small combo's versions of such diverse source material as Moon Mullican's *Lonesome Hearted Blues*, Benny Goodman's *Air Mail Special*, Willie Mabon's *I Don't Know*, Woody Herman's *Woodchopper's Ball*, Ruth Brown's *Teardrops From My Eyes*, Erskine Hawkins' *Tuxedo Junction*, Artie Shaw's *Summit Ridge Drive*, Tennessee Ernie Ford's *Rock City Boogie* and Duke Ellington's *C Jam Blues* and *Caravan* are the tight, intense, sophisticated ensemble work and the explosive solos. However, in late 1954, Bob Wills disbanded the Playboys and returned to Sacramento to launch what Kienzle describes as a "hostile takeover" of his brother's band, which he quickly ran into the ground. "It tore Billy Jack up bad," says Tiny Moore. "He never did fully recover as far as the music business goes." By 1960, apart from rare appearances at Bob Wills tributes, Billy Jack Wills had retired from music, dying in 1991. However, in his four brief years at the helm of his own band, he modernized and revitalized Western Swing, leaving two albums (the similarly improved and augmented CD version of **Crazy, Man, Crazy!** is due next year) that seem essential to any fan of the genre. **JC**

CHARLIE GILLETT

THE SOUND OF THE CITY: THE RISE OF ROCK & ROLL

(Da Capo, paperback)

By my desk there are a couple of shelves of books about music. Some are basic reference works of varying usefulness, some are specialized or academic, a couple are just fun and two are absolutely essential. Bill Malone's **Country Music USA** and Charlie Gillett's **The Sound Of The City** aren't just the best books available in their respective fields, they dominate them, setting the standards by which their rivals are measured and invariably found wanting. Gillett, a British journalist, disk jockey and label owner, is the first to admit that his book had conceptual shortcomings, misconceptions and errors of fact when it first appeared in 1970, but even then, with its emphasis on regional creativity and indie labels, it was still a great, provocative and influential read. When the massively revised second edition came out in 1983, it immediately established itself, among music writers at least, as a major source of both information and informed comment on both the music and the music industry. This version is the 1983 edition with a new introduction, photos, a recommended records section and an updated bibliography. As with Malone, Gillett's achievement is twofold, the simpler level being the structural organization which enables him to cover a sprawling and Byzantine labyrinth of musical history, 1945-71, in a little over 500 pages, with vast amounts of raw data incorporated into a coherent and eminently readable narrative. This, however, would be trivial without the acuity, insight and intelligence with which he traces and makes sense of the myriad intertwining currents and crosscurrents that make up rock & roll. **JC**

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NASHVILLE: THE OTHER SIDE OF THE ALLEY
MOONSHINE WILLY
BOLD DISPLAYS OF IMPERFECTION
JASON & THE SCORCHERS
CLEAR IMPETUOUS MORNING
GWIL OWEN
THE LAST MAN ON THE MOON

(Bloodshot, CD, BSO14/Bloodshot, CD, BS018/Mammoth, CD, 92730/
Rambler Records, cassette, RR278)

Just as well I didn't have Bloodshot's latest Insurgent Country compilation to hand when I reviewed BR5-49 last month, or I'd have *really* given them a hard time. This time, the Chicago label have gone into the belly of the beast, showcasing Nashville-based acts, but that sure don't mean they've sold out. Noting that "the name of the city has become synonymous with the putrefaction and commodification of a rich tradition of folk artistry," they sought out denizens of "the darker/funkier/obscurer angles of the scene today," and, rather amazingly, came away with 18 worthwhile tracks by 17 bands (Tom House got two shots). Jason & The Scorchers (see below) are about the only act that needs no introduction, but Tim Carroll was a founder of New York's Blue Chieftains, Sonny George, who, I'm told, has taken over the residency that was BR5-49's springboard, used to be The Planet Rockers' lead singer, Duane Jarvis, whose *Cocktail Napkin* has a reference to La Zona Rosa, is better known as a guitarist, most lately with Lucinda Williams. Dan Baird, ex-Georgia Satellites, is a Yayhoo, Lonesome Bob "drinks and plays with The Mekons, who cover his songs," Gwil Owen (see below) is best known in Austin as writer of much of Toni Price's best material, and Courtesy Move are Wilco sans Jeff Tweedy. Even footnotes can't relieve the others' obscurity, though I notice former Austinite bassman Lorne Ralls is a Handsome Stranger with Kristi Rose. Though there's a lot of variety, even a solo acoustic and a couple of duo tracks, Jason Ringenberg seems to be the godfather of this scene, which, with a severe shortage of fiddles and steel guitars, is overall more country rock than country and more avant garde than neo-traditional, Lambchop pushing the envelope hardest. An interesting documentary, but nothing really jumps off the album or sets me on fire to see any of the artists, except maybe George.

◆ The exact opposite is true of **Moonshine Willy**, who shone on the two earlier Insurgent Country compilations. Every track on their second Bloodshot CD (I haven't heard the first, **Pescadores**) is a killer and I'd love to hear how they do live. Singlehandedly doing much to redress the gender imbalance in alternative country with a quite exceptional frontline of Kim Doctor vocals, acoustic guitar and accordion, Nancy Rideout (my favorite player on **Hell-Bent**) guitar, mandolin and banjo and Rachael Ferro fiddle and mandolin, a couple of guys on drums and bass, Moonshine Willy bring an edgy, energetic blend of country, bluegrass, Celtic and punk influences to Doctor's somber, intelligent songs. Bloodshot describe them as "top-shelf aggro-hillbilly pop," but they apparently prefer "country for thinking people," which works for me—before I heard that, I'd described them to someone as "The Picketts with a college education," a bit flip perhaps, but this is an outfit that's clearly both talented and bright. While I'd hate to be pinned down on the exact whys and wherefores, my instinct is that if you like Freakwater, you'll go for Moonshine Willy.

◆ While I'd heard that the original **Jason & The Scorchers** lineup had reunited after numerous personnel changes, I missed 1995's **A Blazing Grace**, but, of course, the inevitable comparisons come from over a decade earlier, the early 80s trinity of **Reckless Country Soul**, **Fervor** and **Lost & Found**, which attacked hard country with frantic, flatout punk-inspired energy. Guitarist Warner Hodges once remarked, "Yeah, we were an 'influential' band. That and 50¢ will get you half a cup of coffee," and the Scorchers' problem is that having taken a three year break, the trailblazing pioneers have to compete on equal terms with a whole generation of country rock groups they inspired. The drive and swagger are still there in full measure, but they just don't have the same impact and, though I hate to say it, the fault lies in the original material. This, after all, is a band one remembers most fondly for fantastic versions of *Absolutely Sweet Marie* and *Lost Highway*, though this album's cover of Gram Parsons & Roger McGuinn's *Drugstore Truck Drivin' Man* is a complete dud. If you don't have Mammoth's augmented reissue of **Reckless Country Soul**, or Jason Ringenberg's terrific but went nowhere 1991 Liberty solo CD **One Foot In The Honkytonk**, I'd give them priority.

◆ Courtesy of Toni Price, who came to Austin with a satchelful of them, I've been hearing **Gwil Owen** songs for years, but only recently discovered that he plays and records himself (for some reason, because Price don't write I thought Owen didn't sing, division of labor thing). In fact he has three self-released roots rock cassettes, **Phoenix** (1991), **Near-Sighted Angel** (1992), which contains *Tennessee Hi-Way Blues*, the outstanding song on the second Insurgent Country compilation (also issued on a Diesel Only 45), and **Last Man On The Moon** (1993) and if he's no more than adequate as a vocalist, he's got 30 exceptional songs on them (though none of the ones Price has made locally famous, such as *Tumbleweed*, *I Doubt If It Does Do You*, *Too Much Coffee* or *Hey*). As a measure of the strength of his material, Bloodshot lifted the fine *No Ammunition* off the third tape for their Nashville compilation (above), but I'd have been just as happy with *Near-Sighted Angel* (which, rather oddly, is on **Last Man** rather than **Near-Sighted Angel**), *I'd Rather Be Lucky*, *The Kiss Of Death* or *Texas Truck*. If you want to get esoteric, you could try finding the out of print 1989 LP/CD **Seduced By Money** by The Thieves, a band Owen fronted in a shortlived major label career, but Waterloo definitely stocks the tapes. **JC**

PS: without wanting to launch a one-man crusade, I do have to add Bloodshot/Moonshine Willy and Gwil Owen to the long list of people who don't know how to spell accordion.

RECORD REVIEWS

BALFA TOUJOURS
DEUX VOYAGES

(Rounder, CD, 6071)

When I told Lee Nichols, host of KOOP's *Fais Do Do*, that I really liked the new Balfa Toujours album but couldn't think of anything useful to say about it, he unhelpfully remarked, "Yep, just another great Cajun album." The special truth about Cajun music is that the standards among the people who *don't* record are extraordinarily high, so to persuade anyone you're worth recording, you have to be pretty amazing. Of course, with this group there's the additional pressure of living up to a legendary name. Fronted by Dewey Balfa's daughter Christine (acoustic guitar and vocals) and her husband Dirk Powell (accordion, plus some second and lead fiddle, upright and electric bass playing), and featuring appearances by his brother Burke (triangle), nephew Tony (bass) and another daughter, Nelda (triangle), Balfa Toujours' third album once again combines family material, such as *J'ai Vu Le Loup*, *Le Renard Et La Belette*, which Dewey Balfa arranged from a French folk song, his own *La Valse A Grandpere* and his brother Will's *Le Reel De Nonc Will*, songs from other great masters, such as Sidney Brown's *Chicot Two-Step*, Canray Fontenot's *La Valse A Canray* and *Bee De La Manche*, fiddler Wade Frugé's *Galop A Wade Frugé* and Octa Clark's *Octa's Two-Step*, traditional songs, *Jeunes Filles De La Campagne* and *Cher Petit Monde*, plus originals. All of which adds up to just another great, though not exceptional, Cajun album. **JC**

JERRY GIDDENS
WALKING WOUNDED (CUTS 1986-1994)

(Sputnik, CD, FIS 9601)

Before he gave up on Austin and went back to LA, Giddens told me he was planning a Walking Wounded retrospective and I suggested a title for it—'Triage.' I thought that was pretty fucking brilliant, but I guess he didn't have the balls for it, which is rather surprising because the hallmark of the only LA rock group in modern times that I had any use for at all was precisely its willingness to go all the way out to the edge, exposing its flayed nerves to the spotlights. The subversive brilliance of Giddens' gritty songwriting won him and his band a cult following large enough to keep them recording, if on as many labels as they made albums, all six of which are represented here. Four tracks each come from Walking Wounded's **The New West** and **Raging Winds Of Time**, three from **Hard Times**, while albums under Giddens' name contribute two songs each from **Livin' Ain't Easy** and **The Devil's Front Door**, three from **For Lydia**. Much as I admire Giddens' songwriting, I must admit the passionate urgency of his vocals gets a little exhausting over 18 tracks, but if you can stand the pace, there's some absolutely stunning stuff here. **JC**

RIDERS IN THE SKY
PUBLIC COWBOY #1:
THE MUSIC OF GENE AUTRY

(Rounder, CD, 0410)

Not surprisingly, the cowboy trio pretty much skips Autry's early days as a Jimmie Rodgers imitator and later years as a maker of seasonal hits to concentrate on his 100+ film career as the most popular of the singing cowboys. For a tribute like this, some songs are pretty much mandatory, *Back In The Saddle Again*, *Mexicali Rose*, *That Silver Haired Daddy Of Mine* and *South Of The Border* (written by two British songwriters who knew Mexico only from Autry's films!). They're supplemented by *Sioux City Sue*, *You Are My Sunshine*, *Have I Told You Lately That I Love You?*, *Can't Shake The Sands Of Texas From My Feet*, *Be Honest With Me*, *Blue Canadian Rockies*, *Lonely River* and *Ridin' Down The Canyon*. When the singing cowboy drew his guitar, there always seemed to be a small orchestra hiding behind the nearest sagebrush, and Riders In The Sky stay true to this oddity of the genre, with accordion, trumpet, trombone, viola, two violins and lap steel providing lush, movie style arrangements. A meticulous and affectionate job, but there's always a problem with tribute albums, in this case it's **The Essential Gene Autry 1933-1946**, which, covering much the same ground and, with 18 cuts, more of it, comes, as it were, straight from the horse's mouth. **JC**

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MUSIC CITY TEXAS

BRAVE COMBO MOOD SWING MUSIC BRAVE COMBO WITH LAUREN AGNELLI KISS OF FIRE

(Rounder, CD, 11574/Watermelon, CD, 1058)

Once again, two releases by the same group in the same week, but if you know how to read music code, the explanation here seems pretty straightforward. One of the sordid little secrets the music biz likes to keep to itself is the obligation album; when you know your contract won't be renewed, or you don't want to renew it, but you still owe the label another album, you toss them any old rubbish because you want to keep the good shit for your new label or to shop with. The Denton World Music party band, rather niftily described by Watermelon as "genre-hungry," describe the Rounder album as "the ultimate Brave Combo sampler of hard-to-find tracks. Some of these recordings are so rare, we barely remember them ourselves." Why am I not surprised? A couple of tracks come from an album only released abroad, one from their collaboration with Tiny Tim, but most are what they delicately call "songs left over from our Rounder releases," i.e. outtakes. Not completely worthless, but for dedicated fans only. The credits on the Watermelon album really ought to be reversed as Brave Combo, with uncharacteristic humility, have reinvented themselves as a backing band, and a very good one, to Agnelli, formerly of beatnik-folkies The Washington Squares, a partnership formed after they played adjoining rooms at UT. Originally released in Japan as *Allumettes*, this is an album of romantic torch songs, half standards, the title track, *I Get Ideas*, *A Way To Say Goodbye*, *I Could Have Danced All Night* and *Under Paris Skies*, half originals by Agnelli and/or Brave Combo leader Carl Finch, to which Agnelli's smooth, sensuous voice impart a moody ambience. I want to call it 'sophisticated,' but that word translates in my head as 'it ain't rock & roll but I know I'm supposed to like it anyway,' which, come to think, is about right. The kind of album you might enjoy without playing very often, superficially interesting but basically boring. **JC**

STOP THE TRUCK SUDDEN STOP

(self-released CD)

DON McALISTER JR LOVE GONE RIGHT

(Biscuit Boy, CD, BBM 9601)

SHAVER HIGHWAY OF LIFE

(Justice, CD, JR-2301-2)

Three apology and catch up reviews. Things get a little cluttered round here. CD and brain wise, and at some point during the thin issue summer, I put Stop The Truck and McCalister on the backburner, piled stuff on top of them and basically lost them. With Shaver, I actually wrote the review, listed it on the #85 cover but clean forget it during layout. I feel particularly guilty about Stop The Truck because Hill Country groups hardly ever get any ink, though as they get more airplay (ie KFAN), bigger crowds and better money than Austin groups, they may not care too much. One oddity of this outfit is that most of them started out in reggae bands like The Lotions, turning to country as they got older, but it doesn't seem to hurt their playing any. With three lead vocalists-cum-songwriters, acoustic guitarist Steve Carter, bassman Alan Monsarrat and harmonica player Don Wickham, backed by Boomer Nelson electric guitar, John Ely steel guitar and Wally Doggett drums, giving them a varied sound, augmented by fluid stylistic shifts, from Western Swing to bluesy ballads, their album lacks the conviviality and occasional inspired moments of their live show and is best described as sturdy. ♦ Like many Austin musicians, McCalister struck gold far from home, his cowboy jazz and border ballads going down a storm in Italy. Part of his problem in Austin, where it's hard for anyone to make money gigging, may be a fastidious taste for using musicians who are, you might say, somewhat in demand. His ten tracks are graced by Floyd Domino piano and B-3, Boomer Norman, Rick McRae and Jesse Taylor electric guitars, Norman and Marvin Dykhuis acoustic guitars, Joel Guzman accordion, Johnny Gimble and Jon Yudkin fiddle, Kimmie Rhodes

RECORD REVIEWS

BOBBY FULLER EL PASO ROCK VOL 1 SHAKEDOWN! THE TEXAS TAPES REVISITED

(Norton, CD, CED 252/Del-Fi, 2 CD box set, DFBX 2902)

Just what the world needs, two competing, overlapping collections of recordings made by the immortal Bobby Fuller while he was still 'The Rock & Roll King of the Southwest,' before moving to LA and exploding into tragically brief stardom before his murder ('objective' writers may equivocate about possible suicide or accident, but I say piss on that noise). Norton bought the rights to the early material from Randy Fuller, Bobby's brother and the other lead guitarist in the Bobby Fuller Four, but Del-Fi, whose Mustang label issued Fuller's hit singles and LPs, claim ownership of everything he ever did, even before he signed with them, and sued to block Norton's release. From that loaded summary you can probably guess whose side I'm on, but I make no secret of my admiration for Norton's Billy Miller and Miriam Linna, the worlds' greatest rock & roll writers, even if the intervals between issues of their *Kicks* magazine are measured in years. Against any competition, I'd be inclined to favor Norton just for Linna's definitive liner notes, adapted from her epic love letter in *Kicks* #6, but in this comparison Dave Marsh really blows it for Del-Fi by giving two different ages for Fuller at his death, 24 and 27, and they're both wrong (he was born 10/22/42 and died 7/18/66, you work it out). Otherwise, it's hard to compare the two releases, as one's a first, 24 tracks installment (Vol 2 is due early '97, Vol 3, also featuring other West Texas rock & roll groups, is still in planning), while the other, with 50 tracks including all the Yucca, Eastwood and Exeter local hit 45s and a number of alternate takes (three versions of *Nancy Jean*, all unreleased!), is complete as is. I have to say that physically, Del-Fi have a lovely package, modelled on a Scotch reel-to-reel box, a theme carried through the whole deal, but, while there's a lot of duplication, Norton are already offering a few, though rather primitive, cuts that Del-Fi don't have, so I have to give them the nod. It occurs to me that I haven't offered any reason why you should patronize either label, but if, 30 years after his death, I still have to explain Bobby Fuller, the last great American rock & roll hero, I really don't think you're going to understand. **JC**

harmony vocals and Lynn Frazier and—OK, only one track—the legendary Buddy Emmons steel guitar. While "flying past La Migra" (*Mexican Wind*) sounds something less than plausible, McCalister's voice is smooth and easy, but the material, apart from the Wilburn Brothers' *Somebody's Back In Town*, one of four covers that supplement six, mostly co-written, originals, never seems quite arresting enough to justify the fine singing, playing and arrangements.

♦ One can't help observing that while there's no argument about Billy Joe Shaver's stature as a songwriter, he's now on his seventh label and, so far, none have stuck by him for more than two albums. In fact, without wanting to worry Justice, three even went belly-up while he was on their rosters. However, if Shaver's gravelly voice has excluded him from commercial radio airplay, as the epitome of my belief that the songwriter's version is always the best and truest, there's always been a dedicated cult following for his chapped and faded dreams and memories. Rather against the odds given the label's track record, this album, despite a couple of songs, notably *Moonshine And Indian Blood*, that aren't exactly vintage Shave (ie they suck), is strongly reminiscent of the early LPs, indeed two of the songs, *Yesterday Tomorrow Was Today* and *Goodbye Yesterday*, actually date from 1970, but with the bonus of the searing energy that Billy Joe's son Eddie, one of the rare guitarists who can work in close to a songwriter without getting his cock in the way, has brought to Shaver's recordings over the last decade. Rather irritatingly, you have to follow written instructions to get at a twelfth track, *Mother Trucker* (also on *Rig Rock Deluxe*), which "May Not Access On All Players." **JC**

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KOOP

Gathering in details of likeminded DJs from distant states. I flatout missed one development right under my nose. I found the scrapping, over the one available Austin area frequency, between the non-commercial community station KOOP and the non-commercial University of Texas student station KVRX (formerly KTSB-Cable), so tedious that when a splendid judge told them to stop pissing around and share 91.7, the consequences rather went by me. In the months since, of course, neither the daytime KOOP or evening/early morning KVRX have had the resources, or, one hopes, the inclination, to put up witless billboards advertising their presence and pretensions, so I stumbled across them in installments, mainly because several friends now have specialist programs on KOOP.

◆ So anyway, here's a much belated guide to what I regard as some of the best radio available in Austin, though most of the programs listed below are on the air at awkward, lifestyle challenged times, when people are either already at work or, if up at all, aren't facing the day yet. Even by college/community stations standards, KOOP's DJs are endearingly amateurish, but they know their stuff—between smooth but dumb and gauche but knowledgeable, far as I'm concerned there's no contest. KVRX also has some interesting programs, but I've found them less cooperative—well, that figures—so details will have to wait til another time. Also, I should mention that KOOP seems to a little volatile in its programming. In the short time I've been in touch with them, two interesting shows, Lupe del Barrio's highly Latino political *Conjunto Show* and the insurgent country showcase *Twangcore*, have simply disappeared.

◆ All the DJs listed can be reached at KOOP, PO Box 49340, Austin, TX 78765; office phone 512/472-1369 (but they keep weird hours).

◆ **Mike Buck** *Mood Music For Malcontents*. Thursdays, 3-4pm. Bebop, blues, Beat poets, visionaries, crackpots, etc.

◆ **Jim Caliguri** *New American Roots Music*. Fridays, 9-10am. Mix of new blues, country, zydeco, bluegrass, cajun, folk.

◆ **Thomas Durnin** *Big Band Swing*. Saturdays 9-10am. Swing and classic jazz from vintage bands of the '20s, '30s and '40s; *Czech Melody Time* Sundays 10.30-11am. Texas Czech, German and Polish polkas and waltzes.

◆ **John Hauser** *Country Roots*. Tuesdays, 9-10am. Traditional country music from the 1920s, 30s, 40s and 50s.

◆ **Charles Martin** *Local Music Collective*. First Monday of each month, 3-4pm. All local music. Note: I keep forgetting about this one, until recently called *Austin Music Tour*, so it may just be alternative junk.

◆ **Rod Moag** *Country Swing & Rockabilly Jamboree*. Thursdays, 9-11am. Vintage music, with song, artist and historical backgrounds.

◆ **Lee Nichols** *Fais Do-Do*. Tuesdays, 10-11am. Highlights zydeco and cajun music.

◆ **Jay Robillard** *The Lounge Show*. Movie and TV soundtracks, easy listening stereo buff/audiophile 3 minute jazz, old comedy, male and female crooners and kitschy favorites.

NOVEMBER BIRTHS & DEATHS

1st	Lou Donaldson • 1926 • North Carolina	17th	Terry Noland • 1938 • Abilene
	Tony De La Rosa • 1931 • Sarita	18th	Leeann Atherton • 1955 • Alabama
	Kinky Friedman • 1944 • Illinois		Link Davis Sr † 1972
	Lyle Lovett • 1956 • Klein	19th	Willie Smokey Hogg • 1903 • Centerville
	Sippie Wallace † 1986		Katy Moffatt • 1950 • Fort Worth
2nd	Charlie Walker • 1926 • Collin County	20th	Eck Robertson • 1887 • Amarillo
	Gene Crawford • 1930 • Mathis		Ruth Ellsworth • 1954 • Colorado
	JD Souther • 1945 • Michigan	21st	Mike Morgan • 1959 • Dallas
3rd	Sonny Rhodes • 1940 • Smithville		Lloyd Glenn • 1909 • San Antonio
	Hugh Moffatt • 1948 • Fort Worth		Beth Ullman • 1954 • Indiana
	Mary Martin † 1990		Cecil Brower † 1965
4th	Delbert McClinton • 1940 • Lubbock	22nd	Phil Baxter † 1972
	Alan Munde • 1946 • Oklahoma		Whistling Alex Moore • 1899 • Dallas
5th	Etta Moten • 1901 • San Antonio		Ernie Cacaes • 1911 • Rockport
	Rita Faye • 1944 • Whitesboro	23rd	Angela Strehli • 1945 • Lubbock
	Hot Lips Page † 1954		Tyree Glenn • 1919 • Corsicana
	Johnny Horton † 1960	24th	Henry Coker † 1979
6th	PJ Proby • 1938 • Houston		Scott Joplin • 1868 • Bowie County
	Guy Clark • 1941 • Monahans		Teddy Wilson • 1912 • Austin
	Doug Sahn • 1942 • San Antonio		Tommy Allsup • 1931 • Oklahoma
	Jean Terrell • 1955 • ?		Johnny Degollado • 1935 • Austin
7th	Black Ace † 1972		Johnny Hernandez • 1944 • Temple
8th	Ivory Joe Hunter † 1974	25th	Buster Pickens † 1964
9th	Euday Bowman • 1887 • Fort Worth	26th	Matthew Gee Jr • 1925 • Houston
	Hubert Laws • 1939 • Houston		Curley Mays • 1938 • Louisiana
	Kay Turner • 1948 • Michigan		Bob Livingston • 1948 • San Antonio
	Stephen Doster • 1955 • Corpus Christi	27th	Charline Arthur † 1987
10th	Sippie Wallace • 1898 • Houston	28th	Cecil Brower • 1914 • Bellevue
	Ernestine Anderson • 1928 • Houston		Johnny 'Peanuts' Wilson • 1935 • West Virginia
	Jack Ingram • 1970 • Dallas		Bruce Channel • 1940 • Jacksonville
12th	Bukka White • 1906 • Houston		Libbi Bosworth • 1964 • Galveston
13th	Little Frankie Lee • 1941 • Mart	29th	Wanna Coffman † 1991
	Ray Wylie Hubbard • 1946 • Oklahoma	30th	Mason Ruffner • 1952 • Fort Worth
	Alex Coke • 1953 • Dallas		Fred 'Papa' Calhoun • 1904 • Chico
14th	Joe Gracey • 1951 • Fort Worth		Buddy Ray • 1919 • Waco
	Tex Edwards • 1954 • Dallas		Jimmy Bowen • 1937 • New Mexico
	Anson Funderburgh • 1954 • Plano		Gordon Payne • 1951 • Oklahoma
15th	Gus Johnson • 1913 • Tyler		Smokin' Joe Kubek • 1956 • Pennsylvania
	Joe LoCasio • 1955 • New York		Guy Forsyth • 1968 • Colorado
16th	WC Clark • 1939 • Austin		Will Taylor • 1968 • Illinois
	Albert Collins † 1993		Patsy Torres • 19?? • San Antonio

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Thursday 7th • Beth Black Band
Friday 8th • Susanna Sharpe & Samba Police
Saturday 9th • Flaco Jimenez
Wednesday 13th • Nerdstock 96: Papa Mali & The
Instigators + Texana Dames
Thursday 14th • Mr Frnkln's Unusual Hour
with The Calvin Russell Band
Friday 15th • Guitar Jake Andrews
Saturday 16th • Beaujolais
Friday 22nd • Lisa Tingle & Plan C + Del Dragons
Saturday 23rd • Brave Combo
Friday 29th • Marcia Ball
Saturday 30th • Dead Crickets

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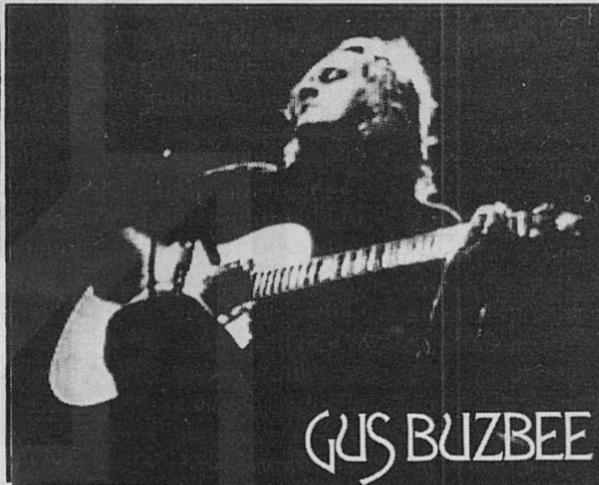
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Friday 22nd, Rockefeller's, Houston
Friday 29th, Third Floor Cantina, Bryan
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NOVEMBER MUSIC CALENDAR

TUESDAY 5TH

Jason Eklund Cactus, 9pm, \$0
 RedEye Waterloo Ice House (N), 8pm, \$0
 Toni Price Continental, 6.30pm, \$0
 Don Walser Jovita's, 8pm, \$0
 George DeVore La Zona Rosa, 9.45am, \$0
 Mr Fabulous Continental, 10pm, \$?
 Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0
 Open Mike Flipnotics, 9pm, \$0
 Open Mike Ruta Maya, 9pm, \$0
 Country Roots KOOP, 9am
 Fais-Do-Do KOOP, 10am

WEDNESDAY 6TH

Betty Elders + Tom Kimmel Chicago House, 8pm, \$7
 Sarah Elizabeth Campbell's Bummer Night La Zona Rosa, 8.30pm, \$?
 Sharecroppers Jovita's, 8pm, \$0
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
 Two O'Clock Courage Cactus, 9pm, \$0
 Christine Albert Little Mexico, 7pm, \$0
 81/2 Souvenirs Continental, 6.30pm, \$0
 Grupo Son Yuma Continental, 10pm, \$?
 Tomas Ramirez Trio Flipnotics, 9pm, \$?
 Del Dragons Ruta Maya, 9pm, \$0
 Holidays + guests Waterloo Ice House (6th), 9.30pm, \$?

THURSDAY 7TH

Loose Diamonds Stubbs, 10pm, \$?
 Bill & Bonnie Hearne Cactus, 9pm, \$6
 Crazy Jane & The Bishop Flipnotics, 9pm, \$?
 Dave Hooper's Anxiety Attack Artz, 7.30pm, \$0
 Terry Clarke + Alyce Gunn + Glen Alyn + Steve Brooks Joel T's, 7pm, \$?
 Nancy Scott Chicago House, 8pm, \$4
 Clay Blaker + Emaland Hillbillies + Belmont Playboys Continental, 10pm, \$?
 Cornell Hurd Band Jovita's, 8pm, \$0
 Rod Moag Ski Shores, 6.30pm, \$0
 Pleasure Cats Gino's, 9.30pm, \$0
 Recliners Continental, 6.30pm, \$0
 Tina Marsh & CO2 Waterloo Ice House (6th), 9.30pm, \$?
 Beth Black Band La Zona Rosa, 9.30pm, \$3
 Runes Ruta Maya, 9pm, \$0
 Country Swing & Rockabilly Jamboree KOOP, 9am
 Phil Music KUT, 8pm

FRIDAY 8TH

Tex Thomas & RC Banks Roadhouse, 7pm, \$0
 Brothers Boys Cactus, 9pm, \$0
 Mary Reynolds & Caryl P Weiss Sharri's, 8.30pm, \$?
 Grazmatics Artz, 7.30pm, \$0
 Jubilettes Stubb's, 5.30pm, \$0
 Texas Serenade Waterloo Ice House (6th), 9.30pm, \$?
 Wiley Cousins & The Well Hungarians Jovita's, 8pm, \$0
 Blues Speciallists Continental, 6.30pm, \$0
 Lena Marie & The Pleasure Kings + 81/2 Souvenirs Continental, 10pm, \$?
 Susanna Sharpe & Samba Pollice La Zona Rosa, 9.30pm, \$?
 Barbers + Correo Aereo Flipnotics, 9pm, \$?
 Breedlove Waterloo Records, 5pm, \$0
 Orange Mothers + Secret Sunday Ruta Maya, 9pm, \$0
 Lone Star State Of Mind KGSR, 10pm
 New American Roots Music KOOP, 9am

SATURDAY 9TH

Flaco Jimenez La Zona Rosa, 10pm, \$?
 Ponty Bone & The Squeezetones Jovita's, 8pm, \$0
 RC Banks & New Cotton Kings Icehouse, LBJ/Comal, San Marcos, 8pm, \$2
 Betty Elders Waterloo Ice House (6th), 9.30pm, \$?
 Jimmy LaFave + Derrell Gleason Cactus, 9pm, \$?
 Bells Of Joy + Malachi Flipnotics, 9pm, \$?
 Beth Wood Ruta Maya, 9pm, \$0
 Dave Hooper 's Anxiety Attack 503, 503 W Oltorf, 7pm, \$0
 Diana Jones Chicago House, 8pm, \$5
 Emily Kaitz & Mary Reynolds Artz, 7.30pm, \$0
 One Black Lung Waterloo Ice House (North), 9.30pm, \$?
 Chris Wall & Cowboy Nation Broken Spoke, 9pm, \$?

Lena Marie & The Pleasure Kings + Naughty Ones Continental, 10pm, \$?
 Texas a la Moag Ross', 8pm, \$0
 Angel Eyes Sharri's, 9pm, \$?
 Southern Joker + Flow Chicago House, 10.30pm, \$5
 Big Band Swing KOOP, 9am
 Folkways KUT, 8am

SUNDAY 10TH

Tex Thomas Roadhouse, 6pm, \$0
 Texana Dames Guero's, 3pm, \$0
 Asylum Street Spankers La Zona Rosa, 11am, \$?
 High Stakes Rollers Artz, 7.30pm, \$0
 River Town Roundup Jovita's, 7pm, \$0
 Chris Gaffney & Billy Bacon Under The Sun, 4pm, \$0
 Christine Albert Waterloo Ice House (North), 3pm, \$0
 Junior Brown + Forbidden Pigs + Chris Gaffney Continental, 10pm, \$?
 Rick Broussard Under The Sun, 6pm, \$0
 King Soul Revue La Zona Rosa, 8pm, \$0
 Ted Hall's Blues Church Gino's, 8pm, \$0
 Czech Melody Time KOOP, 10.30am
 Live Set: Chris Duarte KUT, 8pm
 Texas Radio KUT, 9pm

MONDAY 11TH

Iya Ruta Maya, 9pm, \$0
 John Wesley Harding & Friends Cactus, 8pm, \$10
 Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0
 Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0
 Don Walser Babe's, 8pm, \$0
 Open Mike Chicago House, 8pm, \$0
 Blue Monday KUT, 8pm

TUESDAY 12TH

Nancy Scott + Diana Jones Cactus, 8.30pm, \$5
 RedEye Waterloo Ice House (North), 8pm, \$0
 Toni Price Continental, 6.30pm, \$0
 Don Walser Jovita's, 8pm, \$0
 George DeVore La Zona Rosa, 9.45am, \$0
 Mr Fabulous Continental, 10pm, \$?
 Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0
 Open Mike Flipnotics, 9pm, \$0
 Open Mike Ruta Maya, 9pm, \$0
 Country Roots KOOP, 9am
 Fais-Do-Do KOOP, 10am

WEDNESDAY 13TH

Carrie Newcomer Cactus, 8.30pm, \$5
 Dynamic Duo Ruta Maya, 9pm, \$0
 Mary Reynolds & Caryl P Weiss Little Mexico, 7pm, \$0
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
 Papa Mall & The Instigators + Texana Dames La Zona Rosa, 9pm, \$?
 81/2 Souvenirs Continental, 6.30pm, \$0
 Grupo Son Yuma Continental, 10pm, \$?
 Tomas Ramirez Trio Flipnotics, 9pm, \$?
 Gourds + Damnations Waterloo Ice House (6th), 9.30pm, \$?
 Top Cat Jovita's, 8pm, \$0

THURSDAY 14TH

Mr Frnkln's Unusual Hour w/Calvin Russell Band La Zona Rosa, 9pm, \$?
 Austin Songwriters Group Sharri's, 8.30pm, \$?
 Crazy Jane & The Bishop Flipnotics, 9pm, \$?
 Marilyn Rucker + Kevin So + Glen Alyn + Steve Brooks Joel T's, 7pm, \$?
 Peter Himmelman Cactus, 9pm, \$12.50
 Cornell Hurd Band Jovita's, 8pm, \$0
 Grievous Angels + Flametrack Subs + Git Gone Continental, 10pm, \$?
 Rod Moag Ski Shores, 6.30pm, \$0
 Wiley Cousins & The Well Hungarians Artz, 7.30pm, \$0
 Recliners Continental, 6.30pm, \$0
 Thamusement Ruta Maya, 9pm, \$0
 Country Swing & Rockabilly Jamboree KOOP, 9am
 Phil Music KUT, 8pm

FRIDAY 15TH

Tex Thomas & RC Banks Roadhouse, 7pm, \$0
 Ana Egge + Nancy Scott + Therapy Sisters Bookwoman, 12th/Lamar, 7pm, \$0
 Asylum Street Spankers Waterloo Records, 5pm, \$0

Austin Acoustic Music Festival: Del Dragons + Stevenson Ford + Los Pinks + Antonio Dlonislo + Johnny Goudie + Sara Hickman + Seela + Danny Dollinger + Toni Price Green Room, 306 E 5th, 9pm, \$7
 Brian Cutean Waterloo Ice House (6th), 9.30pm, \$?
 Jubilettes Stubb's, 5.30pm, \$0
 Mary Reynolds + Caryl P Weiss Waterloo Ice House (North), 9.30pm, \$?
 Renee Russell Sharri's, 8.30pm, \$?
 Tim O'Brien & Peter Rowan Cactus, 9pm, \$12.50
 Chaparral + Libbi Bosworth Continental, 10pm, \$?
 Johnson Valley Boys Artz, 7.30pm, \$0
 Ted Roddy's Tearjoint Troubadors + Rick Broussard Flipnotics, 9pm, \$?
 Vibrochamps Babe's, 9pm, \$?
 Blues Speciallists Continental, 6.30pm, \$0
 Gary Primich Jovita's, 8pm, \$0
 Guitar Jake Andrews La Zona Rosa, 10pm, \$?
 Box Car Prophets Ruta Maya, 9pm, \$0
 Lone Star State Of Mind KGSR, 10pm
 New American Roots Music KOOP, 9am

SATURDAY 16TH

Asylum Street Spankers Continental, 10pm, \$?
 Austin Acoustic Music Festival: East Babylon Symphony + Jaime Levi + Mitch Walking Elk + Burton Guibord + Mark Viator + Mariachi Estrella + Lourdes Perez + Monte Montgomery + Imperial Golden Corwn Harmonizers + Gypsies w/Mahommad Firoozl + Sambaxé + Acquaviva + Happy Valley + Samba/Thistles + Lisa Tingle + Jim Volk + Copoiera Ginga + Guy Forsyth Green Room, 306 E 5th, 3pm, \$7
 Beaujolais La Zona Rosa, 10pm, \$?
 Peter Case + Kevin So Cactus, 8.30pm, \$10
 Seela Ruta Maya, 9pm, \$0
 Special Consensus Artz, 7.30pm, \$0
 Toni Price Waterloo Ice House (6th), 9.30pm, \$?
 Janet Lynn Jovita's, 8pm, \$0
 Pleasure Cats Gino's, 9.30pm, \$0
 Sue Billich Sharri's, 8.30pm, \$?
 KVRX Benefit Flipnotics, 9pm, \$?
 Big Band Swing KOOP, 9am
 Folkways KUT, 8am

SUNDAY 17TH

Tex Thomas Roadhouse, 6pm, \$0
 Texana Dames Guero's, 3pm, \$0
 Asylum Street Spankers La Zona Rosa, 11am, \$?
 Austin Acoustic Music Festival: Sunshine + Glossobabel + Big Game Hunters + Tribal Nation + Will Taylor + Bill Parsons + Quinto Sol + Volunteer Fire Ants + Kim Miller + Glen Alyn + Shirley Dominguez + Karen Tyler + Graham Reynolds + Lori Mosley + Tapestry Chorus + Neil Seidel + Ernie Mae Miller + Jimmy Lee Jones & The Goatmasters + Gumbopolls + Imillas + Loose Diamonds Green Room, 306 E 5th, noon, \$7
 Grazmatics Artz, 7.30pm, \$0
 River Town Roundup Jovita's, 7pm, \$0
 Roger Manning Ruta Maya, 9pm, \$0
 Norton Brothers Under The Sun, 6pm, \$0
 King Soul Revue La Zona Rosa, 8pm, \$0
 Manning Wood Continental, 10pm, \$?
 Ted Hall's Blues Church Gino's, 9pm, \$0
 Czech Melody Time KOOP, 10.30am
 Live Set: Rainravens KUT, 8pm
 Texas Radio KUT, 9pm

MONDAY 18TH

John Egan Ruta Maya, 9pm, \$0
 Red House Painters + Maids Of Gravity Cactus, 8.30pm, \$7.50
 Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0
 Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0
 Don Walser Babe's, 8pm, \$0
 Open Mike Chicago House, 8pm, \$0
 Blue Monday KUT, 8pm

TUESDAY 19TH

Dave Famous Flipnotics, 9pm, \$?
 Michele Solberg Cactus, 9pm, \$0
 RedEye Waterloo Ice House (North), 8pm, \$0
 Toni Price Continental, 6.30pm, \$0
 Don Walser Jovita's, 8pm, \$0
 George DeVore La Zona Rosa, 9.45am, \$0

Mr Fabulous Continental, 10pm, \$?
 Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0
 Open Mike Ruta Maya, 9pm, \$0
 Country Roots KOOP, 9am
 Fais-Do-Do KOOP, 10am

WEDNESDAY 20TH

Texana Dames Jovita's, 8pm, \$0
 Marshall Crenshaw Cactus, 9pm, \$11.50
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
 Christine Albert Little Mexico, 7pm, \$0
 81/2 Souvenirs Continental, 6.30pm, \$0
 Grupo Son Yuma Continental, 10pm, \$?
 Tomas Ramirez Trio Flipnotics, 9pm, \$?
 Super Yahtzee Ruta Maya, 9pm, \$0
 Swirlthbox + guests Waterloo Ice House (6th), 9.30pm, \$?

THURSDAY 21ST

Crazy Jane & The Bishop Flipnotics, 9pm, \$?
 Darden Smith & Boo Hewerdine Cactus, 9pm, \$10
 Fake Johnson Trio Ruta Maya, 9pm, \$0
 Laura Hawkins + Kathi Nordone + Mary Willis Walker + Glen Alyn + Steve Brooks Joel T's, 7pm, \$?
 Lisa Fancher & Firewater Little Mexico, 7pm, \$0
 Cornell Hurd Band Jovita's, 8pm, \$0
 David Hammond & The Dust Devils Artz, 7.30pm, \$0
 Rod Moag Ski Shores, 6.30pm, \$0
 Recliners Continental, 6.30pm, \$0
 Diamond Smugglers Continental, 10pm, \$?
 Country Swing & Rockabilly Jamboree KOOP, 9am
 Phil Music KUT, 8pm

FRIDAY 22ND

Tex Thomas & RC Banks Roadhouse, 7pm, \$0
 Darden Smith & Boo Hewerdine Cactus, 9pm, \$12
 Jubilettes Stubb's, 5.30pm, \$0
 Ned Henry + Shane Canady Waterloo Ice House (6th), 9.30pm, \$?
 Git Gone Artz, 7.30pm, \$0
 Blues Speciallists Continental, 6.30pm, \$0
 Doc Pointer Band Jovita's, 8pm, \$0
 Johnny Reno & The Lounge Kings Continental, 10pm, \$?
 Lisa Tingle & Plan C + Del Dragons La Zona Rosa, 10pm, \$?
 Gourds Flipnotics, 9pm, \$?
 Gumbopolls Ruta Maya, 9pm, \$0
 Lone Star State Of Mind KGSR, 10pm
 New American Roots Music KOOP, 9am

SATURDAY 23RD

Alejandro Escovedo + Room 248 Flipnotics, 9pm, \$?
 Ana Egge 503, 503 W Oltorf, 7pm, \$0
 Darden Smith & Boo Hewerdine Cactus, 9pm, \$12
 Kris McKay Waterloo Ice House (6th), 9.30pm, \$?
 Lisa Fancher & Firewater Artz, 7.30pm, \$0
 Mahommad Firoozl Ruta Maya, 9pm, \$0
 Nancy Scott Sharri's, 8.30pm, \$?
 Ms Xanna Don't & The Wanted Jovita's, 8pm, \$0
 Texas a la Moag Ross', 8pm, \$0
 Pleasure Cats Gino's, 9.30pm, \$0
 81/2 Souvenirs Continental, 10pm, \$?
 Brave Combo La Zona Rosa, 10pm, \$?
 Poor Yorick Waterloo Ice House (North), 9.30pm, \$?
 Big Band Swing KOOP, 9am
 Folkways KUT, 8am

SUNDAY 24TH

Tex Thomas Roadhouse, 6pm, \$0
 Texana Dames Guero's, 3pm, \$0
 Loose Diamonds Gruene Hall, 4pm, \$0
 Asylum Street Spankers La Zona Rosa, 11am, \$?
 River Town Roundup Jovita's, 7pm, \$0
 Belmont Playboys Under The Sun, 6pm, \$0
 Cornell Hurd Band + Libbi Bosworth Continental, 10pm, \$?
 King Soul Revue La Zona Rosa, 8pm, \$0
 Acquaviva Ruta Maya, 9pm, \$0
 Ted Hall's Blues Church Gino's, 9pm, \$0
 Czech Melody Time KOOP, 10.30am
 Texas Radio KUT, 9pm

MONDAY 25TH

Greg Ward Ruta Maya, 9pm, \$0
 Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0
 Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0
 Don Walser Babe's, 8pm, \$0

Open Mike Chicago House, 8pm, \$0
 Open Stage Cactus, 8pm, \$0
 Blue Monday KUT, 8pm

TUESDAY 26TH

RedEye Waterloo Ice House (North), 8pm, \$0
 Sara Hickman + Monte Warden + Trish Murphy + Colin Boyde Cactus, 8pm, \$8
 Toni Price Continental, 6.30pm, \$0
 Don Walser Jovita's, 8pm, \$0
 George DeVore La Zona Rosa, 9.45am, \$0
 Mr Fabulous Continental, 10pm, \$?
 Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0
 Open Mike Flipnotics, 9pm, \$0
 Open Mike Ruta Maya, 9pm, \$0
 Country Roots KOOP, 9am
 Fais-Do-Do KOOP, 10am

WEDNESDAY 27TH

Iris DeMent TU Ballroom, 8pm, \$17
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
 Susanna Van Tassel Jovita's, 8pm, \$0
 81/2 Souvenirs Continental, 6.30pm, \$0
 Grupo Son Yuma Continental, 10pm, \$?
 Tomas Ramirez Trio Flipnotics, 9pm, \$?
 Engine Tree Ruta Maya, 9pm, \$0
 Good + guests Waterloo Ice House (6th), 9.30pm, \$?

THURSDAY 28TH

Rod Moag Ski Shores, 6.30pm, \$0
 Recliners Continental, 6.30pm, \$0
 Country Swing & Rockabilly Jamboree KOOP, 9am
 Phil Music KUT, 8pm

FRIDAY 29TH

RC Banks & New Cotton Kings Icehouse, LBJ/Comal, San Marcos, 8pm, \$2
 Michael Fracasso + Daniel Bull Flipnotics, 9pm, \$?
 Jubilettes Stubb's, 5.30pm, \$0
 Karen Abrahms Artz, 7.30pm, \$0
 Derailers + Susanna Van Tassel Continental, 10pm, \$?
 Blues Speciallists Continental, 6.30pm, \$0
 Marcla Ball La Zona Rosa, 10pm, \$?
 Matt Powell Band Jovita's, 8pm, \$0
 Big Game Hunters Ruta Maya, 9pm, \$0
 Lone Star State Of Mind KGSR, 10pm
 New American Roots Music KOOP, 9am

SATURDAY 30TH

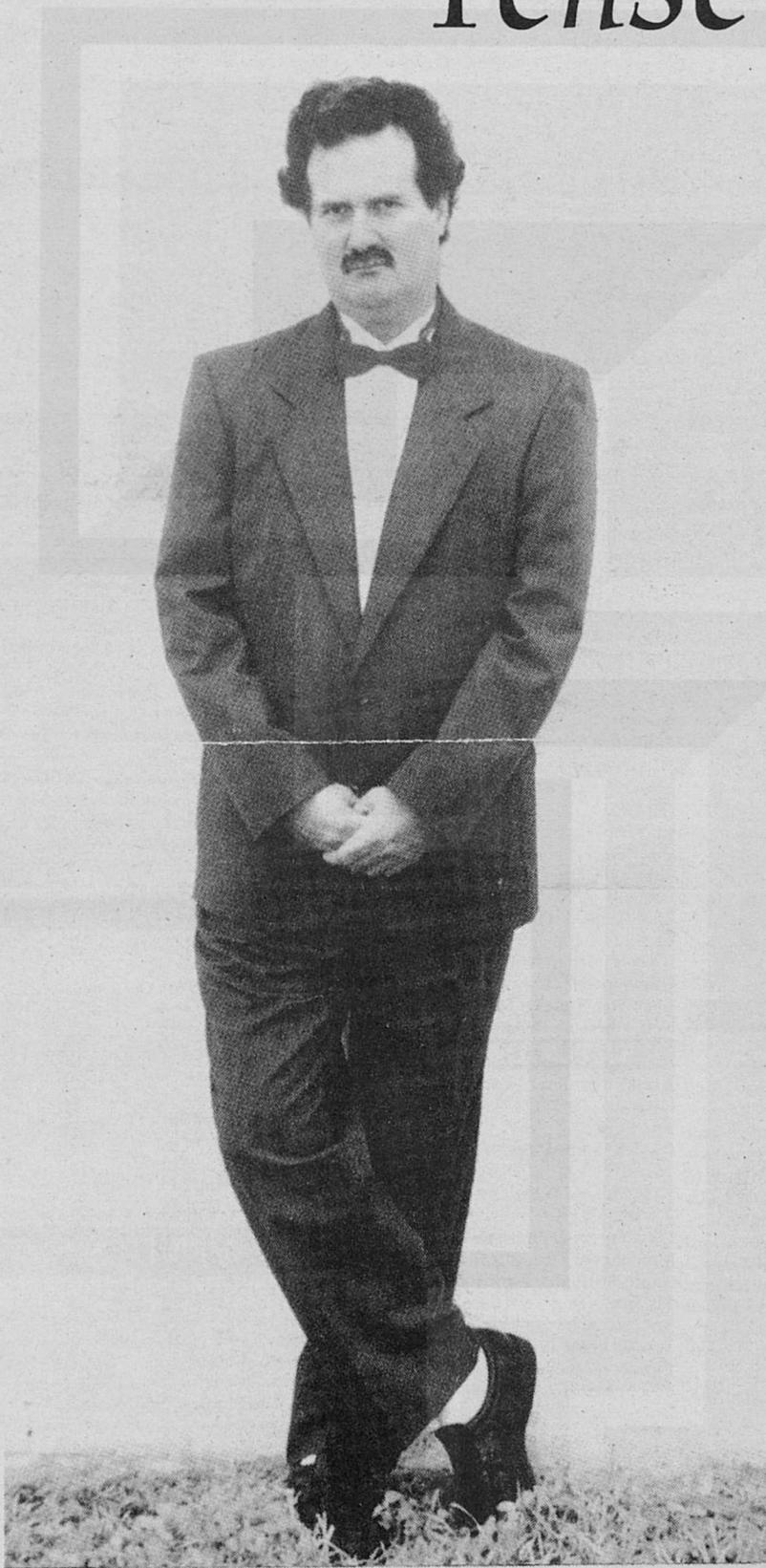
Ana Egge + Linda Lozano + Kim Miller Waterloo Ice House (6th), 9.30pm, \$?
 Mad Cat Trio + Jean Caffelne Flipnotics, 9pm, \$?
 Slaid Cleaves Artz, 7.30pm, \$0
 Dead Crickets La Zona Rosa, 10pm, \$?
 LeRoI Brothers + Toni Price Continental, 10pm, \$?
 Wayne Hancock Jovita's, 8pm, \$0
 Pleasure Cats Gino's, 9.30pm, \$0
 Jels Ruta Maya, 9pm, \$0
 Big Band Swing KOOP, 9am
 Folkways KUT, 8am

VENUES

Artz 2330 S Lamar. 442-8283
 Babe's 208 E 6th. 473-2262
 Broken Spoke 3201 S Lamar. 442-6189
 Cactus Cafe Texas Union, 24th & Guadalupe. 475-6515
 Chicago House at Austin Music Hall, 208 Nueces. 444-0777
 Continental Club 1315 S Congress. 441-2444
 Flipnotics 1601 Barton Springs. 322-9750
 Gino's 730A W Stassney. 326-4466
 Gruene Hall New Braunfels. 625-0142
 Jovita's 1619 s 1st. 447-7825
 La Zona Rosa 4th & Rio Grande. 472-9075
 KOOP 91.7 FM
 KUT 90.4 FM
 Little Mexico 2304 S 1st. 462-2188
 Ruta Maya 218 W 4th. 472-9637
 Sharri's Sidewalk Cafe 5416 Parkcrest Dr. 453-2233
 Ski Shores 3103 Pearce Rd. 346-5915
 Under The Sun 5341 Burnet. 453-8128
 Threadgill's 6416 N Lamar. 451-5440
 Threadgill's World HQ Barton Springs & Riverside
 Waterloo Ice House 600 N Lamar. 472-5400
 Waterloo Ice House 8600 Burnet. 458-6544

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THE WORLD

"This one's going out throughout China and Venezuela immediately!"

— Ken Rundell, host of Harbor Nights, ABC International Radio Network

SPAIN

"Wonderful band . . . we encourage you to offer more of your music to the European market. I'll be playing several tracks on the station and network, but meanwhile would you service me with another copy so I can send one to the chief of Global Records."

— Rapel Corbi, RPEM-FM/Festes TV, Barcelona

BELGIUM

"This CD is one of the finest we have received this year . . . more than fantastic. We made it 'Album of the Week' and play it in heavy rotation."

— Walter Wuyts, Country Rock 911, Antwerp

"It's a beautiful CD."

— Inge Boffgen, Radio USA, Merelbeke, Belgium

ARGENTINA

"Gentle and intelligent world music. The musicians are perfect and the sound is very 'human.' Congratulations."

— Jorge Aloy, Radio Futura-FM 90.5, La Plata
TEXAS

"Excellent album . . . a Lewis & Clark of the musical spectrum . . . above average talent and distinctive style."

— Eddie Russell, Country Eastern West, Columbus

"This relaxing set of 14 cuts shifts style seamlessly from country folk to Caribbean to Latin lounge jazz to pop rock, all tasting of that distinct DeVillez flavor of soft vocals and smooth instrumentals."

— Fred Treadwell, Texas Beat, Austin

"To call his music a fusion of country, bebop, bossa nova and Afro-Caribbean, the balance shifting radically from song to song, begins to get it, but if this sounds overambitious, DeVillez makes it work . . . with a solid song the results are irresistible."

— John Conquest, Music City Texas, Austin

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