

MUSIC CITY FREE TEXAS

#76 December 1995

KEVIN
SMITH

REVIEWS

American
Rumble
Volume One

Barnstormers
Unclassified
Christmas
(Volume One)

Boogie Kings

Marshall
Chapman

8 1/2 Souvenirs

Durwood
Haddock

High Noon

It Came From
Memphis

Tim Keller

Jimmy LaFave

Los Straitjackets

Celinda Pink

Billy Joe Shaver

Jean Shepard



HONEST JOHN
BIRTHS & DEATHS
LIVE MUSIC CALENDAR



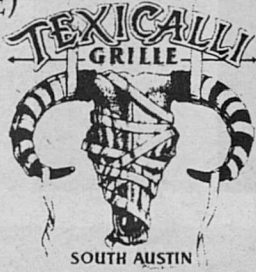
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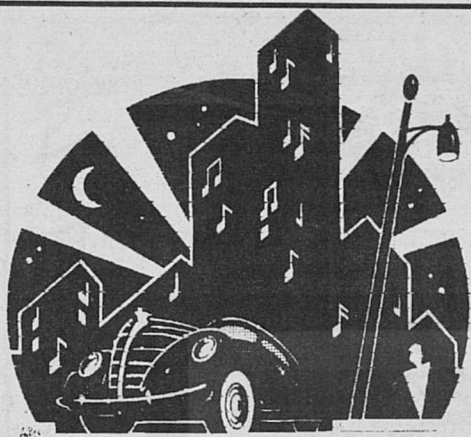


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TIS THE SEASON

Kinda committed now for this year, but I'm seriously thinking about getting out the music awards business when the current poll's done with. Over the last couple of months, we've been to two awards shows, the Texas Music Association's and the Kerrville Music Foundation's, and I'm feeling pretty brownd off about the whole subject.

◆ At the first, and only, TMA meeting I ever went to, in early MCT days, they voted to give an award to Edie Brickell, who I think had just won a Grammy, and I realized this was an operation geared to (further) rewarding commercial success rather than encouraging artistic talent, a conclusion I've never been given cause to reconsider. Anyway, after the frightful 1993 debacle, of which the lowlight was the 'Outstanding' awards given to every record label in town (think about it), including one that went down the tubes a few days later and several others that have since followed it, I swore off any further involvement with such bullshit. However, the amiable Robin Shivers, President-Elect, invited us to be her guests at this year's beano (held, symptomatically, at the Four Seasons), and I thought DL might find it moderately entertaining.

◆ Well, of course, I had some idea what to expect, but obviously didn't fully convey the impending horror to the missus, who was absolutely appalled, going straight to the crux of the Austin chapter problem by asking, "Where are the musicians?" The few on hand were guests of members rather than members themselves, for, while the Dallas chapter actively recruits musos, Austin's has never encouraged them to join, and though I've heard several of its activists bemoan this and talk about policy changes, I just can't see it ever becoming a grassroots organization.

◆ Outstanding Music Business: SXSW (again). Outstanding Artist: Jimmie Vaughan (who didn't bother showing up to collect). Media Award: *XLent*. Lifetime Achievement: Clifford Antone. 1995 Roger Sovine Award: Willie Nelson. See what I mean about grassroots? Best you could say was that at least it wasn't the usual standing ovation daisychain (my favorite moment in 1993 was when the new President gave the President's Award to the previous President!), and with only five awards the ceremonies were mercifully brief.

◆ One question that I've often asked and been asked about the Kerrville awards is, who gets to vote? Nobody seems to know. Equally, one could ask, who nominates? The category that froze my blood was 'Kerrville Hall Of Fame; Living.' I love and admire Jimmie Dale Gilmore and Jimmy LaFave and, rather more mutedly, respect Bobby Bridger, Shake Russell and Robert Earl Keen, but when it comes to a Hall of Fame award, none of them have any business sharing a ballot with Townes Van Zandt. One of the reasons we left early was that I could see myself creating an ugly disturbance when they announced the winner. So next day, I told the first person I could get hold of who'd stuck it out, "I'm going to ask you a question, and if the answer isn't Townes Van Zandt, I'm going to kill you. First." Well, Paisley still lives, so that's OK, but what she didn't tell me was that he *shared* it with Robert Earl Keen. Stewth.

◆ Children's Entertainer: Trout Fishing In America. Songwriter: Jimmy LaFave. Group/Band: Robert Earl Keen Band. Industry Contribution: Lydia Hutchinson (*Performing Songwriter*). Community Service: Tish Hinojosa. Duo: Trout Fishing. Instrumentalist: Erik Hokkanen. Female Vocalist: Iris DeMent. Male Vocalist: Jimmie Dale Gilmore. Spirit Of Kerrville: Bill & Bonnie Hearne. Independent CD: Ray Wylie Hubbard; **Loco Gringo's Lament**. Texas Album: Robert Earl Keen; **Gringo Honeymoon**. National Album: Nanci Griffith; **Flyer**. Song: Robert Earl Keen; *Merry Christmas From The Family*. Hall Of Fame; Deceased: Stan Rogers and John Vandiver, and, of course, Hall Of Fame; Living: Townes Van Zandt and Robert Earl Keen. Well, a couple there I really can't agree with, and one I hate, but, hell, that's awards for you.. Gimme me a year to think about it.

JC

KEVIN SMITH

By moving to Maine, High Noon's guitarist Sean Mencher and manager Leslie Freda rather dramatically emphasized that the rockabilly trio had made the transition from local to national, and international, act. Like Bad Livers, they once seemed to play every night of the week, now Austin gigs are few and far between. But, if their Thursday night rockabilly roundup residency at Headliners East is but a memory, their effective departure is mitigated by the continued presence of Kevin Smith, upright bass player extraordinaire.

◆ While the trio dominated the Rockabilly category in every MCT Poll, it was Smith who emerged as its most admired player, winning the Acoustic Bass category every year since its inception. His only real competition came from his one-time housemate, the equally formidable Mark Rubin, who says of Smith, "He's singlehandedly revived his instrument in his genre. Kevin's the one guy other bands see and tell their own bassplayer 'That's what we want you to do.'" Disdaining doghouse gymnastics, Smith virtually reinvented the bass tradition.

◆ When he started out in Denver, Smith, like most rockabilly bass players at the time, played electric, but yearned for the authentic sound that can only come from an upright. Deciding that if he stayed in Denver, he'd never get away from electric bass, he moved permanently to Austin, where he'd struck up an affinity with Mencher, and spent two painful years mastering the upright. Recently, Smith and Rubin made a video on 'The Ungentle Art' of slap bass playing, of which he remarks, "It would have made my life much easier if there'd been something like that around when I was learning."

◆ Learn he most certainly did. Still in his twenties, Smith is something more than just another fine Austin musician, he's one of the tiny elite who can truly be called world class. What's more, he's a bass playing fool who loves to get out there and do it, so anytime he's not on the road with High Noon or Ronnie Dawson, you can hear him with Asylum Street Spankers, Wayne Hancock or Marti Brom while a new project, fronted by San Francisco transplant Susanna Van Tassel, will debut early next year, and he says it'll be very cool—this from the man who, as Shaun Young once remarked, is so hip he won't eat a square meal.

HIGH NOON STRANGER THINGS

(Goofin, import CD, GRCD6060)

Not playing all the time seems to have helped rather than hindered the rockabilly trio, whose 15 tracks, with eight songs by Shaun Young, four and an instrumental by Sean Mencher, whose crisp guitar work is absolutely dazzling, and, his songwriting debut, two by Kevin Smith, are tighter, more varied and more inventive than ever. Whichever member you talk to, High Noon always stress the importance of musical integrity, and it's this, married to exceptional musicianship and very high quality original material, that's made them a major force in the international rockabilly scene and all three qualities shine through on this Finnish CD, their best yet.

AMERICAN RUMBLE VOLUME ONE

(Skizmatic Records, 600411-0001-2)

To hear Smith and High Noon in context, on this compilation you can compare him and them with no less than 23 other contemporary rockabilly bass players—there are more uprights in the liner pics than you shake a stick at—and acts, most from California, but also from Vancouver, Georgia, Denver, Buffalo, Richmond, Virginia, Montreal, Salt Lake City and Helsinki. There are, in fact, 27 tracks on the almost 74-minute CD, High Noon being one of four bands that get two shots (Sean Mencher's *When She's Good* and Shaun Young's *Rock Too Slow*), the others being Hillbilly Hellcats, Hooligans and Phantom 309, though one-time Austinite Josie Kreuzer, now with LA's all-female Whistle Bait, appears twice, fronting Hot Rod Lincoln, who also have a cut of their own, and as part of TIDE (The Illegitimate Daughters of Elvis), the only group there's no information about in the erratically useful booklet. High Noon, even more than such bare bones groups as Jitters, The Sun Demons, The Lucky Strikes (not ours, from Milwaukee) and The Roadhouse Rockers, emerge as very much at the traditional Sun Sound end of a spectrum that runs all the way to psychobilly and punkabilly, via bands heavily influenced by blues (notably Finland's The Barnstormers), jazz, swing, country, western and rock & roll, but whatever the sub-style, among all those bassplayers, Smith is quite clearly the leader of the pack (guitarist Sean Mencher also stands out among his peers). An excellent overview, illustrating the continuing vitality and timeless appeal of an almost 40-year old genre, and a bargain at \$12.

JC



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21st Carlos Cedillo + Pam Mayo

22nd Alejandro Escovedo + Amy Tiven

28th Alise Clar

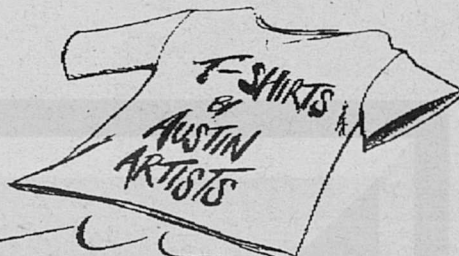
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Tuesday 12th • Ruta Maya Rio Grande, 2222 Rio Grande, 9pm

(Dave Hooper solo)

Thursday 14th • Saxon Pub, 1320 S Lamar, 9pm

Tuesday 19th • Rumors, 13233 Pond Springs Rd, 9pm

(Dave Hooper solo)

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(Dave Hooper solo)



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14th Tina March & CO2

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16th Toni Price

22nd Correo Aereo

23rd Charlie Burton & The Texas 12-Steppers (to be confirmed)

29th Kris McKay

30th The Robertsons

38th Street

1st Sharecroppers

8th Phil Pritchett & The Mobile Tavern

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10th Children's Show: Bill Oliver & Bob Livingston (3pm)

16th Jeff Tareila

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HONEST JOHN'S SMOKING SECTION

Not having a fact-checking department, I let myself get misled by **Razor & Tie's** liners. Most of their stuff is reissues and the major they license from insists on having the manufacturing contract too, so they make some extra bucks on the deal, which gives a false impression of the relationship between the two. However, R&T is an indie—which makes me feel a lot better—my apologies for suggesting otherwise.

◆ Consider this, from Jimmy Guterman's liner notes to Billy Joe Shaver's **Restless Wind** (see Reviews), "**Gypsy Boy** had some strong selections, but it was done in by the friction between Shaver and producer Brian Ahern, who turned down many Shaver compositions (among them *Old Chunk Of Coal*) and instructed Shaver to record some cover versions, something he hadn't done previously and hasn't done subsequently." Well, shit. It's this kind of thing that fuels my general contempt for record producers, apparently a widely recognized *bête noir* as several people asked if I was going to comment on a kissyass feature the *Chronicle* ran recently on four local examples of the breed, but I let it slide as merely another example of *Chronicle* writers' willingness to get their noses brown—though I'd like to point out to one Mindy LaBernz that Alejandro Escovedo is *not* "every critic's security blanket"—and yet another illustration of how lame the paper's music coverage has become. God knows, Rob Patterson and I had our differences when he was Music Editor, but now he's gone. I really miss him. The problem cognoscenti had with the feature was the omissions. If you *must* have a producer, the obvious choices locally would be Joe Gracey or, for radio-friendly, Mark Hallman, neither of whom made the cut. But, of course, if you really want the best producer in Austin, you call Lubbock and get the incomparable Lloyd Maines, whose coffee most producers aren't fit to fetch.

◆ While we're with the *Chronicle*, Mark Rubin asks me to point out that a Dancing About Architecture remark, "there's never a shortage of live appearances by (**Bad Livers**)," isn't strictly accurate. The group played Austin five times in 1995 and don't figure on more than three local gigs next year, so catch 'em when you can.

◆ A couple of sidebars to the awards piece: at the **Texas Music Association** ceremony, a senior officer collared me at the door to impress on me that *XLent's* sponsorship

of the event was totally unrelated to the fact it was receiving the Media Award. Thing is though, while I can understand, if not approve, a simple backhander, it's giving *XLent* an award on the basis of *merit* that I find utterly incomprehensible. This is a paper that, judging by its own Letters column, even its readers loathe and despise. The **Kerrville Music Awards** bash lost some of its appeal when we found you couldn't get a drink, not even for ready money, in fact Rob Patterson had hell's own trouble getting a glass of water, because there weren't enough glasses to go round. So when Ray Wylie Hubbard failed to win Songwriter of the Year, we bailed out and went to see *Git Gone* at Jovita's, where you can drink out of the bottle, if necessary.

◆ There was one good moment at the TMA awards though, when **Johnny Gimble**, presenting the *Sovine Award*, talked about his first meeting with Willie Nelson in the early 50s: "We needed a bass player real bad, so we called this guy and he sent us a real bad bass player." Actually, it's been rather a good season for country music quotes. Introducing a previously unissued radio transcription of Weldon Myrick's *He's My Baby* on a retrospective album (see Reviews), Jean Shepard says "Everyone all over the country's doing a little bit of rock & roll and we'd like to try our hand at it. It's something we don't do very often, and very good either for that matter," and at the end remarks "Well, maybe it wasn't very good, but it was awful loud wasn't it?" Another nice one was from Ernest Tubb, heard on the radio as we were driving through Thrall, which I intend to use for the text of a forthcoming sermon. Introducing *There's A Little Bit Of Everything In Texas*, Tubb recalls Red Foley asking him what exactly Texas had, "I told him, it's not what we got, it's how much we got of it."

◆ Old home night at **La Zona Rosa** when **Jimmy LaFave** finally got to play at the new version of what used to be home base for his electric persona and pulled out the old Zona crowd en masse. The great thing about La Zona was that you could listen and visit at the same time. See, most places are too small or too big, too quiet or too loud, too empty or too crowded, but La Zona was usually just right. The LaFave show was an encouraging sign that the club can regain its title of *Schmooze Central*. I told manager Tom Corbett, "This is what you should have done for your Grand Opening," and he said "Tell me about it," while Pete Smyke told me early on that LaFave had already outsold **Rick Derringer**, one of those artists you know of but you don't *why*, three to one.

◆ If you caught the *American-Statesman's* feature on **Wayne Hancock**, it may have struck you that he was being rather more conciliatory towards **Ray Benson** than he was in September's **MCT** feature, though, of course, he could hardly have been less. However, his peacemaking overtures are not exactly being reciprocated. In all innocence, Gruene Hall booked Hancock to open for *Asleep At The Wheel* then had to call him and tell him that Benson had ordered he be taken off the bill.

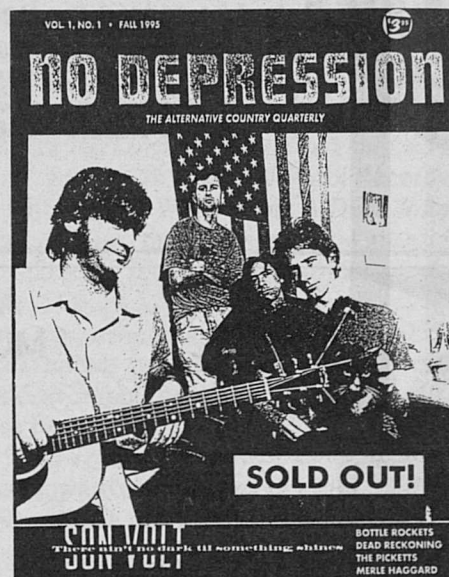
◆ Strictly an historical note, as I'm sure the people of Taylor are far too sensitive to says such things now, but a friend who grew up there tells me that when he was a lad, local lore had it that **SPJST** stood for Stupid Poles. Just Start Trouble.

DECEMBER BIRTHS & DEATHS

1st	Mary Martin • 1913, Weatherford Slim Willet • 1919, Victor Rocky Hill • 1946, Dallas
2nd	Charline Arthur • 1929, Henrietta Daniele Alexander • 1954, Fort Worth Mercy Dee Walton † 1962
3rd	Jimmy Heap † 1977
4th	Larry Davis • 1936, Missouri Mac Curtis • 1936, Olney Ernie Durawa • 1942, San Antonio Gary P Nunn • 1945, Oklahoma
5th	Melissa Javors • 1950, New Jersey Kenny Dorham † 1972
6th	Hugh Farr • 1903, Llano Joe King Carrasco • 1953 Dumas Tish Hinojosa • 1955, San Antonio Roy Orbison † 1988
7th	Grey Ghost • 1903, Bastrop Gary Morris • 1948, Fort Worth Bill Boyd † 1977
8th	Floyd Tillman • 1914, Oklahoma Ernie Gammage • 1944, Brownwood Ramon Ayala • 1945, Mexico Gene Ramey † 1984
9th	Glenn Reeves • 1932, Shamrock
10th	Rich Minus • 1940, San Antonio Johnny Rodriguez • 1951, Sabinal Charlie Teagarden † 1984
11th	Big Mama Thornton • 1926, Alabama J Frank Wilson • 1941, Lufkin Troy Campbell • 1964, Ohio
12th	Mady Kaye • 1949, Connecticut La Costa • 1951, Seminole Kevin Smith • 1967, Colorado Clifton Chenier † 1987
13th	Buck White • 1930 Oklahoma Conni Hancock • 1957, Lubbock Lucky Peterson • 1964, New York
14th	Budd Johnson • 1910, Dallas Leo Wright • 1933, Wichita Falls
15th	David Guion • 1892, Ballinger Red River Dave McEnery • 1914, San Antonio Jesse Belvin • 1932, San Antonio Betty Elders • 1949, North Carolina
16th	Shelby Singleton • 1931, Waskom Billy Gibbons • 1949, Houston Kimberly M'Carver • 1957, Mesquite
17th	Nat Stuckey • 1937, Cass County Sharon White • 1953, Wichita Falls Tracy Byrd • 1972, Vidor
18th	Pee Wee Crayton • 1914, Rockdale Eddie Cleanhead Vinson • 1917, Houston Bobby Keys • 1943, Slaton John Reed • 1945 South Carolina Jacky Ward • 1946, Groveton Blaze Foley • 1949, Arkansas
19th	Phil Ochs • 1940, El Paso Cornell Dupree • 1942, Fort Worth
20th	John Hardee • 1918, Corsicana Herman The German • 1952, Germany
21st	Black Ace • 1907, Hughes Springs Harmonica Slim Blaylock • 1934, Douglasville Lee Roy Parnell • 1956, Abilene Danny Barnes • 1961, Belton Ray Hildebrand • 1940, Joshua
22nd	Red Steagall • 1937, Gainesville Speedy Sparks • 1945, Houston
23rd	Esther Phillips • 1935, Galveston
24th	Henry Coker • 1919, Dallas Cornell Hurd • 1949, Hawaii Doyle Bramhall Jr • 1968, Dallas Derwood Brown † 1978
25th	Oscar Moore • 1912, Austin Barbara Mandrell • 1948, Houston
26th	TD Bell • 1922, Lee County Rattlesnake Annie • 1941, Paris Gerry 'Phareaux' Felton • 1948, Houston Peck Kelley † 1980
27th	Tom Tall • 1937, Amarillo Will T Massey • 1968, San Angelo Bob Luman † 1978
28th	Billy Williams • 1916, Waco Edgar Winter • 1946, Beaumont Jon Emery • 1946, Maine Blues Boy Willie • 1946, Memphis Freddie King † 1976
29th	Lawrence Snub Mosely • 1909, Arkansas Virgil Johnson • 1935, Cameron Walt Wilkins • 1960, San Antonio
30th	Michael Nesmith • 1942, Dallas
31st	Rocky Morales • 1940, San Antonio

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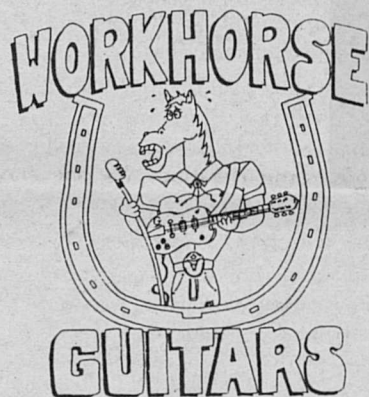
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BILLY JOE SHAVER RESTLESS WIND; 1973-1987

(Razor & Tie, CD/cassette, RE 2082)

His first album was on Monument, which promptly went belly up, then he went to MGM, which immediately decided to quit the music business, Capricorn managed to get two albums out before going down the toilet, but Columbia survived not one but two deals with Shaver for a total of three albums. This retrospective gathers material from all four labels, *Black Rose*, the title track and *Bottom Dollar*, from Monument's highly collectable 1973 *Old Five & Dimers Like Me*; *Lately I Been Leanin' T'wards The Blues*, the A side of his 1974 MGM single; *Texas Uphere Tennessee, Ride Me Down Easy*, the title track and *A Restless Wind* from Capricorn's 1976 *When I Get My Wings*, *You Asked Me To* from their 1977 *Gypsy Boy*; *Fit To Kill And Going Out Of Style*, *Ragged Old Truck* and the title track from Columbia's 1981 *I'm Just An Old Chunk Of Coal* (when Billy Joe's guitarist son Eddy first joined him), *Amtrak (Ain't Coming Back)*, *Low Down Freedom* and *I Been To Georgia On A Fast Train* from their 1982 *Billy Joe Shaver*, and *Sweet Mama, It Fun While It Lasted* and *Good News Blues* from their 1987 *Salt Of The Earth*. While Shaver's songs have been covered by everyone from Elvis to the Allmans, he is, despite a "cracked and leathery tenor," of which Paul Kingsbury, *Journal Of Country Music*, once said "His homely Texas twang creaks and strains in ways only a mother could love," a convincing argument for my belief that the writer's version is always the truest and most meaningful. **JC**

DURWOOD HADDOCK THE TEXAS HONKY TONK BLUES

(Eagle International, CD, EICD103)

For all I know, many MCT subscribers are musicians, but West Texas veteran Haddock is one I'm sure of. In a sweet piece of Jungian synchronicity, I'd just been reading about him in Joe Carr & Alan Munde's *Prairie Nights To Neon Lights* when he first contacted me—from Telephone, Texas—so I was able to sound casually knowledgeable about him, but then confessed and read him the relevant pages, his comment being, "I didn't think anybody remembered me." Born in Lamesco in 1934, Haddock's been a disc jockey, fiddler, guitarist, singer, songwriter, music publisher and, currently, record distributor, cutting many singles, with a number of modest 60s and 70s chart successes, but he earned his place in country music annals by writing *There She Goes*, a major hit for Carl Smith in 1955 and a hardy perennial ever since (he also wrote *I Don't Wanna*, which Patsy Cline recorded). Haddock's own version of *There She Goes* is the linchpin of his first album, recorded in Nashville at various times during the 80s and finished off earlier this year, Haddock remarking that he didn't know who played the fiddle parts because "It's been so long I wasn't sure if I was taking me off or leaving me on." With a defiantly old-fashioned emphasis on honky tonk shuffles, two steps and waltzes, seven of the 10 tracks are originals, including a new version of *Big Night At My House*, which made the Top 30 in 1963. Haddock's big, strong voice works best for the stoic suffering of *There She Goes* and a fine take on Eddy Arnold's 1955 hit *Just Call Me Lonesome*, but if some of the other material is less memorable, the album's long on charm. **JC**

Eagle International, Route 1, Box 172C, Telephone, TX 75448

JEAN SHEPARD HONKY-TONK HEROINE

(Country Music Foundation, CD, CMF-021D/S21-18689)

While Charline Arthur will always be my personal honky-tonk heroine, it's impossible not to admire the feisty hardcore honky-tonker from Paul's Valley, Oklahoma. Shepard's family migrated to California and at 15 she was singing and playing upright bass (she's 5ft 1) in an all-girl high school band and at 18 cut *Crying Steel Guitar Waltz/Twice The Lovin' (In Half The Time)*, co-starring steel guitar wizard Speedy West, the first of these 24 'Classic Capitol Recordings, 1952-1964.' In 1953, she had her first #1, the Korean War weepie *A Dear John Letter* with recitation by Ferlin Husky (who was his underage partner's legal guardian when they toured on the strength of it). Shepard hit her proto-feminist stride with *Two Whoops And A Holler*, then joined Red Foley's Ozark Jubilee, where she, Foley and Porter Wagoner all hit the Top Ten with the same song, *A Satisfied Mind*. In 1955, she joined the Grand Ole Opry and made the first female country concept album, *Songs Of A Love Affair*, from which Texas Ruby's *Sad Singin' And Slow Ridin'* is taken. With so many singles and album cuts to choose from, CMF's Daniel Cooper could hardly go wrong, offering *Under Suspicion*, *I Want To Go Where No One Knows Me*, *The Other Woman*, very early work by Harlan Howard (*A Thief In The Night*) and Roger Miller (*How Do I Tell It To A Child*), *The Root Of All Evil (Is A Man)*, *Under Your Spell Again*, the Louvins' desolate *I've Learned To Live With You (And Be Alone)*, Marty Robbins' *Cigarettes And Coffee Blues* and, a sympathy hit after Shepard's husband Hawkshaw Hawkins died in the same plane crash as Patsy Cline, *Second Fiddle*. A bizarre bonus is a previously unissued radio transcription of Weldon Myrick's *He's My Baby*. Shepard was a powerful and expressive singer, with a tremendous emotional range, and if you need proof that country music used to be for grown-ups, you need go no further than the incisive real life sexual politics of her material. **JC**

RECORD REVIEWS

GUY FORSYTH BAND NEEDLE GUN

(Antone's, CD, ANT0039)

Like all good bluesmen, Forsyth bridges the gap between artist and entertainer. And with his band's second effort successfully captures the energy of a live show onto a memorable recording. When I first heard it, everything Austin loves about this band came through, but later, more careful, listenings revealed an intricate, thoughtful piece of music. Most notable is Forsyth's songwriting, with such outstanding lines as "You can't spend money fast enough to keep the pennies off of your eyes." Drummer Rich Chilleri contributes the feel of Muddy Waters' epochal stop time. Keith Bradley's guitar swings throughout (check out his and Guy's solos at the end of *Roses From The Graveyard*) and bassist Gil T's two songs give the album texture and depth, his grainy, gut-wrenching vocals are always a treat and just reek of the Delta. What makes the album shine is its diversity—the first four tracks, for instance, resist the traditional 12-bar formations, but still feel and sound like the blues. The 14 cuts end with one of the most haunting, *Hometown Boy*, which etches out a harrowing and unforgettable place in both the listener's heart and in blues history. Its timelessness can be attributed to such lines as "There's an Amoco pipeline cuts through the town, feed the iron mosquitoes, suck the blood from the ground." This album, especially this song, proves that, while Forsyth's singing could be more subtle, especially on *Johnny's Place*, which he executed so well on *High Temperature*, and *Death's Gonna Hunt You Down*, he and his band stand apart from their contemporaries and resist being a mouthpiece for the past. **May K Cobb**

JIMMY LAFAYE BURDEN TO BEAR

(Lizard, Dutch mini-CD, LCDS 0002)

Completeness is a coining I use occasionally, hoping it's self-explanatory, to describe the impulse to spend inordinate amounts of time, trouble and, as a last resort, money to lay one's hands on every single piece of recorded work by a particular artist. I've succumbed to it a few times, Butch Hancock, Terry Allen and Townes Van Zandt, and there's always one album that's a pain in the ass, though Allen helpfully put out one single in the 70s that I, for one, have simply given up on. For LaFave completists, the problem's going to be the previous Dutch mini-album, *The Open Road*, which Lizard withdrew because Bohemia Beat thought it was only for promotional use. The two labels are clear on this one, though Lizard can only sell it in Europe, which is not to say that some copies won't trickle over, but it'll still be hard to find. It consists of *Burden To Bear*, from *Buffalo Return To The Plain*, plus two tracks recorded live at Cactus Cafe in August 1995, LaFave's *I'm Thinking Of You* and Dylan's *Leopard Skin Pill Box Hat*. Happy hunting. **JC**

TIM KELLER LITTLE MIRACLES DARCY DAY KELLER & TIM KELLER THE DARCY SONGS

(Chamisa, CD/cassette)

Double coincidence here. The less odd is that, like Durwood Haddock (see over and up), Dallas-based Keller's an MCT subscriber (whose renewal notice went out last month, right above his name in Coming In December, ho, ho), making this the first time I've reviewed two in one issue. Rather more curious is that just after I'd cited Dave Fisher's precept for lyrical significance, Keller sends me a CD on which he not only has kolaches, but rhymes them with mariachis! To describe him as a West, Texas, rather than West Texas, singer-songwriter, is to push it too far, but there's an element of truth there. He wears his heart on his sleeve and while his lyrics really are meaningful, and far from superficial, what you hear is what you get, songs that are thoughtful without being particularly thought-provoking. But if Keller lacks afflatus, the divine madness, he's a master craftsman, deftly reinforcing his elegantly constructed songs, fluent vocals and acoustic guitar with a subtle palette of additional instruments, vocals and stylistic flourishes that unobtrusively make the album more than the sum of its parts. On an album with 19 songs, all written or co-written by Keller, for instance, he cannily employs Donna Lake not just for harmony vocals and duets but as lead singer on two, well spaced to provide textural variety. The unlisted 19th track is also the first on a rather cutesy tape of six songs dedicated to Keller's daughter Darcy, two of which they perform together, the others taken from previous albums. While some of his songs really are pretty good, particularly the Hubbardeque *Temptation, Beach* (an update of *This Little Girl Of Mine*) and *Innocent Eyes*, the most special thing about Keller is how well he plays his hand on a how-to model album. **JC**

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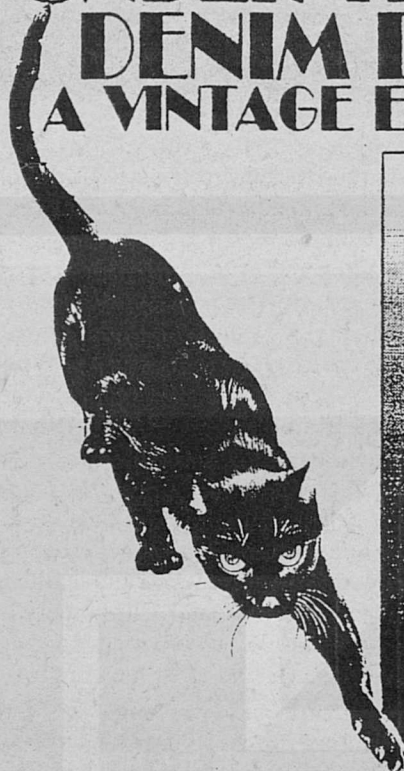
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Dec 9	Tropical Heat Cafe	9.00pm
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Dec 28	Hank's Roadhouse	10.00pm
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CELINDA PINK UNCHAINED

(Step One, CD, SOR-0088)

Doing *Me And Bobby McGee* when you're a big, bold, brassy, raw-edged blues belter rather invites, and perforce draws, comparisons with Janis Joplin, but the more I listen to Pink's powerhouse second album, the more I think—not the kind of thing I'd say lightly—this is what Patsy Cline might have sounded like if she'd gone down another path. Another common comparison is with Delbert McClinton for, like him, Pink's fusion of country, blues, R&B and gospel is most easily summed up as blue-eyed soul, and her second album, replete with horns and girl group, confirms the prowess she showed on last year's *Victimized* (her album titles, by the way, are pretty autobiographical). Call me an ageist snob, but I like my singers and songwriters, country, blues or whatever, with a little wear on the tread and at 38, with the best part of 20 years playing the blues bars and honky tonks of Nashville's Lower Broadway behind her, Pink, a reform school graduate from Tuscaloosa, Alabama, has been round the block a few times, and it shows in her mature, confident command. The 11 tracks feature seven originals by Pink, mostly war of the sexes anthems ranging from wry irony to caustic anger, Leiber & Stoller's *Hound Dog* done Big Mama Thornton style as God intended, Chuck Willis' *Don't Deceive Me*, producer Ray Pennington's *I've Changed Since I've Been Unchained* and, of course, Kristofferson's *Me And Bobby McGee*, a reminder of the days when it and *Ode To Billy Joe* were the only two songs she knew and of all the times she had to sing it for rooms full of drunks, but, post Joplin, always a losing proposition. That apart, a big, gaudy, rowdy and appealing album. **JC**

MARSHALL CHAPMAN IT'S ABOUT TIME . . .

(Margaritaville/Island, CD, 162-535-011-2)

LOS STRAITJACKETS

(Upstart, CD, 015)

For reasons that should be obvious, I've never gotten round to contacting Jimmy Buffet's label, which turns out to have been a mistake, cause it's kinda cool, with a roster that includes one of my abiding good memories of Nashville, Ms Marshall Chapman, the Tall Girl from Spartanburg, South Carolina. Since her 1977 debut, Chapman has been very big with music writers, with such great quotes as "a southern belle from hell" and Nick Tosches' "a rock 'n roll panther from the deep piney woods of the heart," but, like so many critics' favorites, way too complicated for A&R. As she put it herself, "I'm a marketing man's nightmare. Rock 'n roll is really my body, my heart's country and my soul is R&B," this in a town where marketing is everything. Though she can write fine rock & roll-country-blues songs (as cut by John Hiatt and Emmylou Harris among others), Chapman's seventh album, recorded live at the Tennessee State Prison for Women, taps her greatest strength, as a performer. After Leiber & Stoller's *Jailhouse Rock*, Chapman offers 14 originals and while, in cold print, they vary pretty wildly, at the end of the day you mostly remember the "purrs and growls" (Tosches again) passion of her delivery rather than the lyrical and vocal infelicities, though *Beyond My Wildest Dreams*, at least, is beyond redemption. When she works the audience, as on *Bad Debt*, *Alabama Bad* and *Bizzy Bizzy Bizzy*, you hope she's coming soon to a club near you.

♦ A major Chapman asset is her great rock & roll band, The Love Slaves, which features lead guitarist Eddie Angel, also a moving force of Los Straitjackets, tagged on their album cover as "totally unbelievable" but transparently grease and switchblades disciples of Link Wray. Angel and Danny Amis are apt pupils, even the titles of their 13 original instrumentals, *Fury*, *G-Man*, *Straitjacket*, *Gatecrasher*, *Rampage*, paying tribute to the master, but while I have to love any band in the Wray mold, especially one that plays in Mexican wrestlers' masks, the album's let down by the production and/or mix, particularly of the rhythm section. I've heard it argued that classic instrumental sound effects are incompatible with digital recording, but Teisco Del Rey & The Nutrockers and Laika & The Cosmonauts seem able to get round a problem that stumped Los Straitjackets. **JC**

IT CAME FROM MEMPHIS

(Upstart, CD, 022)

And should have stayed there, buried in the vaults Robert Gordon dug into for this companion to his book of the same title. While the CD won't inspire anyone to buy the book—but then vice versa, so that works out—it has some redeeming features, mainly Furry Lewis' five-minute, *Going To Brownsville*, two clips of WHBQ DJ Dewey Phillips, a genuine rock & roll radio madman, and a few tracks with a certain offbeat appeal, Moses Williams playing one-string guitar on *Which Way Did My Baby Go*, Sid Selvidge's acappella *Boll Weevil* and one-woman band Jessie Mae Hemphill's *She Wolf*, relatively primitive tracks that are far more sophisticated, not say much better, than the godawful Unknown Bands Night stuff. I guess you had to have been there to share Gordon's enthusiasm. **JC**

RECORD REVIEWS

BOOGIE KINGS SWAMP BOOGIE BLUES

(Jin, CD, 9046)

Judging from John Broven's why not? in the liner notes, the 'featuring' epidemic, so prevalent in Austin, hasn't hit Louisiana yet, but where most name-dropping albums, national or local, feature the usual boring suspects, this one has a truly mind-boggling guest list—Johnnie Allan, Rod Bernard, Lil' Bob, Cookie, Dale Houston & Grace Broussard, Charles Mann, Tommy McLain, Dennis Norris, Warren Storm and, odd man out among these Swamp Pop giants, Wayne Toups. One might, perhaps, question the heavy emphasis on having so many of them revamp iconic signature classics, Allan reworking *Promised Land*, with Toups standing in for Belton Richard, Bernard *This Should Go On Forever*, Lil' Bob *I Got Loaded*, Cookie, plus two original Cupcakes, pianist Ernest Jacobs and guitarist Marshall Ledee, *Mathilda*, Dale & Grace *I'm Leaving It All Up To You*, Mann *Red Red Wine*, McLain *Sweet Dreams* and Norris, lead singer of Randy & The Rockets, *The Cajun Twist*. Storm points a potentially more interesting direction by covering Jewell & The Rubies' *Kidnapper* and Randy & The Rockets' *No More Troubles*. Still and all, those are great songs and it's good to know their creators can still deal very handily with them, while their blue-eyed soul dance band contemporaries, who reformed in 1989, provide strong backing, particularly Jon Smith's stacked horns and saxes. The weak spots among the 26 tracks are Boogie Kings originals by Ned Theall, but there are only five of them and one, *Ça Fait Chaud*, with double vocals by Pat Strazza (who also sings a creditable version of Irma Thomas' *It's Rainin'*) and accordion solo by Toups, is very fine. Toups does a terrific rendition of *I'm Not A Fool Anymore* and has another accordion solo on the Rufus Jagneaux classic *Opelousas Sostan*, while the Boogie Kings go it alone on *Cherry Pie*, with which Jay Randall had a Swamp Pop hit, Bruce Channel's *Hey Baby* and Phil Bo's *Don't Take It So Hard*. There's more than a touch of Swamp Gold Revisited about this album, but, hey, it's still very enjoyable, though I'd recommend skipping the first track. **JC**

BARNSTORMERS UNCLASSIFIED CHRISTMAS (Vol 1)

(Barnstormers, cassette)

Have to hand it to the *Chronicle* on this one. Bruce Newman ran a 15 word ad in their musicians' referral section to drum up artists and songs for an original Xmas album and got answers from a 75-year old Temple plumber, two Jester Hall punks and a whole slew of people in between those extremes, and if the result is, shall we say, a little scrappy, it's got enough going for it to make it a worthwhile Austin music lover's stocking filler. The contributions by the 75-year old, Mr Mack, now sadly in a VA hospital, incapacitated by a stroke, the wonderfully sentimental *Trucker's Christmas*, and the punks, Jason Haugen & Greg Gilpatrick, aka Beans N Bacon, *No-One Dies On Christmas*, are among the good uns, which also include Newman's own *Christmas Rain*, featuring Tomas Ramirez on sax, Danny Dolinger's *Rudy* ("the rednosed wino"), a good tie-in to the dedication of proceeds from the tape to benefit HOBO (Helping Our Brothers Out), and a rock & roll cover of Emily Kaitz's *Under The Mistletoe* by Jimmy Lee, with "a nod to the Richard Boys (Keith and Little). This version varies a tad from the way Emily recorded the song." For new talent spotters, though, the real standout is Jai Winn, whose *All I Want From Santa Claus Is You* is a very pretty seasonal song and who has a really lovely voice. Trailing these are Walt Lewis' *Merry Cowboy Christmas*, Steve Brooks' *Day Of The Child*, Ky Hote's *Happy Christmas Bles* (*Scrooge's Concession*) and his multi-multi-instrumental (+ choir) arrangement of *12 Days of Christmas*, Brandon Ford's *C'mon Get Real* and Michael Kopp's *Christmas Morn*. We've seen Austin Christmas albums before, but this eccentric? I think not. **JC** Barnstormers, PO Box 50475, Austin, TX 78763

8 1/2 SOUVENIRS HAPPY FEET

(Continental, CD, CON 8121)

Not their fault the nerds who rule the computer world don't bother offering fractions, but when it came to entering their first gig, the name struck me not simply as fatuous, that's almost a given with bands, but as not being thought through. Still, that first gig, at Flipnotics, was way cool, mainly because of Tony Brussat, outstandingly the best male jazz singer in Austin, whose loss turned out to be an even greater blow to the Souvenirs than to the Jazz Pharaohs. Still, even without Brussat, the group's done pretty well gigwise with its Hot Club of France imitation, even if guitarist Olivier Giraud's unlikely to win any Good Attitude awards, but one has to ask about recording them, what's the point? Well, you might ask, what's the point of recording anyone? Good question, but some albums are somehow more baffling than others. It's as if Continental figured their happy hour patrons wouldn't realize they could go to a store and buy a Django Reinhardt album instead, which, come to think, is probably a pretty shrewd calculation, but that's what I'd recommend, preferably one with *I'll See You In My Dreams* on it. **JC**

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except 7th Cory Morrow + Gilson Viator

FRIDAYS

1st Lisa Tingle & Plan C + Brian Robertson

8th closed for private party

15th/22nd/29th David Hale + Brian Robertson

SATURDAYS

Spencer Thomas & Big Pow Wow + Stephanie Bradley

LIVE MUSIC CALENDAR

MONDAY 4TH

Don Walser's Pure Texas Band Babe's, 8pm, \$?
Uncle John & Friends + Stephanie Bradley Headliners East, 6.30pm, \$?
Open Stage w/Darral Gleason Cactus Cafe, 8pm, \$0
Blue Monday KUT, 8pm

TUESDAY 5TH

Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0
Toni Price + Doak Short Continental, 6pm, \$0
UT Brazilian Ensemble + UT Afro Caribbean Ensemble + UT Mariachi Ensemble Cactus Cafe, 8pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 6TH

No Strangers Artz, 7.30pm, \$0
Rosalie Sorrells Cactus Cafe, 8.30pm, \$7
Threadgill's Troubadors + Git Gone + other guests Threadgill's, 6.30pm, \$0
Paint Your Pony Jovita's, 8pm, \$0
Forrest Jourdan + Blue Midnight Headliners East, 6.30pm, \$?
Ned Henry La Zona Rosa, 10pm, \$?

THURSDAY 7TH

Michael Fracasso + Bill Carter + Will Sexton Cactus Cafe, 9pm, \$7.50
Git Gone Tropical Heat, 8.30pm, \$?
Amy Tiven Jovita's, 8pm, \$0
Asylum Street Spankers Continental, 6.30pm, \$?
Dave Hooper & Donna Fala + Kathi Nordone Flipnotics, 9pm, \$0
Lucinda Williams Electric Lounge, 10pm, \$?
Paul Glasse & Mike Landschoot Central Market, 6pm, \$0
Cory Morrow + Gilson Viator Headliners East, 6.30pm, \$?
Pleasure Cats w/Karen Tyler Gino's, 9.30pm, \$0
Julianne Banks Gruene Hall, 7.30pm, \$0
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 8TH

Lucinda Williams Electric Lounge, 10pm, \$?
Phil Pritchett & the Mobile Tavern Waterloo Ice House (38th), 8pm, \$?
Sarah Hickman + Damon Bramblett Cactus Cafe, 9pm, \$11
Sissy Siero Central Market, 6pm, \$0
Git Gone Tropical Heat, 9pm, \$?
Jerry Jeff Walker Gruene Hall, 9pm, \$?
Karl Shifflet & Big Country Artz, 7.30pm, \$0
Martí Brom & Her Jet-Tone Boys Jovita's, 8pm, \$0
Sharecroppers + Ivan Brown Flipnotics, 9pm, \$0
Blues Specialists Continental, 6.30pm, \$0
Mandy Mercier Texicalli Grille, 5pm, \$0
Sambaxe Waterloo Ice House (6th), 9.30pm, \$?
Cowboy Mouth Liberty Lunch, 10pm, \$7

SATURDAY 9TH

Los Pinkys Jovita's, 8pm, \$0
Christine Albert & Jimmy LaFave Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Chuck Pyle Gruene Hall, 1pm, \$0
David Halley Central Market, 6pm, \$0
Emily Kaitz 5 Star Smokehouse, 7pm, \$0
Frankly Scarlet Waterloo Ice House (6th), 9.30pm, \$?
Grazmatics Artz, 7.30pm, \$0
Lucinda Williams Electric Lounge, 10pm, \$?
Sarah Hickman Cactus Cafe, 9pm, \$11
Git Gone Tropical Heat, 9pm, \$?
Gary P Nunn Broken Spoke, 9pm, \$0
Jerry Jeff Walker Gruene Hall, 9pm, \$?

LeRoi Brothers + Toni Price Continental, 10pm, \$?
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$?
Alien Time + Streetwise Flipnotics, noon, \$0
Blue Jazz Workshop Waterloo Ice House (38th), 9.30pm, \$?
Big Band Swing Jazz KOOP 91.7 FM, 9am
Folkways KUT, 8am

SUNDAY 10TH

Shawn Phillips Armadillo Xmas Bazaar, Austin Music Hall, 4pm, \$3.50
Bill Oliver & Bob Livingston Waterloo Ice House (38th), 3pm, \$?
Los Vecinos Jovita's, 6pm, \$0
Rhythm Rats Gruene Hall, 4pm, \$0
Texas A La Moag Artz, 7.30pm, \$0
WC Clark Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Blues Jam Headliners East, 10pm, \$0
Open Mike w/John Arthur Martinez Central Market, 6pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Czech Melody Time KOOP 91.7 FM, 10.30am
Live Set: Austin Jazz Workshop KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 11TH

Therapy Sisters Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Derailers + Heroes Of The West + Gypsy Ramblers Electric Lounge, 10pm, \$?
Don Walser's Pure Texas Band Babe's, 8pm, \$?
Uncle John & Friends + Stephanie Bradley Headliners East, 6.30pm, \$?
Open Stage w/Darral Gleason Cactus Cafe, 8pm, \$0
Blue Monday KUT, 8pm

TUESDAY 12TH

Lost Gonzo Band Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Dave Hooper Ruta Maya Rio Grande, 9pm, \$0
Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0
Toni Price + Doak Short Continental, 6pm, \$0
Walter Salas-Humara Cactus Cafe, 9pm, \$5
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 13TH

Austin Lounge Lizards Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
No Strangers Artz, 7.30pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Forrest Jourdan + Blue Midnight Headliners East, 6.30pm, \$?
Roy Bookbinder Cactus Cafe, 9pm, \$7
Ned Henry La Zona Rosa, 10pm, \$?
Amberjack Rice + Russ Somers Flipnotics, 9pm, \$0
Asylum Street Spankers Continental, 6pm, \$?

THURSDAY 14TH

Dave Hooper & Donna Fala Saxon Pub, 9pm, \$0
Marcia Ball & Sarah Elizabeth Campbell Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Mary McCarthy Jovita's, 8pm, \$0
Bruce Robison + Damon Bramblett Cactus Cafe, 9pm, \$0
Heroes Of The West + Herman The German & Das Cowboy + Old 97s Emo's, 10pm, \$?
Cory Morrow + Sleestacks Headliners East, 6.30pm, \$?
Doster & Hamilton Central Market, 6pm, \$0
Texas Harmonica Rumble: Willie Foster + JD Hill + Joe Jonas + Rocky

Benton + Mel Davis + Magic Dave Therault + Hook Herrera + + Paul Orta + Walter T Higgs Antone's, 10pm, \$?
Texas Harmonica Rumble Workshop Antone's Record Store, 6.30pm, \$0
Tina Marsh & Co2 Waterloo Ice House (6th), 9.30pm, \$?
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 15TH

Keepers Jovita's, 8pm, \$0
Bad Livers + Kamram Hooshman Cactus Cafe, 9pm, \$8
Emily Kaitz & Mary Reynolds Common Market, 1600 S Congress, 8pm, \$0
Puerto Rican Xmas with Lourdes Perez & Friends Waterloo Ice House (6th), 9.30pm, \$? + PR Food
Rick Stockton Gruene Hall, 8pm, \$0
Therapy Sisters Artz, 7.30pm, \$0
Van Wilks Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Christine Albert Central Market, 6pm, \$0
Jean Caffeine + Burnin Mike Vernon Flipnotics, 9pm, \$0
Blues Specialists Continental, 6.30pm, \$0
Dave Hale + Mudclot Jones Headliners East, 6.30pm, \$?
Mandy Mercier Texicalli Grille, 5pm, \$0

SATURDAY 16TH

Butch Hancock Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Santiago Jimenez y Su Conjunto Jovita's, 8pm, \$0
Abra Moore w/Mitch Watkins + Ana Ege Cactus Cafe, 9pm, \$6
Earthpig + Daniel Bull Flipnotics, 8.45pm, \$?
Jeff Tareila Waterloo Ice House (38th), 9.30pm, \$?
No Strangers Gruene Hall, 1pm, \$0
Slaid Cleaves Artz, 7.30pm, \$0
Toni Price Waterloo Ice House (6th), 9.30pm, \$?
Gary P Nunn Gruene Hall, 9pm, \$?
Pleasure Cats w/Karen Tyler Gino's, 9.30pm, \$0
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$?
Cula Du Cafe Central Market, 6pm, \$0
Big Band Swing Jazz KOOP 91.7 FM, 9am
Folkways KUT, 8am

SUNDAY 17TH

Correo Aereo Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Los Vecinos Jovita's, 6pm, \$0
John Hiatt Liberty Lunch, 10pm, \$?
Nervous Purvis & The Jitters Gruene Hall, 4pm, \$0
Blues Jam Headliners East, 10pm, \$0
Open Mike w/John Arthur Martinez Central Market, 6pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Czech Melody Time KOOP 91.7 FM, 10.30am
Live Set: Jeff McCord Xmas Show KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 18TH

David Halley Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Seela Cactus Cafe, 9pm, \$0
Dale Watson & Lonestar + Heroes Of The West + Walkin' Dead Electric Lounge, 10pm, \$?
Don Walser's Pure Texas Band Babe's, 8pm, \$?
Uncle John & Friends + Stephanie Bradley Headliners East, 6.30pm, \$?
Blue Monday KUT, 8pm

TUESDAY 19TH

Ray Wylie Hubbard Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Dave Hooper Rumours, 9pm, \$0
Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0

Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Limpopo Cactus Cafe, 8.30pm, \$7
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 20TH

No Strangers Artz, 7.30pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Don Walser's Pure Texas Band Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Wayne Hancock Jovita's, 8pm, \$0
Forrest Jourdan + Blue Midnight Headliners East, 6.30pm, \$?
Ned Henry La Zona Rosa, 10pm, \$?
Asylum Street Spankers Continental, 6pm, \$?

THURSDAY 21ST

Carlos Cedillo + Pam Mayo Flipnotics, 9pm, \$0
Rockabilly Jam with Git Gone Hank's, 10pm, \$2
Roy Heinrich & The Pickups Broken Spoke, 9pm, \$?
Tony Maserati & The Barebones Rockabilly Band Jovita's, 8pm, \$0
Cory Morrow + Sleestacks Headliners East, 6.30pm, \$?
Susanna Sharpe & Samba Police Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 22ND

RC Banks & The New Cotton Kings Jovita's, 8pm, \$0
Alejandro Escovedo + Amy Tiven Flipnotics, 9pm, \$0
Correo Aereo Waterloo Ice House (6th), 9.30pm, \$?
Emily Kaitz & Mary Reynolds Artz, 7pm, \$0
Monte Warden Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$1.50 til 7pm/\$3.50 after
Roy Heinrich & The Pickups New Chaparral, 9pm, \$?
Walt Lewis Gruene Hall, 8pm, \$0
Blues Specialists Continental, 6.30pm, \$0
Dave Hale + Brian Robertson Headliners East, 6.30pm, \$?
Mandy Mercier Texicalli Grille, 5pm, \$0
Mady Kaye's Xmas Carolers Central Market, 6pm, \$0

SATURDAY 23RD

Barnstormers Xmas Album Release Party Waterloo Ice House (38th), 9.30pm, \$?
Volunteer Fire Ants Gruene Hall, 1pm, \$0
Amy Tiven Band Artz, 7.30pm, \$0
Wayne Hancock Gruene Hall, 8pm, \$0
Ponty Bone Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Rocket Cat Music's Blue Xmas Party Gino's, 9.30pm, \$0
Spencer Jarmon Jovita's, 8pm, \$0
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$0
Big Band Swing Jazz KOOP 91.7 FM, 9am
Folkways KUT, 8am

SUNDAY 24TH

Texana Dames Armadillo Xmas Bazaar, Austin Music Hall, 8pm, \$3.50
Blues Jam Headliners East, 10pm, \$0
Czech Melody Time KOOP 91.7 FM, 10.30am
Live Set: Celtic Xmas Special w/ Chieftains & others KUT, 8pm

MONDAY 25TH

Uncle John & Friends + Stephanie Bradley Headliners East, 6.30pm, \$?

TUESDAY 26TH

Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0
Toni Price + Doak Short Continental, 6pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 27TH

No Strangers Artz, 7.30pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

Wayne Hancock Jovita's, 8pm, \$0
Forrest Jourdan + Blue Midnight Headliners East, 6.30pm, \$?
Ned Henry La Zona Rosa, 10pm, \$?
Alise Clar Flipnotics, 9pm, \$0
Asylum Street Spankers Continental, 6pm, \$?

THURSDAY 28TH

Dave Hooper Grinders, Oak Hill, 8pm, \$0
Leavin' Brothers Gruene Hall, 7.30pm, \$0
Rockabilly Jam with Git Gone Hank's, 10pm, \$2
Cory Morrow + Sleestacks Headliners East, 6.30pm, \$?
Doster & Hamilton Central Market, 6pm, \$0
Los Locos Jovita's, 8pm, \$0
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 29TH

Correo Aereo Central Market, 6pm, \$0
George DeVore & Yankee Liars Jovita's, 8pm, \$0
Kris McKay Waterloo Ice House (6th), 9.30pm, \$?
Lisa Fancher Artz, 7.30pm, \$0
Brent Gorrell Gruene Hall, 8pm, \$0
Ted Roddy & Chris Miller + Rick Broussard Flipnotics, 9pm, \$0
Dave Hale + Brian Robertson Headliners East, 6.30pm, \$?
Mandy Mercier Texicalli Grille, 5pm, \$0

SATURDAY 30TH

Los Pinkys Jovita's, 8pm, \$0
Michael Ballew Gruene Hall, 1pm, \$0
Mike Nikolai Flipnotics, 9pm, \$0
Robertsons Waterloo Ice House (6th), 9.30pm, \$?
Wildewood Artz, 7.30pm, \$0
LeRoi Brothers + Toni Price Continental, 10pm, \$?
Tailgators Gruene Hall, 8pm, \$0
Pleasure Cats w/Karen Tyler Gino's, 9.30pm, \$0
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$?
Seebre & Scarborough Central Market, 6pm, \$0
Big Band Swing Jazz KOOP 91.7 FM, 9am
Folkways KUT, 8am

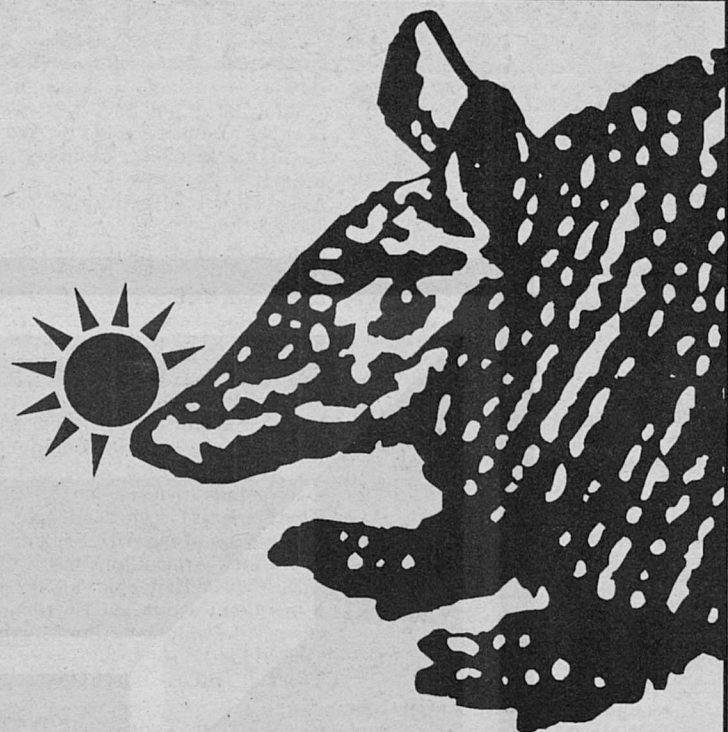
SUNDAY 31ST

Jerry Jeff Walker Gruene Hall, 9pm, \$?
Toni Price, Lou Ann Barton & Sue Foley Antone's, 10pm, \$?
Spencer Thomas & Big Pow Wow Headliners East, 10pm, \$?
Live Set: Naughty Ones KUT, 8pm

VENUES

Antone's 2915 Guadalupe. 474-5314
Artz 2330 S Lamar. 442-8283
Austin Music Hall 3rd & Nueches. Babe's 208 E 6th. 473-2262
Broken Spoke 3201 S Lamar. 442-6189
Cactus Cafe Texas Union, 24th & Guadalupe. 475-6515
Cafe Cubito 2002 Manor. 495-9448
Cafezino 5414 Parkcrest Dr. 453-2233
Continental 1315 S Congress. 441-2444
Flipnotics 1601 Barton Springs. 322-9750
Gino's 730A W Stassney. 326-4466
Gruene Hall New Braunfels. 625-0142
Hank's 1000 S Lamar. 707-COOL
Headliners East 406 E 6th. 476-3488
Jovita's 1619 S 1st. 447-7825
La Zona Rosa 4th & Rio Grande. 472-9075
KUT 90.4 FM
Mojo 2714 Guadalupe. 477-MOJO
Ruta Maya 218 W 4th. 472-9637
Texicalli Grille 534 E Oltorf. 442-2799
Tropical Heat 900 E Braker. 837-9396
Threadgill's 6416 N Lamar. 451-5440
Waterloo Ice House 600 N Lamar. 472-5400
Waterloo Ice House 1106 W 38th. 451-5245

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SUN 10 W.C. Clark
MON 11 Therapy Sisters
TUE 12 Lost Gonzo Band
WED 13 Austin Lounge Lizards
THU 14 Marcia Ball & Sarah Elizabeth Campbell
FRI 15 Van Wilks & Sunny Dobbs
SAT 16 Butch Hancock
SUN 17 Correo Aereo
MON 18 David Halley
TUE 19 Ray Wylie Hubbard
WED 20 Don Walser & His Pure Texas Band
THU 21 Susanna Sharpe & The Samba Police
FRI 22 Monte Warden
SAT 23 Ponty Bone
SUN 24 Texana Dames & Tomás Ramirez

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