

MUSIC CITY FREE TEXAS

MARTÍ BROM

#67 MARCH 1995



**THE UNOFFICIAL GUIDE TO NOT SXSW
HONEST JOHN
JOE BOB GOES TO THE DRIVE IN
TEXAS MUSIC CALENDAR
PREVIEWS
LIVE MUSIC IN MARCH**

REVIEWS

Martí Brom

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Corridos y Tragedias

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Roky Erickson

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**Laurie Freeloove &
Gemma Cochran**

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Deborah Freeman

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Butch Hancock

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Tish Hinojosa

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Loose Diamonds

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Lost Gonzo Band

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Mandy Mercier

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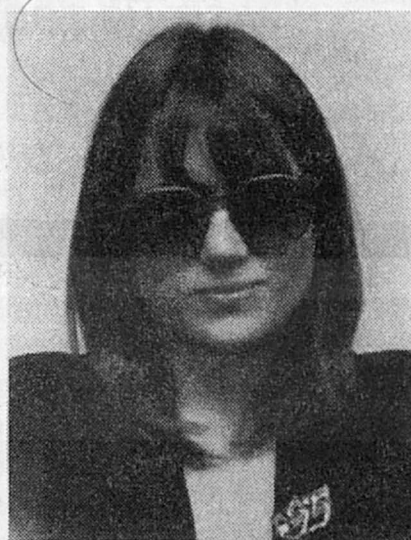


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John Conquest
CONTRIBUTORS
Mark D Rubin
Don McCalister
cover: George Brainard
SUBSCRIPTIONS
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THUNDERBIRD BLUES

There are many depressing things about modern America, not least the very idea that a prick like Phil Gramm is a serious Presidential candidate, but, for me one of the saddest sights to be seen today in these here United States is the Thunderbird logo. I get the lowdown blues whenever I see it stuck to the characterless piece of shit (for non-Americans, these three words run together always refer to a vehicle, normally the speaker's) that's the sorry latter-day incarnation of one of the sublime achievements of the American automobile industry.

♦ The fate of the T-Bird is a striking metaphor for the degeneration of American popular culture. It's been said of the King James Bible, that the English language was so powerful at the time that even a committee could achieve greatness with it, and similarly, one can look back to a time when the American spirit was so vigorous that even corporations did amazing things. A time when major labels, and companies run by such utter shits as Maurice Levy and Don Robey, produced records that were as much marvels of style, dynamism and panache as 50s and 60s American cars. They were something else. They rocked.

♦ Today those qualities belong to the exotica, not the standard product in which style, dynamism and panache have been displaced by marketing, calculation and safety features. Over the last 30 years, the majors have absorbed vast numbers of indies, repressed the survivors and newcomers, sidelined the pluralism of regional, ethnic and minor genres, created a superstar system that's undermined a once flourishing 'middle class' of working musicians, and displayed an ever more subtle ability to preempt radicalism, reducing it to mere posturing. The result is that, for instance, Nashville Inc's artists are as bland and indistinguishable as Japan Inc's models. Corporate everything sucks. ♦ Fortunately, the metaphor breaks down, because music's equivalents of hand-built, limited production cars, indie and self-released albums, are no more expensive than the generic mass produced variety. What they are, of course, is much harder to find out about, and even more to lay hands on. While MCT has always worked, for Texas music at least, on the former end, I've rather left people to their own devices on the latter, so from now on most reviews, of self-releases at least, will also include contact info. **JC**

MARTÍ BROM

Barbara Pittman, who made more records for Sun than any of the few women on its roster, remarked, "My records were not promoted though. Not like the men's. They didn't think they should spend money on a girl's records . . . Nobody took us seriously." While rockabilly as a whole has become more or less an Elvis footnote, the history of its female performers, none of whom, incidentally, came from Texas, is even more esoteric. Wanda Jackson and Brenda Lee built lasting reputations but such exceptional women as Pittman, Jean Chapel, Boots Collins, Laura Lee Perkins, Alis Lesley and Joyce Green lost out to the male ethos. For their part, however, record companies could somewhat justify their caution by pointing to such stars as Jo-Ann Campbell, Janis Martin, Linda Gail Lewis and Lorrie Collins, who quit the business to marry and raise families.

♦ Martí Brom, who came to Austin from St Louis in 1991, echoes Pittman 40 years later saying, "A lot of Austin musicians won't take you seriously if you're a woman," but an essential difference is that her marriage was the turning point to, rather than from, music. Inspired by a 2nd Grade teacher who was also a lounge singer, "I thought that was the coolest thing," Brom had long been encouraged to sing, and even made a doomed teenage attempt to emulate Chrissie Hynde (another heroine, as for Joan Jett, was Suzi Quatro) by flying to England, where she spent one night crying in a detention center toilet before being sent back, but "I was always petrified."

♦ In 1989, auditions were announced for a St Louis USAF base '1940s Radio Hour' and Bob Brom, another rockabilly fanatic then in the service, brought home a flyer. "It drove me crazy that Martí'd sing in the house so beautifully but wouldn't do it in public." "He told me, if you don't do it now, you'll never do it,

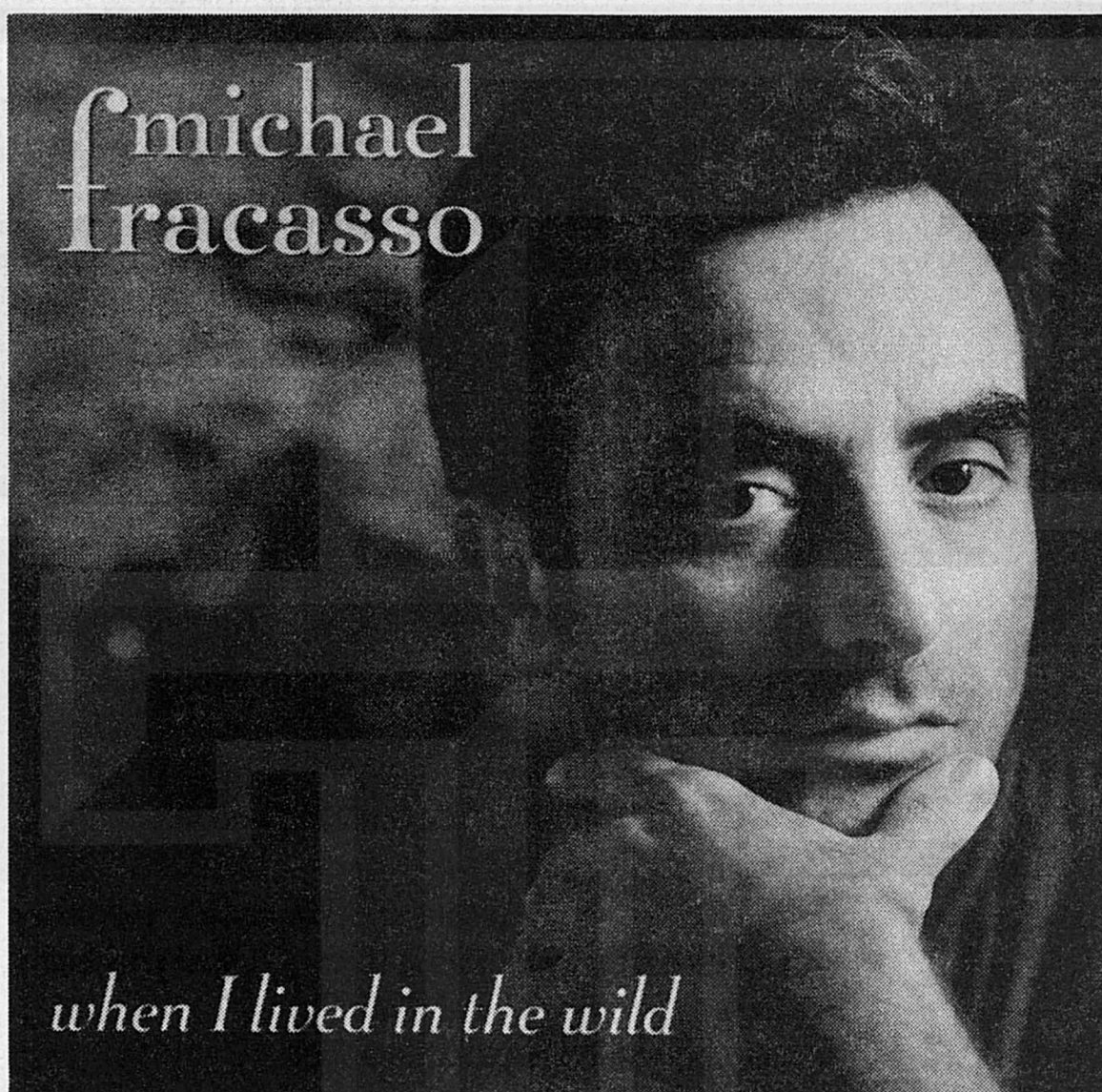
so I worked up some Andrews Sisters songs and tried to hide behind the piano. But then I got the best part and lost my stage fright completely."

♦ When Bob was transferred to Bergstrom, Martí made a demo tape before leaving St Louis, but almost the only one they gave out was to Billy Poore of *Rockabilly Revue*, for whose Renegade label she cut a 1993 single, *Crazy Fever/Hiccups*, which has become an international jukebox staple in rockabilly circles. Back home, however, she got off to a slow start. "We approached putting a band together like we would have in St Louis, before we understood how bands in Austin share musicians." Like The Derailers, Brom credits guest spots with High Noon for getting her moving, and two members of the trio, Shaun Young on drums and Kevin Smith on upright bass, who plan to launch their Jet-Tone Records shortly with a Martí Brom single, along with guitarist Todd Wolfmeyer, make up her current band.

♦ While this arrangement allows Brom to play and, at least on a Live Set session, record (see Reviews), she chafes somewhat at the restrictions. "The guys have so many calls on their time that it's hard to get together. I'd like to work up some more new material, have less honky tonk and more rockabilly, and even more I'd like to work up a show, make it really sexy and entertaining. Sometimes I think people in Austin get so involved in being musicians that they play mainly for other musicians and forget they're supposed to be entertainers."

♦ Meanwhile, the Broms get a kick out the incessant calls from Billy Blues in San Antonio, whose corporate HQ tried to cancel Martí's first, wildly successful, appearance. They demonstrate that there's a hunger, or, more crudely, a market for that old style rock & roll. **JC**

The new MICHAEL FRACASSO album If you love Michael's songs, here are 14 new ones, radiant with vision, revealing an astonishing range of influences. They will haul you crisscross across the American musical landscape of folk, pop, R&B and deadahead rock 'n' roll, but will ultimately transport you to territory that is Fracasso's alone. If you love Michael's voice, it has never before sounded so stunning or evocative. If you're looking for the next classic from Austin, you've got it right here.



"With his smoother than silk vocals, and terrific songwriting, Michael Fracasso returns with a splendid outing . . . excellent musicianship abounds."

Rob Bleekstein • The Gavin Report

#10 on Gavin's Americana chart 2/21/95

"Terrific songwriting . . . Fracasso is an excellent example of why I'd really appreciate it if someone came up with a pithy label that translated as 'acoustic singer-songwriter doing something completely original with an electric band.'"

John Conquest • Music City Texas

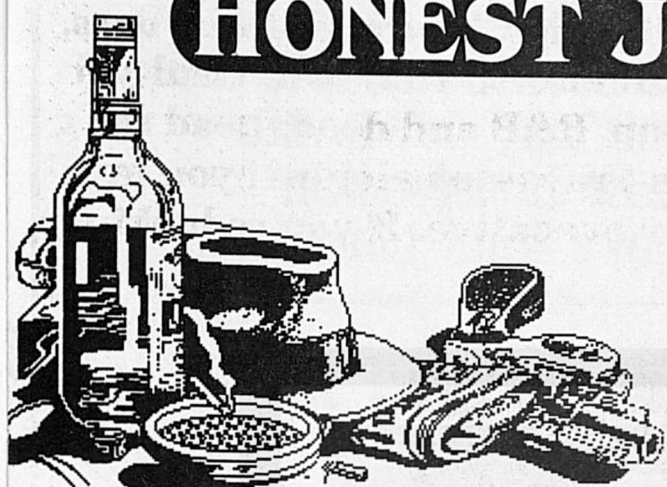
"A consummate songwriter . . . impeccable eye for detail and ability to paint broad pictures with a minimum of words."

Jim Caliguiri • CMJ New Music Report

**DON'T MISS MICHAEL AND LABEL-MATES JIMMY LaFAVE, ABRA MOORE
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HONEST JOHN'S SMOKING SECTION



Last month, I appealed for a pithy label that would cover artists like **Michael Fracasso**, who don't fall into any standard category but aren't, in MCT's special usage, 'Texas' either. Russ Somers, pace Bob Dylan, suggested 'Newporter,' but the best answer came from *The Gavin Report*, whose newly instituted, though probably doomed (it's trying to sell cult figures to bean counters), 'Americana' chart, in which Fracasso has been thriving, is a true godsend. Wish I'd thought of it myself, but hell, I'm not proud, so I'm adopting it for reviews and the calendar.

♦ Well, we all make mistakes and **The Most Overrated Poll** was most definitely one of mine. The basic trouble with it was that it localized a much more general problem and, while I think there's ample scope for a Most Overrated Poll on a national level, I realized, belatedly, that though there is, as the many of you who sent in thoughtful, well-considered ballots obviously agree, a real issue in the fact that some artists receive far more media attention than they merit, it's not really their fault and it's unfair to give them a hard time about it. This dichotomy was well illustrated by the respondent who was severely critical of the entire concept but *nonetheless* filled in the entire ballot. Anyway, though the results were undeniably interesting, I've decided to abandon the whole thing, chickening out if you will, so I can only apologize to those who invested 32¢ and hope you enjoyed the intellectual exercise.

♦ However, before we abandon the subject entirely, I'd like to mention a couple of rather wonderful responses. Against the category 'Legend In His/Her/Their Own Mind' one person simply wrote 'Austin,' while another bracketed every category and scrawled 'Lubbock' across the page. Guess I don't need to put you down for a copy of the book, eh?

♦ I was very touched by all the expressions of goodwill following last month's issue, even if they were usually interlarded with cracks about becoming a Yankee or moving to South Dallas. One rather scary

moment was when **Kevin Smith** of High Noon, who, incidentally, will also be playing on the big day, asked if I'd ever been married before, to which, as Kevin came into the world in 1968 and my previous brush with matrimony was in 1966, the answer was "Before you were born, son."

♦ Among the many music magazines I suppose I ought to read, but don't, *Billboard* has pride of place, so I have to thank **Lee Nichols** for pointing out one gem in its arid wasteland. Asked, at a launch reception for the Nashville Merle Haggard tribute album, which was his favorite track, The Hag replied, "I really like that one by Iris DeMent." Which was, of course, on HighTone's tribute album.

♦ While he's written many fine songs, I was little taken aback by the preface to a question put to **Don Walser** in an *Austin Songwriters Group Newsletter* interview, "About half a year ago you were another singer-songwriter playing Sixth Street and now you're something of a legend at least locally . . ." Don't know where Lindsey Eck's been the last few years, but I think 'misleading' is the word I'm looking for here.

♦ A horrified fax from a prominent Austin group included a letters page from the *Houston Press* which contained a vigorous rebuttal signed by **John T Davis**, Tried & True Music, of what was evidently a very hostile review of Jerry Jeff Walker, and demanded to know what the deal is. My first reaction was, well, I thought everyone knew that the *American-Statesman's* country and folk columnist is also Walker's publicist, but on second thoughts, there's no particular reason why they should. I must admit, I was somewhat surprised when Davis returned to the *Statesman* while still working for Walker, as no British periodical would, for one moment, countenance such a clear conflict of interest, but then I remembered that this is Austin. I've no idea what the *Statesman* pays Davis, but, I'm pretty sure you wouldn't want to have to live on it. You do what you can, you do what you must and so far Davis has done a pretty good balancing act, though I imagine he must have kept his head well down during Susan Walker's holy war against Don McLeese. Though it's a little odd, even out of line, that Davis should sign a letter to another paper wearing his Tried & True hat, what's even odder is that the *Press'd* bother publishing it. I can only think that they were rather subtly using him to drop Walker even deeper in the brown stuff.

♦ A pic in the *American-Statesman* made it look as if **Christine Albert** was lining up to get **Trisha Yearwood's** autograph, but, in fact, Albert was confronting her about her carbon copy ripoff of Albert's version of *She's In Love With The Boy*. No catfight, though, and they parted on amicable terms, with Yearwood asking for a copy of Albert's forthcoming album.

♦ One feature of the Cornell Hurd Band's **Live! At The Broken Spoke** album, as I mentioned at the time, was that it marked the recording debut of rubboardist dannyyoung, better known as **Danny Young**, Mayor of South Austin (whom, even in exile, I still acknowledge as El Jefé). Hurd's next album will be the first time that Danny's been in a studio, but, unfortunately, it only has one isolation booth so, as Cornell remarked, "This'll be the first time in history that anybody's overdubbed a rubboard."

♦ Much as I detest the appellation '**Hank Williams Sr**' (Randall Williams adopted the name Hank Jr long after his father's death, so the usage is plain illiterate), I was willing to overlook it in a headline announcing that he's *alive and well*. Apparently, a tourist from Tennessee spotted him busking near the Eiffel Tower, in Paris, France. Pretty good for a man in his 70s. It's heartening to know that Hank still rates front page treatment, even if it's only in *Weekly World News*.

♦ Missed it myself, but I'm told that *Texas Beat* (like the segue?) recently had its knickers in a twist over the fact that MCT doesn't have a letters page, thus, as far as I can make out, depriving outraged readers of the right of reply. Well, the reason I don't have a letters page is because virtually all of my mail is rather embarrassingly fulsome and while I personally find them fascinating, I somehow doubt you'd share my enthusiasm for constant repetition of those magical words "I enclose a check." However, I don't want anyone to think that I shun debate, so if you really feel the urge to put pen to paper, I'll be happy to publish your thoughts. Assuming, that is, that they're not too prolix, boring or self-serving to inflict on others. And, of course, my reaction to anonymous insults will be the same as any other editor's—fuck you. Actually, MCT is now in a position to offer modest, and boy do I mean modest, honoraria, so if you have something substantial to offer related in any way to Texas music, give me a call. I'll make an offer, you'll laugh, I'll make another, hey, we'll work something out.

Music & Literary Agency

LITERARY

STEVIE RAY VAUGHAN BIOGRAPHY

Soul to Soul by Keri Leigh

Taylor Publishing Co.

"...A revealing work."

— *Billboard*

"Well written, lavishly illustrated... One of the best Rock 'N' Roll books I've read this year."

— Howard Stern

WILLIE NELSON BIOGRAPHY

Heart Worn Memories by Susie Nelson

Simon & Schuster

"A gritty look at C&W scene and details of Willie's agonizingly slow climb to the top. Big for Country Music Fans."

★★★★

— Liz Smith, *New York Daily News*

ELVIS – *Rock n Roll Heartache* Euro Press

MUSIC

Townes Van Zandt:

Live & Obscure (Sugar Hill/ USA—Demon/Europe)

"This album is a priority collection for all whoever attended a TVZ concert..."

— Pete Coffey, *Country Music Roundup*, London

Road Songs (Sugar Hill/USA—BMG/Europe)

"...a fine in-concert menu of TVZ's favorite cover tunes."

— David Fricke, *Rolling Stone*

Rear View Mirror (Sundown/USA—Veracity/Europe)

"It's a fine compilation of... Van Zandt's work. ...pure genius on disc."

— C. J. Berkman, *Texas & Country*

Barb Donovan: *Factory Town* (Indy Records)

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"...the Best of Folk, Blues, Country & Rock." – *Detour/UK*

Jimmy Reed: *Live at Liberty Hall* (New Rose/France)

Lightnin' Hopkins: *Blues Is My Business* (Demon)

You're Gonna Miss Me (Demon)

Richard Dobson: *That's Right* (Indy)

"...the Hemingway of Country Music." – Nanci Griffith

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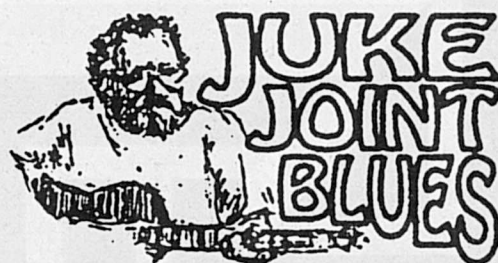
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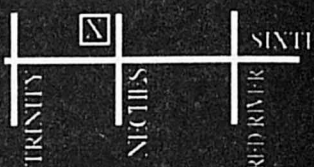
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JOE BOB GOES TO THE DRIVE-IN

by Joe Bob Briggs, Drive-In Movie Critic of Grapevine, Texas

One thing you should never tell a woman: "I don't wanna dance."

We're talking instant divorce here. We're talking a three-day fight that ends with tears and broken dishes. And the closing line: "You're no fun anymore!"

Take it from me, guys.

Dance.

Dance every single time she wants to dance.

Don't ever refuse to dance. It's not worth it.

Women are born with a Dancing Gene. When the Dancing Gene starts throwing off happy-foot sparks, the girl has *gotta dance*.

It doesn't matter where you are. You could be at your sister's wedding. You could be on the beach at midnight. You could be at the Holiday Inn in Elkhorn, Wisconsin.

"But, honey, there's no band here."

"We'll dance to the muzak!"

They can't help it. They've either got to dance or else go to Dancers Anonymous. You're talking to a drughead.

Another thing you should never say: "We've danced enough."

There is no 'enough.' A girl's dancing has no time limit. You can be standing in a club at 3.30am, the deejay announces last call, and she'll say, "Where else can we go?"

Don't hesitate. Find the after-hours club and *continue dancing*.

Another thing you should never say: "That's a stupid dance."

To a woman, there is no such thing as a stupid dance. In fact, the more stupid the dance *looks*, the more she likes it.

Country-western Line Dancing, which was apparently invented for 300-pound Buffalo Women in plaid shirts and giant hair-dos that frizz out like satellite dishes, is *not stupid to a woman*. Scoot your boot, and boogie your butt.

There are also no age limits to this. They start when they're three, begging their mamas to put 'em in ballet class, and then they join the drill team, the cheerleading squad, and, when they're older, *gangs* of crazed girl dancers who roam up and down places like El Lay's Sunset Strip and Miami's South Beach and Dallas' Greenville Avenue and New York's Webster Hall, and when they're through with that, they say, "Honey, let's take *tango lessons*."

Listen to me. You've only got one defence. Just don't ever *bring up the subject*.

Maybe they'll forget they've got legs.

It's your only shot, you know what I mean?

Speaking of the way people who love each other always hate each other, this month's flick is **Married People, Single Sex**, which I realize has been in the video stores a *long long time* now, but I don't always keep up with these drive-in video trends—I'm not *perfect*, okay?—and I'm catching up on a whole new genre for the '90s, which is flicks that are *erotic*, but they're not erotic thrillers.

People are finally so sick of erotic thrillers that they're not rentin' 'em anymore, unless they have Shannon Tweed in them in em, or maybe Tanya Roberts—or, come to think of it, Traci Lords.

But now the tide is turning, and we've got these new dealies, the Stare-at-My-Navel-and-Whine-a-Lot Dysfunctional Sex Tape.

Married People, Single Sex is filmed to look like a documentary. And it tells the story of three married couples who can't seem to get their sex life together in the '90s.

They go through affairs, phone sex, arguments, kinky guys who come to the house in the middle of the afternoon, cocktail parties where everybody gets embarrassed, vacations to the Caribbean, lingerie parties, topless bars, and, I don't know, after a while you just wanna scream at 'em: *Stop thinkin' about yourself so goldurn much!*

Join the Kiwanis Club!

Volunteer at the hospital!

Find some friends with *lives!*

Meanwhile, though, we got some monster sex scenes.

It's one of those movies where you watch it thinkin', "Wow! This is great! Great acting, great scenes, much better than expected," and then when it's over, you go, "Who *were* those people?"

And you feel like somebody just ran over you with a dumptruck.

But hey, it's winter. I liked it.

No dead bodies (unless you count the *souls* of these people). Twenty-four breasts. Multiple aardvarking. Cat-mask Fu. Dog-collar Fu. Pick-up truck Fu.

Drive-In Academy Award nominations for . . .

♦ Joseph Pilato, as the frustrated construction foreman who turns to a phone-sex relationship, for saying "I'm married to the Frigid Witch of the West."

♦ Chase Masterson, as the confused little girl who has to get roughed up to enjoy sex, for saying, "All you talk about is growing old together! I'm not ready to grow old!"

♦ Wendi Westbrook, as the cheating wife who can't get her husband to get kinky with her, for saying, "I want the *lust* to be there."

♦ Robert Zachar, as the shy topless bar patron who says, "If you love someone, you do what's natural, and that's enough."

♦ Darla Slaven, as the uptight wife who doesn't want sex at all, for saying, "I feel like I'm being punished."

♦ Teri Thompson, as the girl who learns to love phone sex, for saying, "I am so sick and tired of being the other woman."

♦ Shelley Michelle as the anything-you-want-is-fine-by-me topless dancer.

♦ Samuel Mongiello, as the handsome womanizer, who says, "You're so good at being bad."

♦ Bob Rudd, as the can't-live-with-her-can't-live-without-her husband, who says, "Getting a divorce is the only way we can stay friends."

♦ Mike Sedan, the producer/director, for inventing a new way to get totally depressed and enjoy it.

Four stars.

Joe Bob says check it out.

JOE BOB'S ADVICE TO THE HOPELESS

Victory Over Communism! The Trail Drive-In, on Lake Worth Road in Lake Worth, Fla, is hanging in there after 27 years, and it's *still* just two bucks a person, thanks to the ownership of Bob McCain and a weekend flea market that brings in some income for this prime eight-acre parcel.

Vicky Bowles of Lantana, Fla, Clarke Blacker, also of Lantana, Michael & Gretchen Norton of Pekin, Ill, Phil Tortorici of West Palm Beach, Fla and Bill Hutchins, also of West Palm Beach, remind us that, with eternal vigilance, the drive-in will never die.

To discuss the meaning of life with Joe Bob, or to get free junk in the mail and Joe Bob's world famous newsletter *The Joe Bob Report*, write Joe Bob Briggs, PO Box 2002, Dallas, TX 75221. You can fax Joe Bob at his trailer house: 214-985-7448. © Joe Bob Briggs 1994

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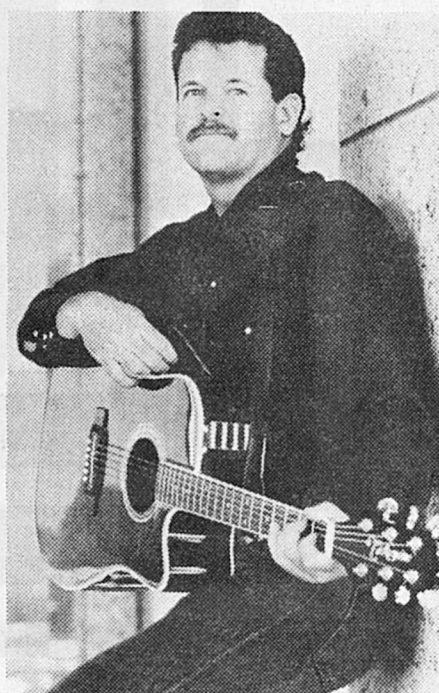


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LASSED LIVE

(Squarebird, cassette)

Not that there were ever that many women rockabilly singers, but the revival hardly threw up any at all, even fewer who are currently active (parenthetically, if you get to see her in a club, Tanya Tucker can kick ass, but Liberty won't let her record any of her rockabilly material and don't like her doing it at big shows, the weenies). So having a woman singing rockabilly at all makes Austin pretty damned unusual, and the fact that Brom's really wicked at it is almost too good to be true. For various reasons (see cover feature), her gigs feature a variety of material, but, though she can deal very handily with country and blues, this misleadingly titled KUT Live Set recording, engineered by Walter Morgan, focuses firmly on her rockabilly repertoire, with ten tracks that pay homage to Janis Martin (*All Right*), Jo-Ann Campbell (*Really Really Love You* and *Beachcomber*), Wanda Jackson (*Funnel Of Love*), Elvis (*A Fool Such As I*), Wayne Walker (*All I Can Do Is Cry*), The Collins Kids (*Rock Boppin Baby*), Linda & The Epics (*Gonna Be Loved*) and Glen Glenn (*One Cup Of Coffee*), plus *Dirty Dog* by guitarist Todd Wolfmeyer, that will also be on Brom's forthcoming Jet-Tone single. Though Brom's in fine voice and belts 'em out with vim and vigor, her band, Wolfmeyer, Kevin Smith bass and Shaun Young drums, plus Chris Miller steel guitar, is oddly tentative. They rock, but rather cautiously. No rockabilly wildmen in this bunch it seems. Well worth having, and a bargain at \$5, but it makes me anticipate Brom's next album. How about Ronnie Dawson guitar, Wiley Cousins piano, Ivan Brown bass and Lisa Pankratz drums? Just a thought. **JC**

Squarebird, PO Box 162212, Austin, TX 78716

TISH HINOJOSA

FRONTEJAS

(Rounder, CD/cassette)

Hinojosa dedicates her celebration of Rio Grande frontier culture, fruit of her apprenticeship to Don Américo Paredes, "to my fellow chicano artists," but it waxes and wanes in almost direct proportion to the actual involvement of other chicanos. The best tracks are *Pajarillo Barranqueño* and *Malhaya La Cocina*, with Santiago Jimenez Jr accordion and Toby Torres bajo sexto, *Otro Vasito* and *Las Marias* with Eva Ybarra accordion, the lovely *Déjame Llorar*, on which Hinojosa plays guitar accompanied only by Flaco Jimenez on accordion, and *Con Su Pluma En Su Mano* (Hinojosa's corrido about Paredes, referring to his book **With His Pistol In His Hand**, on the classic corrido *Gregorio Cortez*), with Mingo Saldivar accordion. Less successful but still appealing are *Las Golondrinas*, with Marvin Dykhuis guitar and Danny Levin violin, and *Sólo Tus Ojos* written and duetted by Hinojosa and Peter Rowan. However, *Poquita Fe*, *Farolito*, *Buen Amor* and, outstandingly, *Polka Fronterrestial*, a bilingual duet with Ray Benson of Asleep At The Wheel which could be described as inappropriate, or just horrible, have little if any chicano representation and are correspondingly weak. By a strange coincidence, Robert 'Beto' Skiles plays piano on all four, and wrote the music to the two latter. While Hinojosa herself sings beautifully throughout, simply from the credits (apparently Ybarra and Saldivar appeared "Courtesy of Rounder Records," an amusing conceit), one can infer a halfhearted commitment somewhere along the line to the basic concept and the rather predictable result is a record that's half good. On the other hand, the good half is very good, superior to, and far more interesting than, *Destiny's Gate*. **JC**

DEBORAH FREEMAN

TRAIN OF THOUGHT

(Sagebrush Serenade, cassette)

A marvel and mystery of music is that I can plough through a stack of CDs by established artists, albums with proper recording budgets, cut, mixed and mastered on high-tech equipment, with name musicians and producers, and go ho-hum to all of them, then along comes a humble cassette by a total unknown, made, according to co-producer Don McCalister, "for less than you'd believe possible" in a home studio, and it blows my doors off. "Canadian by birth, Texan by choice and hermit by disposition," the petite Freeman started out as a musician in Northern Ontario, first moved to Washington state then, in 1980, to Austin, where she played at the Alamo Lounge and emmajoe's. Then she retired to Lake Travis and only recently started performing again, which brought her, seeking guitar lessons, to McCalister, who heard her songs and hustled her into Dave Sanger's Lazy SOB studio. The result is just the prettiest pure country album I've heard in far too long. Freeman has a lovely voice, clear and unaffected, her 10 original songs, particularly *Mexican Border* (written when she was still living in Canada!), *Mostly Without You*, *The Road To Loving*, which features the Outhouse's Ed Bradfield on harmonica, *Goodbye Alamosa* (my favorite), the title track and *Ladies Man*, with Stan Smith on clarinet, are very fine and her support, well, sympathetic is too weak a word. Boomer Norman electric guitar, McCalister acoustic guitar, Ponty Bone accordion, Champ Hood fiddle, Lynn Frazier pedal steel, Carl Keese bass and Sanger drums click with Freeman and, more predictably, having played together in countless permutations, each other so well, you'd think they'd been together for years. If you're looking for a brand new thrill in country music, particularly female country vocals, I can hardly recommend this too highly. **JC**

Sagebrush Serenade, PO Box 340029, Austin, TX 78734-0029

MANDY MERCIER

LIVE

(Wild Cantina/Rockin' W, CD/cassette)

On the one hand, there's simple musical ability, on the other a more abstract quality that can be called soul, elan or esprit. Ideally, one would like to have both to once, but when push comes to shove, I, for one, will always settle for the latter. Virtually any woman singer in Austin could claim to be *technically* better than Mercier, who comes crashing up against her vocal limits a few times on this KUT Live Set recording, but it's hard to think of one who can match her for rock & roll heart—she just wanted to be a singer in a roadhouse band—and it's this quality that makes her so endearing. Where she does shine, by any standards, is in songwriting, as she demonstrates with nine originals (10 on the CD, which also includes *Mary Magdalene* from **Forgiveness & Rage** [1992] plus a cover of *Sportin' Life*), including such remarkable numbers as *Break My Heart*, *If You'd Rather Have Annie*, *Beautiful World* and *Roadhouse Band*. Supported by Caspar Rawls electric guitar, Roy Heinrich bass and Ron Erwin drums, with special guest Danny Young on rubboard, who follow her unerringly through her blues to rock to folk to country segues and combinations, Mercier gives it everything she's got, and if her voice cracks occasionally, well, broken hearts are her stock-in-trade. **JC**

Wild Cantina, PO Box 49638, Austin, TX 78765

St. Patrick's Day March 17, 11am - 6pm

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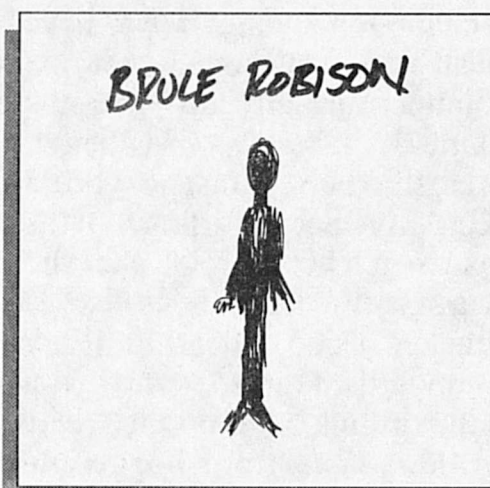
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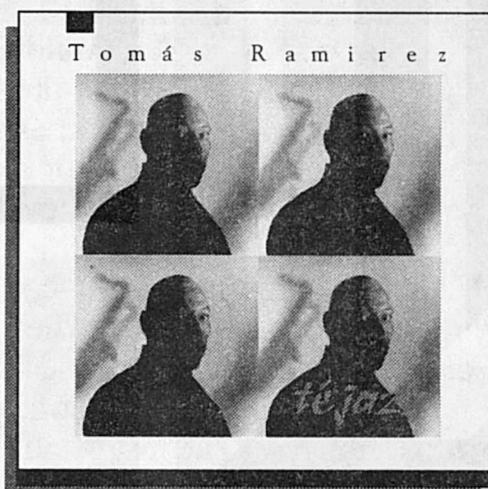
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LOOSE DIAMONDS

NEW LOCATION

(dos, CD/cassette)

My main problem with **Burning Daylight** was that producer Stephen Bruton's idea of what might get played on radio didn't sound much like the band I loved. This time, though Bruton again produced, he's let them sound much rawer, much edgier, more real to life, but what was a minor concern on the first CD has become, for me, a major flaw. Jud Newcomb sings six of the 11 songs, five of his own and Richard Thompson's *For Shame Of Doing Wrong* and, while he's a terrific guitarist and a good songwriter, I just can't be doing with his vocals or understand why they're allowed to predominate when a singer of Troy Campbell's caliber is standing by. There may be much to be said for a Jud Newcomb Band, but, to put it at its bluntest, as far as I'm concerned, Loose Diamonds means Troy Campbell. I love his voice and he's written some absolutely fantastic songs, five of which, notably *Enough to Know* and *Gone*, he sings here. The discrepancy between Campbell's passionate dynamics and Newcomb's thin monotone makes this sound like a compilation of two separate but unequal bands and I found myself turning the volume up or down from track to track, though I've now made a tape just of Campbell's numbers (it's a killer). I'm beginning to think that **Live Texas Radio**, made when they were still The Highwaymen, may be the same kind of artistic millstone that **Fair & Square** is to Jimmie Dale Gilmore, the standard against which all subsequent albums will be measured and found wanting. **JC**

DOUG SAHM

THE LAST REAL TEXAS BLUES BAND

(Antone's, CD)

First thing is that this is incomparably better than Sahn's last album, **Day Dreaming At Midnight**, which a colleague of his asked me to review because "that piece of shit need to be trashed and you're the man for the job," but it's hard to write about something you can't even stand to listen to. From that hideously failed experiment, Sahn has fallen right back to his roots with another Texas-style jukebox album of 14 classics, from Lowell Fulson's *Reconsider Baby* to Walker's *T-Bone Shuffle*. While Sahn comes up with some self-indulgent irritants, his ordering a round of drinks from the stage is listed as a track, and introducing *My Girl Josephine*, he tells us that Fats Domino lives in New Orleans—thanks for sharing that with us, Doug—the Austin/San Antonio all-star lineup that includes Denny Freeman, Derek O'Brien, Rocky Morales, Mel Brown, George Rains, Jack Barber, Mark Kazanoff and Sauce Gonzales, sounds great, particularly on the seven cuts recorded live at Antone's, which have tremendous energy. Still, I have to wonder what exactly is the point. I don't know what 'Last' or 'Real' are supposed to mean, but there's a key word missing in the title—'Cover,' between 'Blues' and 'Band.' As a souvenir of Antone's or Austin or Texas, this bears the same sorta kinda not really relationship to reality as a glossy postcard, but a real deal album like Rhino's **Texas Music: Postwar Blues Combos** eats its lunch. **JC**

CHARLIE ROBISON • BANDERA

BRUCE ROBISON

(Vireo, CDs)

How often have two brothers released albums simultaneously on the same label? I'm not going to say that this is an historic first because if I do sure as shooting one of you out there will know different, but it's pretty damned unusual, nu? The Robisons, from Bandera, Texas, have both been much admired country singers and songwriters for some years in these parts, equally at home in juke joints and acoustic listening rooms, whose albums can reasonably be described as long overdue and both have come through with strong debuts. While they're both country to the bone, they have very different takes on it. Charlie writes brooding, sardonic honky tonk songs and sings them in a tough, barroom baritone that imbues them with moody atmosphere, while Bruce (he's the tall one) is more of a New Country singer-songwriter, writing intricate lyrics and singing them in a smoother, lighter tenor with the actual words doing more of the work. The result is two very different albums, even though they share many players. Charlie's team is made up of Rich Brotherton, Brad Kopp and, on three tracks, David Grissom electric guitars, Lloyd Maines (who also produced) steel guitar, lap steel, dobro and mandolin, Riley Osbourn pianos and B-3, Gene Elders fiddle, Ponty Bone accordion, John Ludwick bass and Mark Patterson drums, with Bruce and Kris McKay on backing vocals. Bruce, who produced himself, also uses Brotherton, on acoustic guitar, Maines, Osbourn, Elders and Ludwick, plus John Inmon lead guitar, Floyd Domino pianos, Mark Kazanoff sax and Ron Pangbourne drums. Where Charlie's album has a very live feel, with compact roadhouse ensemble arrangements, Bruce's is intricately textured pure studio work, on which individual contributions, notably those of Inmon and Elders, shine through, but while Bruce's is never less than a pure pleasure to listen to, it's Charlie's that really grabs me. Charlie borrows two songs from his brother, *Red Letter Day*, which both recorded, and *Where Do You Hide Your Heart?*, but they fade by comparison with his Dylanesque *Good Neighbor*, local boy gone bad saga *Desperate Times*, the black humor of his honky tonk nursery rhyme *Barlight* ("bar bright, first bar that I see tonight, I wish I may I wish I might find someone to hold me tight"), the bitter sting in the tail of *That's Good*, or the classic honky tonk stylings of *I Don't Feel That Way*, *Only The Blues* and *Going Out Of Your Mind*. **JC**

LAURIE FREELove

& GEMMA CRAVEN

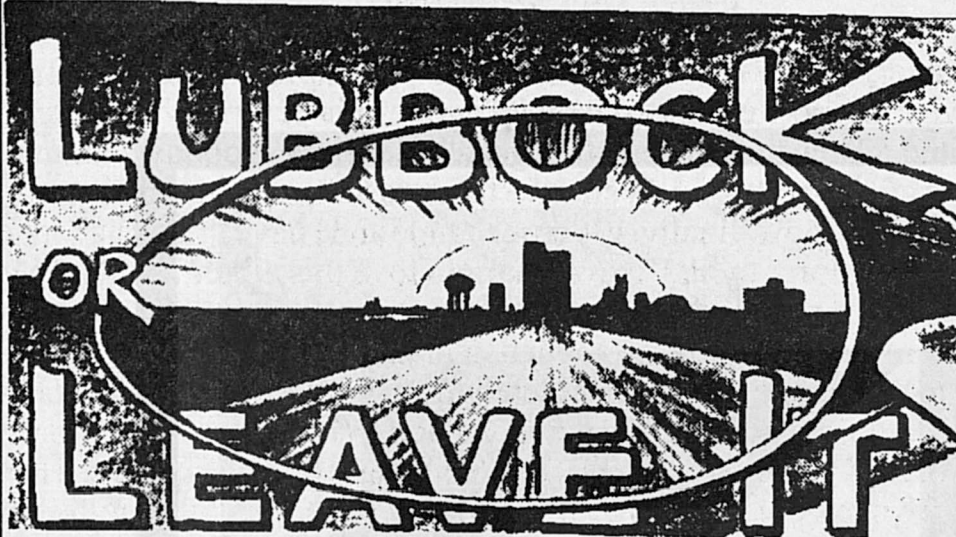
SIXTY STANLEY STREET

(Laurie's Oranges, cassette)

Go away for a while and see how quickly people forget. In Freelove's case, an additional complication is the possible need to explain who Two Nice Girls, of which she was a founder, used to be. After leaving TNG, she put out a solo tape, **50 Words For Snow**, got picked up by UK labels Ensign and Chrysalis, moved to England in 1992, returned last year and has more or less had to reinvent herself in coffee shops that didn't even exist when she left. Now she may be starting the process over again with a minimalist acoustic tape, her voice, her guitar, close harmonies by her new partner Craven and six new, beautifully crafted pop songs. Freelove and Craven work wonderfully well together, spinning lovely, delicate, deceptively simple webs of sound around the strength and purpose of the songs, particularly *I Don't Care Anymore* and *Disappearing*. According to Freelove, the whole project cost \$200, which makes one wonder how people manage to spend (tens of) thousands on records that don't sound anything like this good. **JC**

Laurie's Oranges, 2501 Spring Lane,
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Butch Hancock's



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HEALTH & HAPPINESS SHOW

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**MICKEY NEWBURY
NIGHTS WHEN I AM SANE**

(Winter Harvest, CD/video)

Searing angst or whiny self-pity? Of course, all music is ultimately a matter of taste, but I know of few artists as divisive as the Houston born Newbury, and it's probably this love him or loathe him reaction, even among singer-songwriter buffs, that's acted as a brake on his recording career. Perhaps best known, thanks to Elvis' adoption of it, for his arrangement *An American Trilogy*, "Newbury pain songs"—as Waylon Jennings calls them in *Luckenbach, Texas*—have been covered by artists as diverse as Jerry Lee Lewis, Ray Charles, Don Gibson, BB King, Bobby Blue Bland, Brenda Lee, Kenny Rogers, Joan Baez, Willie Nelson and Louis Armstrong (at one point there were Newbury songs simultaneously in the R&B, Country, Pop and Easy Listening charts), but his own recordings have always fared poorly, and this is the first since 1988. As the masters of his other 15 albums have, apparently, gone astray, it's also his sole entrée into the post-vinyl world. For myself, I take Newbury as a prime exemplar of my position that the songwriter's is always the definitive version. Or rather, versions, as Newbury has a penchant for coming back to songs, not simply rerecording them, but evolving them in radical new readings. On this album, recorded and filmed live at Nashville's Hermitage Ballroom, with Newbury's smoky, bluesy rasp, amazing falsetto and guitar accompanied only by Jack Williams on lead guitar, there are six new songs, and eight revisions, including the fifth, brooding and fatalistic, of *San Francisco Mabel Joy*, while the title track is a complete rewrite of *Leaving Kentucky* from 1970's *Rusty Tracks*. "I only know I am not free the nights when I am sane": Newbury, reporting back from the dark abysses of the soul, may be the least comfortable songwriter in America and while I love this reemergence, you may well loathe it. **JC**

**MICHAEL NESMITH
AND THE HITS JUST KEEP ON COMIN'
THE GARDEN**

(Rio, CD/CD & book)

From Monkee to Papa Nez, it's been a varied trip for Nesmith, as these two releases from his own label attest. *Hits*, from 1972, is of interest now only to students of pioneer country-rock and, of course, Nesmith's small army of rabid fans. *The Garden*, on the other hand, seems to be aimed solely at his own ultras. The second part of a project begun in 1974, the package contains a book and record designed to be experienced simultaneously. While not a sequel, familiarity with the first part, *The Prison*, is "helpful to fully understand the development of ideas," and a Surroundsound system is recommended. Well, I'm not about to touch a New Age concept like that with a bargepole, and the CD end, predominantly instrumental lite classical noodling with John Jorgensen of The Hellecasters, Rio's other act, playing guitars, soprano sax, bassoon, mandolin, mandocello, oboe and bandurilla, didn't inspire me to rethink my prejudices. **JC**

**BUTCH HANCOCK
EATS AWAY THE NIGHT**

(Sugar Hill, CD/cassette)

When, last summer, I got an advance copy of Hancock's first all new, or, rather, mostly new album since 1987, a couple of hard-core Butch fans were visiting, so we slapped it on all agog. This definitely qualified as 'long-awaited.' Then the conversation got a little sticky, nobody wanting to be the first to admit it out loud. Well, I've listened to it many times since, and to the final CD, and now, finally, it's crunch time and I have to say that, much as I love Butch, I don't think I'll ever learn to love this album. Not because it's bad—it's got Butch Hancock and 11 of his songs, how could it be bad?—But while there's much to admire about it, it plain just doesn't feel right. The problem is to disengage myself completely from his earlier work, which, as I've been listening to it pretty intensively since 1978, is a rather tall order. The fact is that all those raggedy-ass, low/no budget LPs and cassettes have worn such familiar grooves in my mind that, for me, they're just the way Butch Hancock naturally sounds, so an album made with a proper production budget, in a real studio, with a professional producer, is an alien, deeply unsettling experience. And the credits—Gurf Morlix, Charlie Sexton, Dr John Ciambotti, Donald Lindley, Riley Osbourn, Gene Elders—who are these people? I mean, I know who they are, but what are they doing here? Where are the Lubbock gang who played, basically for love, on the earlier albums now that there's money for session fees? Jesse Taylor and Ponty Bone appear in the credits, but they only play minor roles on a couple of tracks apiece (even so, Taylor's picking is almost embarrassingly easy to distinguish from Sexton's). Dispassionately, I can hear that Morlix, who also plays acoustic, electric and Hawaiian guitars and lap steel, has done a solid, even, compared to most producers, outstanding, job on songs that include revisits to *If You Were A Bluebird* and *Boxcars* and tremendous new ones, notably *Moanin' Of The Midnight Train*, *One Kiss*, *Baby Be Mine* and *Welcome To The Real World Kid*, rich in word play, sardonic humor and insight, that add immeasurably to an already extraordinary canon, but if he's made Hancock more accessible, more radio friendly, it's at a cost in vitality and immediacy. Where, on the Rainlight recordings, Hancock's subversive songs seemed to have a life, energy and will of their own, demanding to be released into the world, this album is product, very, very superior product, but product nonetheless. I guess it marks a milestone in Hancock's career, pointing the way forward, but I know I'll never be as comfortable with this polite, restrained and polished album as I am with the urgency, exuberance and technical funkiness of, say, *Firewater* (Seeks Its Own Level). **JC**

**ROKY ERICKSON
ALL THAT MAY DO MY RHYME**

(Trance Syndicate, CD)

Substitute psychotropics for communism and Erickson's story is much the same as Frances Farmer's, a tremendous talent all but snuffed out by a misguided family's reliance on discredited psychiatric procedures to exorcise supposed demons. In 1967, The 13th Floor Elevators were Austin's premier psychedelic band, thanks to Erickson's stage presence, tortured vocals and songs, though they fared less well in San Francisco. Then his family tried to have Erickson's taste for LSD burned out of him and he was turned into a pathetic shadow of his former self. Buoyed by a tribute album and a series of ever more successful birthday shows, he's back in force with an album that includes a couple of classics, *Starry Eyes* in two versions, a slow duet with Lou Ann Barton and a revved-up jam, and *Don't Slander Me*, but also some tremendous new songs, notably the opening *I'm Gonna Free Her*. As the core players, John Reed guitar, Speedy Sparks bass and Ernie Durawa drums, indicate, Erickson isn't revisiting psychedelia, but creating outré Texas rock & roll. **JC**

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DE LA FRONTERA
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MEXICAN-AMERICAN BALLADS
(1928-1937)**

(Arhoolie/Folklyric, CD)

The last time Arhoolie founder, rabid music fan Chris Strachwitz was in Austin, he was rooting around the cantinas on East Sixth, looking for modern corridos. He didn't hear anything spectacular at La Sirenita that afternoon, no new ballads about the Zapatista rebels in Chiapas or songs about NAFTA, but he remains undaunted in his seemingly never ending research into the Mexican-American corrido. Probably the best known example of the Mexican and Mexican-American story-song is the ballad of *Gregorio Cortez*, the subject of Don Américo Paredes' book *With His Pistol In His Hand*, and a great version is included here, along with 26 other tales. There are songs of the Great Depression, of bootleggers during prohibition, of orphans, of heroes and villains (as defined by the people of the Border rather than by, say, the Texas Rangers). Some are factually accurate, some are exaggerations, but above all these corridos represent the oral history of the Hispanic Diaspora. The kind of collective memory that exists in the cantinas and back porches. The kind of culture that doesn't get taught at schools, in fact you don't have to be all that old to remember a time when kids were punished for simply speaking Spanish in Texas schools. I for one was shocked to read the circumstances behind *La Tragedia De Ardmore Oklahoma*, a genuine international incident that occurred in my own home state in 1931 that I was, until now, totally unaware of. The 168 page booklet, which, for the record, is nearly as thick as the CD's jewel box, is the most thorough and scholarly work on the subject I've seen to date. It includes all the lyrics in both Spanish and English, detailed descriptions of the events that led to each corrido, complete with newspaper clippings, vintage advertisements and even Posada engravings. Packed with photos and essays, this package feels more like a book with attached CD rather than the other way around. As is explained in the liner notes, these story-songs were written and recorded for purposes other than strictly entertainment. Consequently, the music that accompanies them is simple and sparse, usually two guitars or guitar and bajo sexto, while the singing is the tight, beautiful Mexican folk duet harmony. Some performers are more accomplished than others, in particular my faves Los Madrugadores, but that's really not the point here. You're not so much listening to the music as to the singer tell the story, which may be over the head of the non-Spanish speaker. Not to say there aren't some real musical moments here, but this collection, by its very nature, is more a historical document than music.

MARK D RUBIN

**LOST GONZO BAND
HANDS OF TIME**

(Vireo, CD)

Reviewing a Jerry Jeff Walker album, I remarked that every member of this band was rather more talented than the boss, and three of them, Bob Livingston (bass, acoustic guitar, harmonica, vocals, Gregorian chants), John Inmon (lead guitar, acoustic guitar, electric sitar, vocals) and Lloyd Maines (steel, dobro, acoustic guitar and, "more or less," production) are here to make my point on the fifth Lost Gonzo album. Descended from the Austin Interchangeable Band, so called because it could "perform with any artist in styles ranging from rock to jazz to progressive country to bluegrass with no notice, no rehearsal and often in a state of questionable sobriety," the Gonzos are not simply proficient but innovative and adventurous, most obviously in their assimilation of Indian styles and instruments, fruit of Livingston and Inmon's visits. One rather subtle Texas-India bridge is Terry Allen's *Big Ol' White Boys*, with Allen himself on background vocals, as Livingston was the only non-Indian player on Allen's own version, recorded in Madras. Like Allen's *The Silent Majority*, this is something of a patchwork, with a couple of worked up demos, including the title track, that Livingston originally cut in 1988, and 14 songs, by Livingston, Inmon and others, including three that were created collectively and spontaneously, recorded, mixed and remixed in fits and starts over the last two years, a truly gonzo album in fact. With Paul Percy drums/percussion, Riley Osbourn keyboards, Tomas Ramirez sax, plus Paul Taylor didgeridoo, Fred Mitchum tabla, Laura Emryss Celtic harp and others, Livingston, Inmon and Maines are still 'progressive,' still having fun with music. Their day jobs are one thing—this is what they do for themselves, and for us.

JC

**JERRY GIDDENS
FOR LYDIA**

(Doctor Dream, CD)

Still billed in El Lay as "of Walking Wounded," the singer and songwriter of that cult outfit was in the process of moving to Austin when he recorded his second, great-sounding solo album in several different California and Texas Hill Country studios between 1992 and early 1994, with a veritable hit list of hot session players. He hits dead center with this pop album of good, solid songwriting, strong vocals and fat sounding tracks. Giddens' voice has an authentic growl and urgent timbre as he relays his experiences of the road and life. Thematically, he offers a fresh delivery and new insights in his focus on the common man from the viewpoint of one who's actually been there, making most AAA offerings sound like honey-coated granola. Especially worth a listen are *Thin Veiled Line* and *Spanish Rain*. If you like real music about real life from one who's lived it, check this out, you won't be disappointed. Giddens will have his first all-Austin album out soon, featuring his young Stoney Whitepunks.

DON MCCALISTER

TEXAS-FRIENDLY DJs UPDATE

First, a radio crack I heard attributed to Robert Wilonsky of the *Dallas Observer*, but I have the feeling that's it's been travelling around, so I'm adapting it: Austin radio is the reason car CD players were invented. New address for **Nancy Dillon** (KBCS), 17121/2 N 36th, Seattle, WA 98103. Moving up to the priority list are **Lanny Fiel** (KOHM), but a better address is 3716 27th St, Lubbock, TX 79410; **Gina Forsyth** (WTUL, New Orleans), who turns out to be the same Gina Forsyth that Uncle Calvin's Coffee House has chided me for not recommending far more strongly, when I mentioned her in the February issue; **Jessica Thomas** (KSTX, San Antonio), whose *On The Record*, has a 'Metal to Mariachi' format with studio guests, mostly Texans, and a 'Texas Label Report' segment; and **Marshall Ballew** of WNCW, Spindale, NC. I got a bit confused over WFMU, East Orange, NJ, but it turns out both music director **Robin Edgerton** and ex-Austinite DJ **Steve Krinsky** are Texas music supporters.

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BADGES? WE AIN'T GOT NO BADGES. WE DON'T NEED NO BADGES. I DON'T HAVE TO SHOW YOU ANY STINKING BADGES

There are some who think that the unofficial shows and showcases that have sprung up round SXSW are purely parasitical, as they could not exist without the main event. I'd prefer to think of them as symbiotic had I not observed at first hand the evolution of the Edinburgh Fringe Festival, which developed organically in the blind spots of an equally blinkered and bureaucratized official festival until it eventually dominated its erstwhile host. Whatever the future holds, there's no question that SXSW is acquiring its own maverick fringe, spurred in recent years by the very public defections of Jimmie Dale Gilmore, whose galas are major annual events, and Butch Hancock, whose store has become a hotbed of alternative action, and, as in Edinburgh, it tends to be more interesting, at least for people who aren't majorly interested in kid bands.

WEDNESDAY 15th

♦ **Champ Hood, Marvin Denton & The Threadgill Troubadors + Michael Fracasso + Catle Curtis + Roy Bookbinder + John Seeger** Threadgill's, 6.30pm. Affectionately known as the Losers' Show, as the people there have, presumably, no need to be at the *Chronicle's* Music Awards.

♦ **Austin Music Network** Channel 15, 6pm-2am. Non-stop Texas music videos

THURSDAY 16th

♦ **The Border Tour: Tish Hinojosa + Butch Hancock + Santiago Jimenez Jr + Don Walser** The Broken Spoke, 9pm. Launch of a weird and wonderful mix and match set of outstanding, but very contrasting musicians. A potentially great combination, except that I can't see where they're going to find musicians equally at home with Jimenez's traditional conjunto, Walser's classic country, Hinojosa's contemporary folk and Hancock's West Texas edginess.

♦ **The Cow Pattys** Lubbock Or Leave It, 8pm. Texas moosical.

♦ **Marshall Crenshaw + Dar Williams + Kathy McCarty + Kate Jacobs + Jim Dickinson + Amy Allison + Robert Earl Keen + Bob Wiseman** La Zona Rosa, 4-7pm. Koch International Showcase. Allison is Mose's daughter, for whatever that's worth. Williams is fantastic.

♦ **Slaid Cleaves & Laura Nadeau + Sandblasters + Gourds + Derek Halligan Porch Quartet** Flipnotics, 8.45pm.

♦ **Austin Lounge Lizards + Bob Brosman + Sourdough Slim** Waterloo Ice House/6th & Lamar, 9.30pm. The 2nd Annual Tirade of Troubadors.

♦ **Kathy Murray & The Kilowatts** Jovita's, 8pm. Fine blues songwriter.

♦ **Black Pearl + Walter Higgs + Shufflepiggs + Brian Robertson + Blue Pepper** Headliners East, 6.30pm. 'Real Deal' showcases for blues bands that play the venue every week of the year.

FRIDAY 17th

♦ **Marti Brom & Her Jet-Tone Boys** Jovita's, 8pm, no cover. Tape release party for Austin's rockabilly queen (see Reviews and cover feature).

♦ **Jimmy LaFave & Night Tribe + Michael Fracasso & Horse Opera + Abra Moore + Wyckham Porteous** Waterloo Ice House (6th/Lamar), 7pm & 10.30pm. Bohemia Beat showcases.

♦ **Betty Elders** ABCDs, Lincoln Village, 6pm. In-store for one of Austin's finest singer-songwriters, whose next album will be out on Flying Fish in April

♦ **Lost Gonzo Band + Charlie Robison + Bruce Robison + Tomas Ramirez + Bobby Valentino** Driskell Hotel (second floor), 11am-6pm. Showcase for the roster of the new label Vireo (see Reviews)

♦ **Monte Warden + Health & Happiness Show** Lubbock Or Leave It, 9pm & midnight.

♦ **Michael Elwood & Beth Galiger + Jason Eklund** Lubbock Or Leave It, 7.30pm.

♦ **Charlie Burton & The Texas Twelve-Steppers + The Picketts + Woody Price + Million Sellers** Flipnotics, 8.45pm. The Picketts are longtime MCT country faves from Seattle.

♦ **Geoff Outlaw + Diana Jones + Karen Tyler + Jim Stricklan** Local Flavor, 305 East 5th, 5pm. Store specialising in CDs and tapes by local artists celebrates its 1st birthday.

♦ **Black Pearl + Solid Senders + Alan Haynes + Lee Persons** Headliners East, 6.30pm.

SATURDAY 18th

♦ **Jimmie Dale Gilmore + Fontella Bass + Matreca Berg + Jason Eklund** Bat Shit Acres, by Congress Avenue bridge & the *American-Statesman* building. One-time soul great (*Rescue Me*) and avant-garde jazz singer Bass wasn't 100% confirmed at press time, but one lives in hope.

♦ **Deborah Freeman** Ski Shores, 3pm. Tape release party (see Reviews) with Ponty Bone, Boomer Nelson, Lynn Frazier, Don McCalister and Carl Keesee

♦ **Mandy Mercier** Texicalli Grille, 534 East Oltorf, 3pm. CD release party (see Reviews) at the South Austin Town Hall.

♦ **The Keepers + Third Degree + Slaid Cleaves + Steve Hepler** Jovita's, 1pm. All day music leading up to the 8pm slot with The Keepers, featuring Jesse Taylor lead guitar and Ponty Bone accordion.

♦ **Herman The German & Das Cowboy + 81/2 Souvenirs + 47 Indians + Earthpig** Flipnotics, 8.45pm.

♦ **Austin Songwriters In The Round: Susan Lindfors + Peter Keane + Slaid Cleaves + Laura Nadeau** Lubbock Or Leave It, 7pm.

♦ **National Steel Guitars In The Round: Bob Brosman + Steve James + Roy Bookbinder** Lubbock Or Leave It, 8.45pm.

♦ **The Bottom Line: In Their Own Words** Lubbock Or Leave It, 10.30pm. Sold out.

♦ **Late Night Okie Reunion with The Red Dirt Rangers, Jimmy LaFave & other special guests** Lubbock Or Leave It, 1am.

♦ **Jr Medlow & Tornado Alley + 7 Stones + Apaches Of Paris + Miss Z & the Remants Babe's**, 9pm.

♦ **Solid Senders + Guy Forsyth & The Real Deal + Brian Robertson + Joanna Howerton** Headliners East, 6.30pm, no cover.

SUNDAY 19th

♦ **Oy X Oy Vey!** Capitol City Playhouse, 4pm & 6.30pm. The Austin Klezmerim and Correo Aereo. The later show includes Middle Eastern food

♦ **Outlaw Fringe Jam** Lubbock Or Leave It, 7pm.

♦ **Jerry Giddens & Stoney Whitepunks + Laughing Dogs + Pete & Maura + Slaid Cleaves + Anna Wilson + Walt Wilkins + Susan Colton + Kevin Gant** Chicago House, 8pm.

♦ **Ned Henry Band + Doghouse + Steve Hopkins + Jim Stringer + Russ Somers + Nancy Scott + Mike Jasper + Bright Blue Gorilla** Chicago House Upstage, 8pm.

♦ **Rhonda Lacy's All-Star Texas Blues Jam + Guy Forsyth & The Real Deal + Uncle John & Friends + Corey Haydon** Headliners East, 6.30pm, no cover.



SHOWS START AT 9.30PM (8.45PM 16th-18th)

- 3rd Magdalenes • Lost Souls
- 4th Laurie Frelove • Shane Cannedy
- 9th Woody Price • Matt Kjeldson & The Runes
- 10th Laughing Dogs • Room 248
- 11th Aunt Beanie's 1st Prize Beets • Matt Nicolai
- 16th Slaid Cleaves & Laura Nadeau • The Sandblasters
- The Gourds • Derek Halligan Porch Quartet
- 17th Charlie Burton's Texas Twelve-Steppers
- The Picketts • Woody Price • Million Sellers
- 18th Herman The German • 8 1/2 Souvenirs
- 47 Indians • Earthpig
- 24th Alien Time • Jeff Benedict
- 25th Merchants Of Venus
- 30th Diana Jones • Mary McCarthy
- 31st Evan & Ivan's Rockin Bones • Spot

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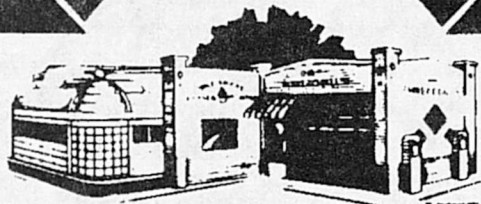
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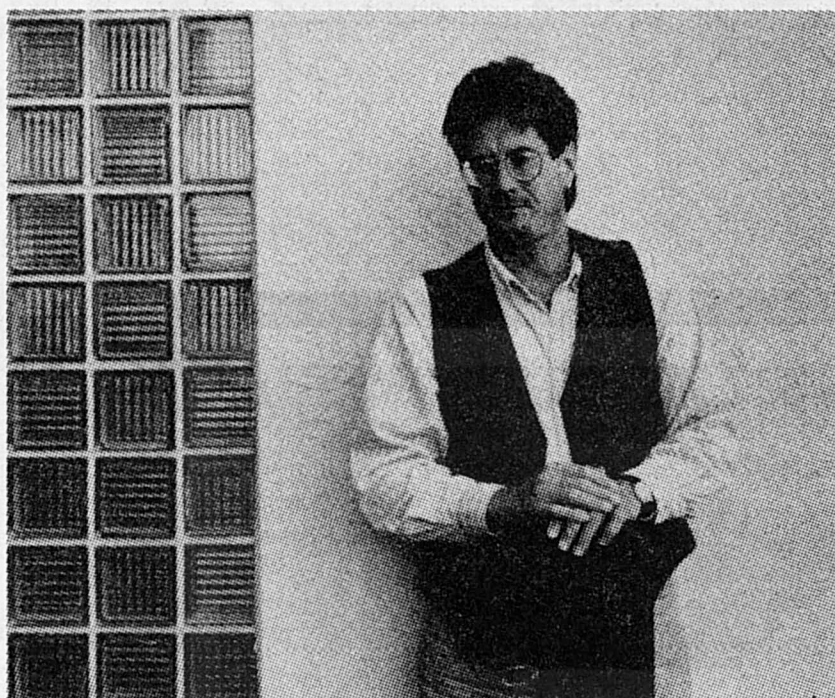
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MARCH 1995

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			ALLAN DAMRON • 1939 SARA HICKMAN • 1963 ROBERT PULIDO • 19??	NINA CANTU • 1937 EVA YBARRA • 19?? CHARLIE CHRISTIAN † 1942	JIMMY HEAP • 1922	TOM SHAW • 1908
			1	2	3	4
WILLIS ALAN RAMSEY • 1951 NICK VILLAREAL • 1961	BOB WILLS • 1905 KIMMIE RHODES • 1954 JIMMY NAYLOR • 1939 EDDIE DURHAM † 1987	TOWNES VAN ZANDT • 1947	JOHNNY DOLLAR • 1933	ORNETTE COLEMAN • 1930 MICKEY GILLEY • 1936	HUEY P MEAUX • 1929 DAVE ALEXANDER • 1938	FLACO JIMENEZ • 1939 JOE CRANE • 1946 DARDEN SMITH • 1962
5	6	7	8	9	10	11
LC WILLIAMS • 1930 DANNY ROSS • 1932 BILL PAYNE • 1949 TRACI LAMAR • 1960	TONI PRICE • 1961	LES BAXTER • 1922 MICHAEL MARTIN MURPHEY • 1945 BOBBY BRIDGER • 1945	LIGHTNIN' HOPKINS • 1912 CLARENCE GREEN • 1929 SILY STONE • 1944	HARRY JAMES • 1916 JERRY JEFF WALKER • 1942 RAY BENSON • 1951 SEAN MENCHER • 1961 T-BONE WALKER • 1975	JUBAL CLARK • 19?? HUGH FARR † 1980	DEANE KINCAIDE • 1911 BILL AVERBACH • 1953 JAMES MCMURTRY • 1962
12	13	14	15	16	17	18
HARRY BABASIN • 1921 RICHARD DOBSON • 1942	MARCIA BALL • 1949 JIMMIE VAUGHAN • 1951 KENNETH THREADGILL † 1987	PETE MAYES • 1938 CHRIS O'CONNELL • 1953 BILL NEELY † 1990	JUKE BOY BONNER • 1932	LUIS GASCA • 1940		TOMMY HANCOCK • 1929
19	20	21	22	23	24	25
	JOHNNY COPELAND • 1937 MANDY MERCIER • 19??	RUFUS THOMAS • 1917 ARLEIGH DUFF • 1924	MOON MULLICAN • 1909 CAMILLE HOWARD • 1914 SUE FOLEY • 1968		JOE HOLLEY • 1917 LEFTY FRIZZELL • 1928	
26	27	28	29	30	31	

DON McCALISTER



March 16, SXSW Showcase,

Cactus Cafe, 9.45pm

March 23-25, The Filling Station,

with Mike Landschoot

March 26th, Travis County Rodeo,

Heritage Exposition Center

March 30th, Greune Hall, 7.30pm

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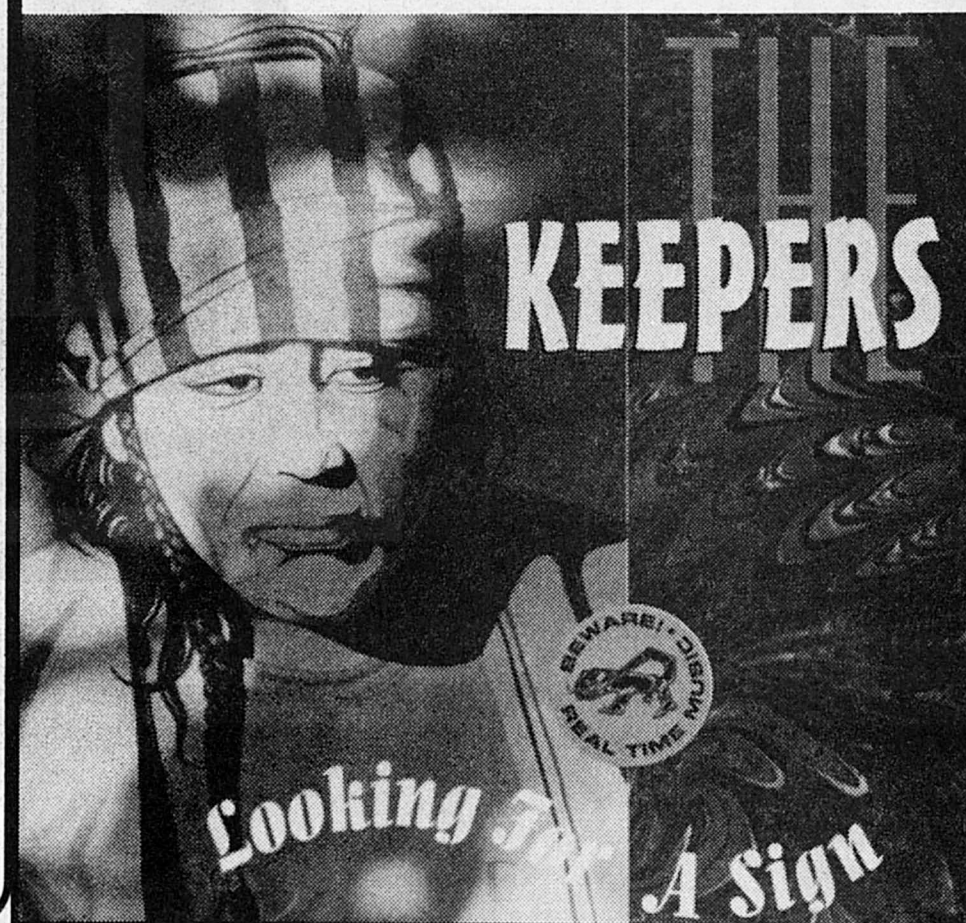
Appearing at

The Austin Outhouse,

Fri 3rd & Friday 17th

Jovita's, Saturday 18th, 8pm

Every Wednesday at The Saxon Pub



LIVE MUSIC CALENDAR

WEDNESDAY 1st

Acoustic

Asylum Street Spankers Austin Outhouse, 10pm, \$?

Champ Hood & The Threadgill's Troubadors + Edge City + Peter Blackstock + Tim Priest Threadgill's, 6.30pm, \$0

Hildegard + Pam Peltz Ruta Maya, 9pm, \$0

Sharon Shannon Cactus Cafe, 9pm, \$10

Country

Derailers Continental, 10pm, \$?

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

Blues

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Jazz

81/2 Souvenirs Continental, 7pm, \$0

Cula Du Cafe Old Alligator, 8.30pm, \$0

Jazz Bandits Jazz, 8.30pm, \$0

Jon Blondell Elephant, 9pm, \$0

Rock

Velvet Hammer Babe's Other Side, 9pm, \$0

Open Mikes

Open Mikes with Kevin Gant/Sydney Gallaher Chicago House/Upstage, 8pm, \$0

THURSDAY 2nd

Acoustic

Aunt Beanie's 1st Prize Beets Cactus Cafe, 9pm, \$0

David Hooper & Donna Fala Artz, 7pm, \$0

Eric Geyer + Dan Israel Chicago House, 10pm, \$3

Jack Ingram La Zona Rosa, 9.30pm, \$?

Jim Volk + Greg Longfellow Flipnotics, 9pm, \$0

Mad Cat Trio Jovita's, 8pm, \$0

Nancy Scott & Millie Marlow Cafezino, 8pm, \$0

No Strangers Gruene Hall, 7.30pm, \$0

Stephen Doster Babe's, 9pm, \$0

Country/Rockabilly

Don Walser's Pure Texas Band Continental, 6pm, \$0

47 Indians Old Alligator, 8.30pm, \$0

Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?

Willie Nelson & Family Backyard, details tba

Blues

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

81/2 Souvenirs Elephant, 9pm, \$0

Jazz Pharaohs Jazz, 8.30pm, \$0

Rock

Dave Seebree & Van Wilks Doubledave's, 3000 Duvall, 8.45pm, \$0

Open Mike

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 3rd

Americana

Robert Earl Keen Austin Music Hall, 9pm, \$15

Acoustic

Aunt Beanie's 1st Prize Beets + Mike Nicolai Flipnotics, 9pm, \$0

Gillman Deaville Cafezino, 8.30pm, \$3

Romantic Embargo Waterloo Ice House (38th), 9.30pm, \$?

Toqui Amaru + Correo Aereo Cactus Cafe, 9pm, \$6

World

Brave Combo + Teen Titans La Zona Rosa, 9.30pm, \$?

Country

Christine Albert Central Market Cafe, 6pm, \$0

Jerry Jeff Walker Gruene Hall, 9pm, \$?

Nanci Griffith + Sara Hickman Paramount, 8pm, \$?

Blues/R&B

Elliot Fikes Babe's, 9pm, \$0

HooDoo Cats + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?

Solid Senders + Peter Keane Jovita's, 5pm, \$0

Jazz

Brew Jazz, 9pm, \$0

Espiritu Waterloo Ice House (6th), 9.30pm, \$?

Jazz Pharaohs Old Alligator, 9pm, \$0

Tony Campise Elephant, 9pm, \$0

Rock

Jerry Giddens & Stoney Whitepunks + Tammy Gomez Chicago House, 10pm, \$4

Keepers Austin Outhouse, 10pm, \$?

Larry Wilson's Space Heaters Ruta Maya, 9pm, \$0

Lost Souls + Magdalenes Flipnotics, 9pm, \$0

SATURDAY 4th

Texas

Ray Wylie Hubbard + Mary Cutruello La Zona Rosa, 9.30pm, \$?

Acoustic

Laurie Frelove & Gemma Craven + Shane Cannedy Flipnotics, 9pm, \$0

Little Jack Melody & His Young Turks Cactus Cafe, 9pm, \$5

Mike Landschoot & Eric Blakely Gruene Hall, 1pm, \$0

Studebakers Cafezino, 8.30pm, \$3

Toni Price Waterloo Ice House (6th), 9.30pm, \$?

Trout Fishing In America Austin Music Hall, 9pm, \$?

Country/Rockabilly

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

Cornell Hurd Band Lynda's, 8.30pm, \$0

Evan & Ivan's Rockin' Bones Jovita's, 8pm, \$0

Gary P Nunn Broken Spoke, 9.30pm, \$?

Kelly Willis + Derailers Gruene Hall, 9pm, \$?

Nanci Griffith + Sara Hickman Paramount, 8pm, \$?

Roy Heinrich & The Pickups New Chaparral Lounge, 5500 S Congress, 9pm, \$?

Walt Lewis Trio Green Mesquite (Oak Hill), 6.30pm, \$0

Blues

Pleasure Cats Gino's, 9pm, \$0

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

Timbre Wolves Old Alligator, 9.30pm, \$0

Jazz

Cula Du Cafe Jazz, 9pm, \$0

81/2 Souvenirs Ruta Maya, 9pm, \$0

Atomic Soul Elephant, 9pm, \$0

Jazz Pharaohs Central Market Cafe, 6pm, \$0

Rock

Bittersweet June + Love & A Question Chicago House, 10pm, \$4

Black Pearl + Velvet Hammer Babe's Other Side, 9pm, \$0

Laughing Dogs Chicago House, 10pm, \$3

Radio

Folkways KUT, 8am

SUNDAY 5th

Americana

Jimmy LaFave + Kevin Welch + Kelly Willis Waterloo Ice House (6th), 9.30pm, \$?

Acoustic

Champ Hood Gruene Hall, noon, \$0

Mary Bouc Old Alligator, 8pm, \$0

Singer Songwriter Showcase w/Russ Bartlett Jovita's, 5pm, \$0

Country/Rockabilly

Don Walser's Pure Texas Band Gingerman, 9pm, \$0

Tailgators Gruene Hall, 4pm, \$0

Blues

Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0

Jazz

Doug Hall Trio Elephant, 9pm, \$0

Will Taylor Central Market Cafe, 6pm, \$0

Rock

Glossobabble + Kairo's Co + Steve Tomlinson Chicago House, 8pm, \$3

Open Mike

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Jazz Jam Ruta Maya, 9pm, \$0

Radio

Live Set: Charlie Robison KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 6th

Acoustic

Rick Stockton & Kindred Spirit Old Alligator, 8pm, \$0

Country

Derailers Artz, 7.30pm, \$0

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

Blues

Uncle John & Friends w/Alan Haynes + Corey Haden Headliners East, 6.30pm, \$?

Open Mike

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Cindy Pitts/Steve Hopkins Chicago House/Upstage, 8pm, \$0

Open Stage with Karen Posten & Laura Nadeau Cactus Cafe, 8.30pm, \$0

Radio

Blue Monday KUT, 8pm

TUESDAY 7th

Acoustic

Patrick Ball Cactus Cafe, 8pm, \$7

Country

Bruce Robison Hole In The Wall, 10pm, \$?

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Blues

Guy Forsyth & The Real Deal + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Tony Campise's Big Band w/Horace Grigsby Elephant, 9pm, \$0

Open Mike

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 8th

Acoustic

Asylum Street Spankers Austin Outhouse, 10pm, \$?

Champ Hood & The Threadgill's Troubadors + Turtle Creek + Caryl P Weiss Threadgill's, 6.30pm, \$0

Cheryl Crow + Freedy Johnston Austin Music Hall, 9pm, \$19.50/\$17

Ian Tyson Cactus Cafe, 9pm, \$12.50

Peter Keane Ruta Maya, 9pm, \$0

Country/Rockabilly

47 Indians Jazz, 8.30pm, \$0

Derailers Continental, 10pm, \$?

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

Blues

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

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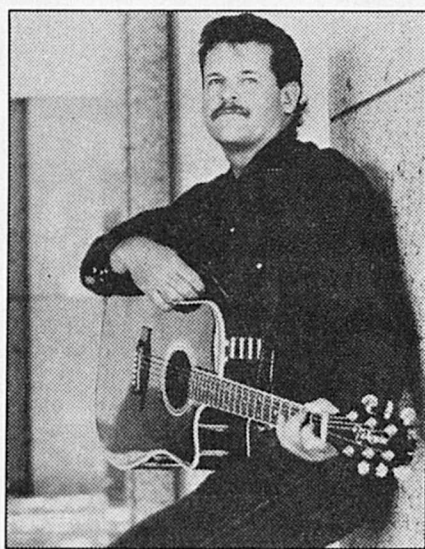
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• Black Pearl + Velvet Hammer
3/8 Heatstroke • Quiet Riot
3/10 Christine Albert
3/11 Derailers + Till The Soil
3/14 Alvin Crow's White Trash
3/15 The Stumble • Velvet Hammer
3/18 Jr Medlow & Tornado Alley + 7 Stones
+ Apaches Of Paris + Miss Z & The Remnants
3/21 Alvin Crow's White Trash • SoCo Rocks
3/22 The Stumble
3/23 Stephen Doster
3/25 Dale Watson & Lonestar
3/28 Alvin Crow's White Trash • SoCO Rocks
3/29 The Stumble • Velvet Hammer
3/31 Apaches Of Paris • Mr Hand

Dave HOOPER & Donna FALA



* MARCH PERFORMANCES *

Thu March 2 Artz Rib House, 2330 S Lamar, 7pm
Thu March 9 Grinders Coffee House,
Oak Hill Plaza, 8pm
Sat March 11 Barnes & Noble Cafe,
in the Aboretum, 6.30pm
Thu March 16 Saxon Pub, 1320 S Lamar, 8.30pm
Wed March 22 Threadgill's, 6416 N Lamar, 7:30pm
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Jazz

81/2 Souvenirs Continental, 7pm, \$0
 Brew Old Alligator, 8.30pm, \$0
 Will Taylor Quartet Elephant, 9pm, \$0

Rock

Cult + Big Chief Backyard, 9pm, \$19.50/\$18

Open Mikes

Open Mikes with Kevin Gant/Sydney Gallaher Chicago House/Upstage, 8pm, \$0

THURSDAY 9th**Acoustic**

Asylum Street Spankers Gruene Hall, 7.30pm, \$0
 David Hooper & Donna Fala Grinders, Oak Hill Plaza, 8pm, \$0
 Folkus Cafezino, 8.30pm, \$2
 Ian Tyson Cactus Cafe, 9pm, \$12.50
 Karen Tyer + Diana Jones Chicago House Upstage, 10pm, \$3
 Mad Cat Trio + Kissing Monks Jovita's, 8pm, \$0
 Stephen Doster Babe's, 9pm, \$0
 Stones Throw Chicago House, 10pm, \$3
 Strunz & Farah Backyard, 9pm, \$16.50

Country/Rockabilly

Don Walser's Pure Texas Band Continental, 6pm, \$0
 47 Indians Old Alligator, 8.30pm, \$0
 Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
 Roy Heinrich & The Pickups Broken Spoke, 9pm, \$?

Woody Price + Matt Kjeldson & The Runes Flipnotics, 9pm, \$0

Blues

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

Patty David DoubleDave's, 3000 Duvall, 8.45pm, \$0

Jazz

Jazz Pharaohs Jazz, 8.30pm, \$0
 Martin Banks Quintet Elephant, 9pm, \$0

Open Mike

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 10th**Americana**

Rick Danko Cactus Cafe, 9pm, \$11
 Sara McLachlan + Paula Cole Austin Music Hall, 9pm, \$20.50/\$17

Acoustic

Correo Aereo Ruta Maya, 9pm, \$0
 David Parmley, Scott Vestal & Continental Divide Chicago House, 10pm, \$? (CTBA)
 Doster & Hamilton Central Market Cafe, 6pm, \$0
 Ed Miller Waterloo Ice House (6th), 9.30pm, \$?

Country

Christine Albert Babe's, 9.30pm, \$0
 Dale Watson & Lonestar Hank's Roadhouse, 11pm, \$?
 Derailers Broken Spoke, 8pm, \$0
 Don Walser's Pure Texas Band Dessau Hall, 9pm, \$?

Walt Lewis Band Gruene Hall, 8pm, \$0

Blues

HooDoo Cats + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?

Spencer Jarmon + Gary Lane Anderson Jovita's, 5pm, \$0

Jazz

Brew Jazz, 9pm, \$0
 Doug Hall, James Polk & Will Taylor Jessen Auditorium, UT (off 21st across from Dobie mall, behind Harry Ransom Center), 8pm, \$0
 Lucky Strikes Cafezino, 8.30pm, \$2
 Tomas Ramirez Elephant, 9pm, \$0

Rock

Extreme Heat Old Alligator, 9.30pm, \$0

Laughing Dogs + Room 248 Flipnotics, 9pm, \$0

SATURDAY 11th**Conjunto**

Los Pinkys con Isidro Samilpa Jovita's, 8pm, \$0

Acoustic

David Hooper & Donna Fala Barnes & Noble Cafe, Arboretum, 6.30pm, \$0
 Dirk Hamilton Waterloo Ice House (38th), 9.30pm, \$?
 Malachi + Michele Solberg Ruta Maya, 9pm, \$0
 Susan Colton Chicago House, 10pm, \$5
 Vince Bell Gruene Hall, 1pm, \$0

Country

Clay Blaker Gruene Hall, 9pm, \$?
 Derailers + Till The Soil Babe's, 9pm, \$0

Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5

Erik Moll Band Central Market Cafe, 6pm, \$0

Princess & The Cowboy Cafezino, 8.30pm, \$3

Roy Heinrich & The Pickups Moravian Hall, Theon, 9pm, \$?

Blues

Pleasure Cats Bar at 6th & Brazos, Driskell Hotel,

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

Steve James w/Danny Barnes & Mark Rubin Cactus Cafe, 9pm, \$5

Zydeco Loco Old Alligator, 9pm, \$0

Jazz

Brew Elephant, 9pm, \$0
 Cula Du Cafe Jazz, 9pm, \$0

Paul Glasse Quartet Waterloo Ice House (6th), 9.30pm, \$?

Purple Martins + Susanna Sharpe & Samba Police La Zona Rosa, 10pm, \$?

Rock

Sududes + Catle Curtis Austin Music Hall, 9pm \$15.50

Radio

Folkways KUT, 8am

SUNDAY 12th**Acoustic**

Dan McCoy Gruene Hall, noon, \$0

Fabu Chicago House, 8pm, \$5
 Mary Bouc Old Alligator, 8pm, \$0
 Singer Songwriter Showcase w/Russ Bartlett Jovita's, 5pm, \$0

Country

Derailers Gingerman, 9pm, \$0
 Volunteer Fire Ants Gruene Hall, 4pm, \$0

Blues

Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0

Jazz

Mady Kaye Trio Central Market Cafe, 6pm, \$0

Sandy Allen Trio Elephant, 9pm, \$0

Open Mike

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Radio

Live Set: Velvethead KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 13th**Acoustic**

Rick Stockton & Kindred Spirit Old Alligator, 8pm, \$0

Country

Derailers Artz, 7.30pm, \$0
 Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

Blues

Uncle John & Friends w/Alan Haynes + Corey Haydon Headliners East, 6.30pm, \$?

Open Mike

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Pre-Signed Open Mikes with Steve Hopkins/Joseph & Theresa Brunelle Chicago House/Upstage, 8pm, \$0

Radio

Blue Monday KUT, 8pm

TUESDAY 14th**Acoustic**

Toni Price + Doak Short Continental, 6pm, \$0

Country/Rockabilly

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Blues

Guy Forsyth & The Real Deal + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Tony Campise Elephant, 9pm, \$0

Open Mike

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 15th**Acoustic**

Asylum Street Spankers Austin Outhouse, 10pm, \$?

Beth Woods & Chris Smith Ruta Maya, 9pm, \$0

Champ Hood, Marvin Denton & The Threadgill's Troubadors + Michael Fracasso + Catle Curtis + Roy Bookbinder + John Seeger Threadgill's, 6.30pm, \$0

Country/Rockabilly

Elvis T Busboy Jazz, 8.30pm, \$0
 Wayne 'The Train' Hancock Jovita's, 8pm, \$0

Blues

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Jazz

81/2 Souvenirs Continental, 7pm, \$0
 Jazz Pharaohs Old Alligator, 8.30pm, \$0

Russell Remington Elephant, 9pm, \$0

Rock

Velvet Hammer Babe's Other Side, 9pm, \$0

Open Mikes

Pre-Signed Open Mikes with Kevin Gant/Sydney Gallaher Chicago House/Upstage, 8pm, \$0

THURSDAY 16th**Texas**

Border Tour: Tish Hinojosa + Butch Hancock + Santiago Jimenez Jr + Don Walser Broken Spoke, 9pm, \$12

Cow Pattys Lubbock Or Leave It, 9pm, \$5

Americana

Koch International Showcase: Marshall Crenshaw + Dar Williams + Kathy McCarty + Kate Jacobs + Jim Dickinson + Amy Allison + Robert Earl Keen + Bob Wiseman La Zona Rosa, 4pm, \$?

Acoustic

Austin Lounge Lizards + Bob Brosman + Sourdough Slim Waterloo Ice House (6th), 9.30pm, \$0

Chris & Judy Gruene Hall, 7.30pm, \$0

Slaid Cleaves & Laura Nadeau + Sandblasters + Gourds + Derek Halligan Porch Quartet Flipnotics, 8.45pm, \$0

Stephen Doster Babe's, 9pm, \$0
 Common Bond Cafezino, 8pm, \$0

Country

Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?

Blues

Kathy Murray & The Kilowatts Jovita's, 8pm, \$0

Zydeco Loco Old Alligator, 9.30pm, \$0

Jazz

Brew Old Alligator, 9pm, \$0
 Jazz Pharaohs Jazz, 8.30pm, \$0

Rock

Black Pearl + Walter Higgs & Shufflepiggs + Brian Robertson + Blue Pepper Headliners East, 6.30pm, \$0

FRIDAY 17th**Americana**

Betty Elders ABCDs, Lincoln Village, 6pm, \$0

Jimmy LaFave & Night Tribe + Michael Fracasso & Horse Opera + Abra Moore + Wyckham Porteous Waterloo Ice House (6th), 7pm & 10.30pm, \$0

LA ZONA ROSA

Thursday 2nd JACK INGRAM
 Friday 3rd BRAVE COMBO + TEEN TITANS
 Saturday 4th RAY WYLIE HUBBARD
 + MARY CUTRUFELLO
 Saturday 11th PURPLE MARTINS
 + SUSANNA SHARPE & SAMBA POLICE
 Saturday 25th JIMMY LaFAVE'S NIGHT TRIBE
 FRIDAY 31st LOU ANN BARTON
 + OMAR & THE HOWLERS



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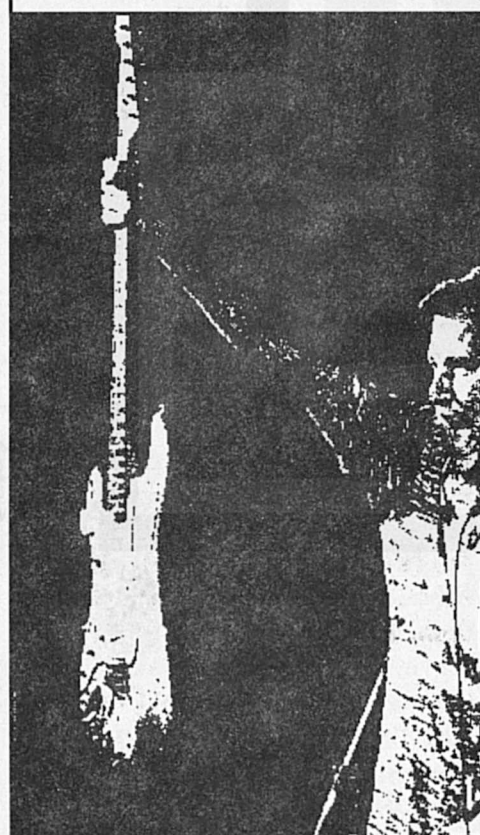
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Michael Elwood & Beth Galiger + Jason Eklund Lubbock Or Leave It, 7.30pm, \$5

Acoustic

Blue Buckskin Whinchers Cafezino, 8.30pm, \$2

Crazy Jane & the Bishop Waterloo Ice House (38th), 9.30pm, \$? AFTM Geoff Outlaw + Diana Jones + Karen Tyler + Jim Stricklan Local Flavor, 305 E 5th, 5pm, \$0

Solid Muldoon Central Market Cafe, 6pm, \$0

Country/Rockabilly

Charlie Burton & The Texas Twelve-Steppers + Picketts + Woody Price + Million Sellers Flipnotics, 8.45pm, \$0

Erik Moll Band Gruene Hall, 8pm, \$0

Marti Brom & Her Jet-Tone Boys + Rich Minus Jovita's, 5pm, \$0

Monte Warden + Health & Happiness Show Lubbock Or Leave It, 9pm & midnight, \$5

Roy Heinrich & The Pickups New Chaparral Lounge, 5500 S Congress, 9pm, \$?

Blues

Black Pearl + Solid Senders + Alan Haynes + Lee Persons Headliners East, 6.30pm, \$0

Mason Ruffner Old Alligator, 9pm, \$0

Jazz

Brew Jazz, 9pm, \$0

Euripedes Pants Ruta Maya, 2am, \$0

Rock

Keepers Austin Outhouse, 10pm, \$? Offspring Austin Music Hall, 9pm, \$12.25

SATURDAY 18th

Texas

Devil & The Dames Central Market Cafe, 6pm, \$0

Jimmie Dale Gilmore + Fontella Bass + Matreca Berg + Jason Eklund Bat Shit Acres (between Congress Ave bridge & American-Statesman), 3pm, \$0

Okie

Late Night Okie Reunion with The Red Dirt Rangers + Jimmy LaFave & other guests Lubbock Or Leave It, 1am, \$5

Americana

Mandy Mercier Texicalli Grille, 2pm, \$0

Pete & Maura Gruene Hall, 1pm, \$0

Acoustic

Austin Songwriters In the Round: Susan Lindfors + Peter Keane + Slaid Cleaves + Laura Nadeau Lubbock Or Leave It, 7.30pm, \$5 Pedestrian Folklore Waterloo Ice House (38th), 9.30pm, \$?

Country/Rockabilly

Alvin Crow + Derailers Broken Spoke, 8pm, \$0

Deborah Freeman Ski Shores, 3pm, \$0

Herman The German & Das Cowboy + 81/2 Souvenirs + 47

Indians + Earthpig Flipnotics, 8.45pm, \$0

Blues

Elliot Fikes Jazz, 9pm, \$0

Jr Medlow & Tornado Alley + 7 Stones + Apaches Of Paris + Miss Z & the Remnants Babe's, 9pm, \$0

National Steel Guitars In the Round: Bob Brosman + Steve James + Roy Bookbinder Lubbock Or Leave It, 7.30pm, \$5

Pleasure Cats Gino's, 9pm, \$0

Solid Senders + Guy Forsyth & The Real Deal + Brian Robertson + Joanna Howerton Headliners East, 6.30pm, \$?

Jazz

Nancy Webb Cafezino, 8.30pm, \$3

Susanna Sharpe & Samba Police Waterloo Ice House (6th), 9.30pm, \$?

Young Lions Of Jazz Ruta Maya, 2am, \$0

Rock

Keepers + Third Degree + Slaid Cleaves + Steve Hepler Jovita's, 1pm-10pm, \$0

Ro-Tel & The Hot Tomatoes Gruene Hall, 9pm, \$?

Radio

Folkways KUT, 8am

SUNDAY 19th

Klezmer

Austin Kelzmorim + Correo Aereo Capitol City Playhouse, 4pm, \$6 and 6.30pm, \$8 (includes Middle Eastern food)

Children's

Bob Livingston & Bill Oliver Waterloo Ice House (38th), 3pm, \$?

Acoustic

Champ Hood Gruene Hall, noon, \$0

Jerry Giddens & Stoney Whitepunks + Laughing Dogs + Pete & Maura + Slaid Cleaves + Anna Wilson + Walt Wilkins + Susan Colton + Kevin Gant Chicago House, 8pm, \$5/SXSW pass free

Mary Bouc Old Alligator, 8pm, \$0

Ned Henry Band + Doghouse + Steve Hopkins + Jim Stringer + Russ Somers + Nancy Scott + Mike Jasper + Bright Blue Gorilla Chicago House

Upstage, 8pm, \$5/SXSW pass free

Outlaw Fringe Jam Lubbock Or Leave It, 7pm, \$5

Singer Songwriter Showcase w/Russ Bartlett Jovita's, 5pm, \$0

Blues

Guy Forsyth & The Real Deal Gruene Hall, 4pm, \$0

Rhonda Lacy's All-Star Texas Blues Jam + Guy Forsyth & The Real Deal + Uncle John & Friends + Corey Haydon Headliners East, 6.30pm, \$0

Jazz Elias Haslanger Trio Central Market Cafe, 6pm, \$0

Jazz Pharaohs Elephant, 9pm, \$0

Rock

Banana Blender Surprise Gingerman, 9pm, \$0

Open Mike

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Radio

Live Set: Studebakers KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 20th

Acoustic

Rick Stockton & Kindred Spirit Old Alligator, 8pm, \$0

Country

Derailers Artz, 7.30pm, \$0

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

Blues

Uncle John & Friends w/Alan Haynes + Corey Haden Headliners East, 6.30pm, \$?

Opne Mike

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Steve Hopkins/ Joseph & Theresa Brunelle Chicago House/Upstage, 8pm, \$0

Open Stage with Karen Posten & Laura Nadeau Cactus Cafe, 8.30pm, \$0

Radio

Blue Monday KUT, 8pm

TUESDAY 21st

Acoustic

Jeff Night Cactus Cafe, 8pm, \$0

Toni Price + Doak Short Continental, 6pm, \$0

Country/Rockabilly

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Blues

Guy Forsyth & The Real Deal + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Tony Campise Elephant, 9pm, \$0

Open Mike

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 22nd

Acoustic

Asylum Street Spankers Austin Outhouse, 10pm, \$?

Champ Hood & The Threadgill's Troubadors + Janet Lynn + David Hooper & Donna Fala Threadgill's, 6.30pm, \$0

Russ Somers Ruta Maya, 9pm, \$0

Country

Derailers Continental, 10pm, \$?

Liberty Ranch Broken Spoke, 8pm, \$0

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

Blues

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Jazz

81/2 Souvenirs Continental, 7pm, \$0

Brew Old Alligator, 8.30pm, \$0

Cula Du Cafe Jazz, 8.30pm, \$0

Jeff Benedict Quartet Elephant, 9pm, \$0

Rock

Velvet Hammer Babe's Other Side, 9pm, \$0

Open Mike

Open Mikes with Kevin Gant/ Sydney Gallaher Chicago House/ Upstage, 8pm, \$0

THURSDAY 23rd

Acoustic

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?

Don McCalister & Mike Landschoot Filling Station, 9pm, \$0

Hugh Moffatt + Walt Wilkins Chicago House, 10pm, \$6

Slaid Cleaves Gruene Hall, 7.30pm, \$0

Stephen Doster Babe's, 9pm, \$0

Traditional Grass Cactus Cafe, 8pm, \$0

Country/Rockabilly

47 Indians Old Alligator, 8.30pm, \$0

Dale Watson & Lonestar + Lounge

Dance Party Black Cat, 9.30pm, \$?

Derailers Jovita's, 8pm, \$0

Blues

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Craig Marshall Cafezino, 8.30pm, \$0

Jazz Pharaohs Jazz, 8.30pm, \$0

Tomas Ramirez Elephant, 9pm, \$0

Open Mike

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 24th

Acoustic

Doster & Hamilton Central Market Cafe, 6pm, \$0

Emily Kaitz & Mary Reynolds Cafezino, 8.30pm, \$2

Toqui Amaru Ruta Maya, 9pm, \$0

Tuck & Patti + Laurie Freelove & Gemma Craven Cactus Cafe, 8pm & 10.30pm, \$15

Don McCalister & Mike Landschoot Filling Station, 9pm, \$0

Rockabilly

Nervous Purvis & The Jitters Gruene Hall, 8pm, \$0

Rhythm Rats + Slaid Cleaves Jovita's, 5pm, \$0

Blues

Walter Higgs & Shufflepiggs + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?

Jazz

Alien Time + Jeff Benedict Flipnotics, 9pm, \$0

Brew Jazz, 9pm, \$0

Jazz Pharaohs Old Alligator, 9pm, \$0

King Valentine Waterloo Ice House (6th), 9.30pm, \$?

Kyle Turner Elephant, 9pm, \$0

SATURDAY 25th

Texas

Cow Pattys Cactus Cafe, 7.30pm & 10pm, \$10

Don Walser's **PURE TEXAS** Band

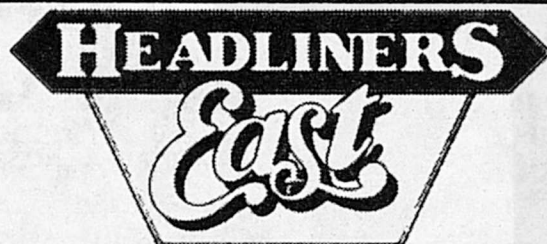
MARCH

Mondays at Babe's, 8.30
Tuesdays at Jovita's, 8.00
Thu 2nd, Continental Club, 6.30
Sat 4th, Waterloo Brewery, 6.30
Sun 5th, The Gingerman, 9.00
Thu 9th, Continental Club, 6.30pm
Fri 10th, Dessau Hall, 9.30
Sat 11th, The Broken Spoke, 9.30

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SUNDAYS

Rhonda Lacy's All-Star Texas Blues Jam (10pm)
except 19th: Rhonda Lacy's All-Star Texas Blues Jam
+ Guy Forsyth & The Real Deal + Uncle John & Friends
+ Corey Haydon (6.30pm)

MONDAYS

Uncle John & Friends w/Alan Haynes + Cory Heydon

TUESDAYS

Guy Forsyth & The Real Deal + Brian Robertson

WEDNESDAYS

Solid Senders + Blue Pepper

THURSDAYS

Lisa Tingle & Plan-C + Brian Robertson
except 16th: Black Pearl + Walter Higgs & Shufflepiggs
+ Brian Robertson + Blue Pepper

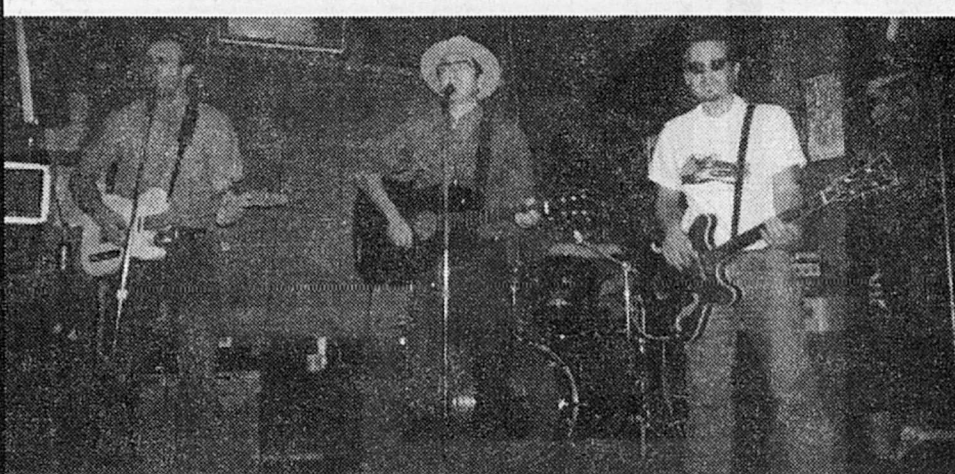
FRIDAYS

3/3 & 3/10 Hoodoo Cats + Lady Luck & the Bad Breaks
3/17 Black Pearl + Solid Senders + Alan Haynes
+ Lee Persons

3/24 & 3/31 Walter Higgs & Shufflepiggs
+ Lady Luck & The Bad Breaks

SATURDAYS

Solid Senders + Brian Robertson
except 18th: Solid Senders + Guy Forsyth & The
Real Deal + Brian Robertson + Joanna Howerton



Continental Club, Wednesdays except 3/15, 10pm
Artz Rib House, every Monday, 7.30pm
4th Gruene Hall • 10th The Broken Spoke • 11th Babe's
12th The Gingerman • 16th La Zona Rosa (SXSW
Showcase, 11pm) • 18th The Broken Spoke
23rd Jovita's • 30th The Broken Spoke • 31st Gruene Hall



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Americana

Betty Elders Chicago House, 10pm, \$6

Jimmy LaFave's Night Tribe La Zona Rosa, 10pm, \$?

Acoustic

Cool Beans + Peter Keane Waterloo Ice House (38th), 9.30pm, \$?

Don McCalister & Mike Landschoot Filling Station, 9pm, \$0

Country

Christine Albert Waterloo Ice House (6th), 9.30pm, \$?

Dale Watson & Lonestar Babe's, 9pm, \$0

Michael Ballew Gruene Hall, 1pm, \$0

Monte Warden Gruene Hall, 9pm, \$?

Blues

Bobby Mack & Night Train Old Alligator, 9pm, \$0

Pleasure Cats Gino's, 9pm, \$0

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

Too Blue Jovita's, 8pm, \$0

Jazz

Cula Du Cafe Jazz, 9pm, \$0

LaMonica Lewis Cafezino, 8.30pm, \$2

Lara & Reyes Elephant, 9pm, \$0

Susanna Sharpe Central Market Cafe, 6pm, \$0

Rock

Joe McDermott's Caterpillar + Cotton Mather Ruta Maya, 9pm, \$0

Merchants Of Venus Flipnotics, 9pm, \$0

Radio

Folkways KUT, 8am

SUNDAY 26th

Acoustic

Dan McCoy Gruene Hall, noon, \$0

Fabu Gingerman, 9pm, \$0

Latin Folkloric Peña Chicago House, 4pm, \$5

Mary Bouc Old Alligator, 8pm, \$0

Singer Songwriter Showcase w/Russ Bartlett Jovita's, 5pm, \$0

Walt Wilkins Chicago House, 8pm, \$5

Rockabilly

Rhythm Rats Gruene Hall, 4pm, \$0

Blues

Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0

Jazz

Beth Ullman Trio Central Market Cafe, 6pm, \$0

Lucky Strikes Elephant, 9pm, \$0

Paul Glasse Trio Manuel's, noon, \$0

Open Mike

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Radio

Live Set: Horsies KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 27th

Acoustic

Lydia Lunch + Excene Cervenka Cactus Cafe, 9pm, \$10.50

Rick Stockton & Kindred Spirit Old Alligator, 8pm, \$0

Country

Derailers Artz, 7.30pm, \$0

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

Open Mike

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mike

Open Mikes with Steve Hopkins/Cindy Pitts Chicago House, 8pm, \$0

Radio

Blue Monday KUT, 8pm

TUESDAY 28th

Acoustic

Toni Price + Doak Short Continental, 6pm, \$0

Twang Twang Shocka-Boom Cactus Cafe, 9pm, \$?

Country/Rockabilly

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Blues

Guy Forsyth & The Real Deal + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Tony Campise Elephant, 9pm, \$0

Open Mike

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 29th

Acoustic

Asylum Street Spankers Austin Outhouse, 10pm, \$?

Breck Alan Ruta Maya, 9pm, \$0

Champ Hood & The Threadgill's Troubadors + Stan Alexander + Kris Barnes Threadgill's, 6.30pm, \$0

Chicago Showcase w/Mike Jasper Chicago House, 8pm, \$3

Twang Twang Shocka-Boom Cactus Cafe, 9pm, \$?

Country/Rockabilly

47 Indians Jazz, 8.30pm, \$0

Derailers Continental, 10pm, \$?

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

Blues

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Jazz

Cula Du Cafe Old Alligator, 8.30pm, \$0

Jon Blondell Quartet Elephant, 9pm, \$0

Rock

Velvet Hammer Babe's Other Side, 9pm, \$0

Open Mike

Open Mike with Sydney Gallaher Chicago House Upstage, 8pm, \$0

THURSDAY 30th

Acoustic

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?

Diana Jones + Mary McCarthy Flipnotics, 9pm, \$0

Jabbering Trout Cactus Cafe, 9pm, \$4

Kitty Scott & Angel Ibanez Cafezino, 8.30pm, \$0

Mad Cat Trio + Kissing Monks Jovita's, 5pm, \$0

Room 248 Chicago House, 10pm, \$3

Stephen Doster Babe's, 9pm, \$0

Country

Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?

Derailers Broken Spoke, 8pm, \$0

Don McCalister Gruene Hall, 7.30pm, \$0

Blues

Forrest Jourdan Band Old Alligator, 8.30pm, \$0

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

Jazz

Jazz Pharaohs Jazz, 8.30pm, \$0

Night Music Quintet Elephant, 9pm, \$0

Open Mike

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 31st

Americana

Dave Alvin + Peter Case + Tom Russell Cactus Cafe, 9pm, \$12

Acoustic

Aunt Beanie's 1st Prize Beets Chicago House, 10pm, \$3

No Strings Attached Waterloo Ice House (6th), 9.30pm, \$?

Stop The Truck + Slaid Cleaves Jovita's, 5pm, \$0

Country/Rockabilly

Christine Albert Cafezino, 8.30pm, \$6

Cornell Hurd Band Broken Spoke, 9.30pm, \$?

Derailers Gruene Hall, 8pm, \$0

Evan & Ivan's Rockin Bones + Spot Flipnotics, 9pm, \$0

Janet Lynn Dessau Hall, 9pm, \$?

Liberty Ranch Possum Creek Inn, Theon, 9pm, \$?

Blues

Forrest Jourdan Band Central Market Cafe, 6pm, \$0

Lou Ann Barton + Omar & The Howlers La Zona Rosa, 9.30pm, \$?

Walter Higgs & Shufflepiggs + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?

Jazz

Brew Jazz, 9pm, \$0

Elias Haslanger Quintet Elephant, 9pm, \$0

Jazz Pharaohs Old Alligator, 9pm, \$0

Rock

Apaches Of Paris Babe's, 9pm, \$0

Black Irish + Pedestrian Folklore Ruta Maya, 9pm, \$0

VENUES

Antone's 2915 Guadalupe
474-5314. FB (NC)

Austin Music Hall 208 Nueces
495-9962. FB. (WC)

Austin Outhouse 3510
Guadalupe 451-2266 BW (NC)
Babe's 208 E 6th 473-2262 FB
(6)

Broken Spoke 3201 S Lamar
442-6189. FB (S)

Cactus Cafe Texas Union,
Guadalupe & 24th 475-6515.
FB, no smoking (NC)

Cafezino 5414 Parkcrest Dr
453-2233. BW/coffees (N)

Chicago House 607 Trinity
473-2542. BW/coffee/teas (6)

Continental Club 1315 S
Congress • 441-2444. FB (SC)

Elephant Room 315 Congress
473-2279. FB (C)

Flipnotics 1601 Barton Springs
322-9750. Coffees (S)

Gingerman 304 W 4th
473-8801. BW (C)

Gino's 730A W Stassney
326-4466. FB (S)

Gruene Hall Gruene

625-0142. BW (45 mins S)
Headliners East 406 E 6th

476-3488. FB (6)

Hole In The Wall 2538
Guadalupe 472-5599. FB
(NC)

Jazz 212 E 6th 479-0474. FB
(6th)

Joe's Generic Bar 315 E 6th
480-0171. BW (6)

Jovita's 1619 S 1st.
447-7825. BW (SC)

KUT 90.5 FM

La Zona Rosa 612 W 4th
482-0665. FB (WC)

Old Alligator 3003 S Lamar
444-6117. B (S)

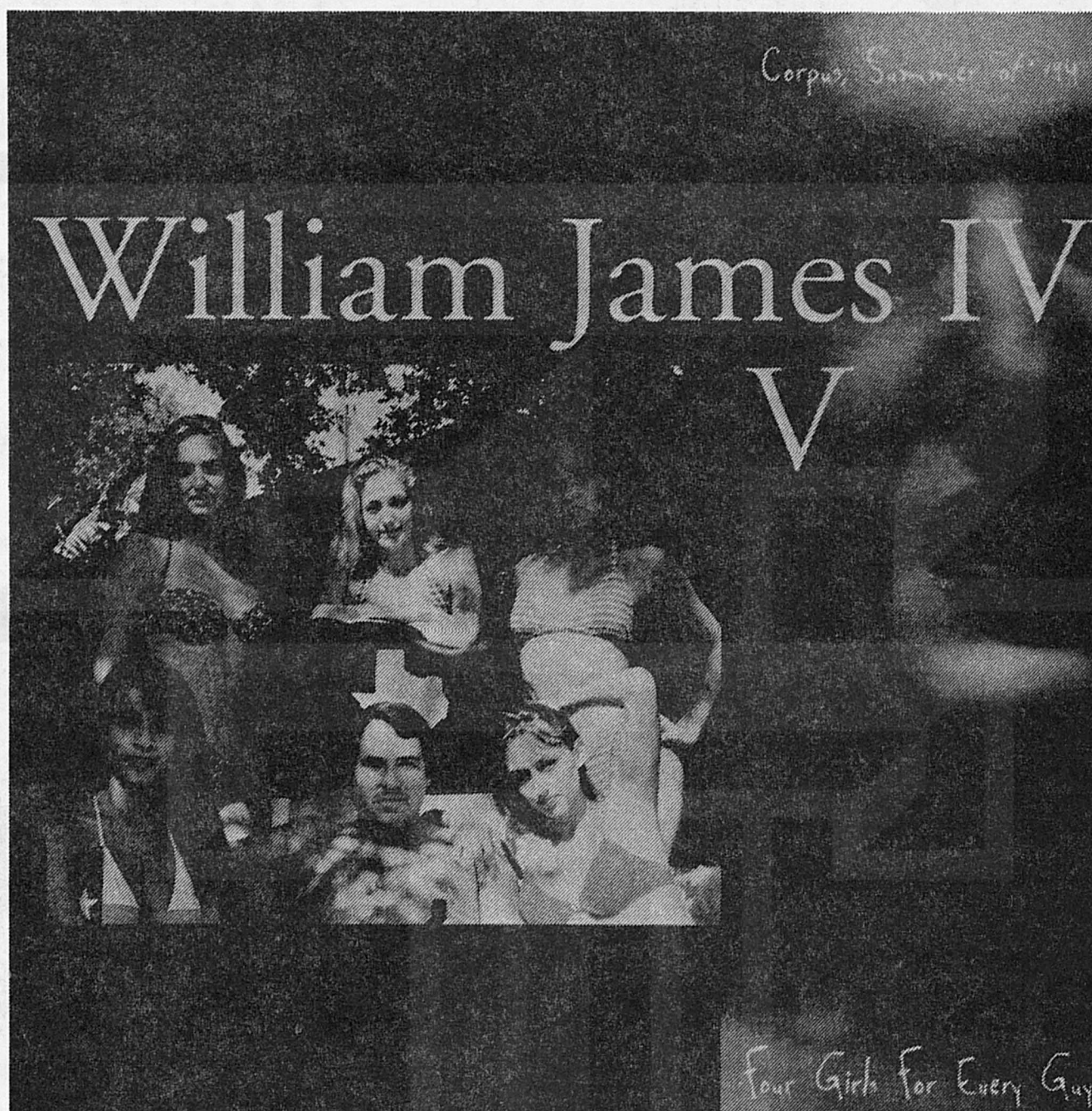
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4th — Evan & Ivan's Rockin' Bones
8th — Wayne 'The Train' Hancock
10th — Spencer Jarmon • Gary Lane Anderson
11th — Los Pinkys con Isidro Samilpa
16th — Kathy Murray & the Kilowatts
17th — Marti Brom & Her Jet-Tone Boys
• Rich Minus
18th — The Keepers + Third Degree + Slaid Cleaves
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23rd & 30th, 5pm Aunt Beanie's 1st Prize Beets
3rd Espiritu 4th Toni Price 10th Ed Miller
11th Paul Glasse Quartet
16th The Austin Lounge Lizards' 2nd Annual Tirade of
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17th Bohemia Beat present Jimmy LaFave + Michael
Fracasso + Abra Moore + Wyckham Porteous
18th Susanna Sharpe & Samba Police
24th King Valentine 25th Christine Albert
31st No Strings Attached

38th Street

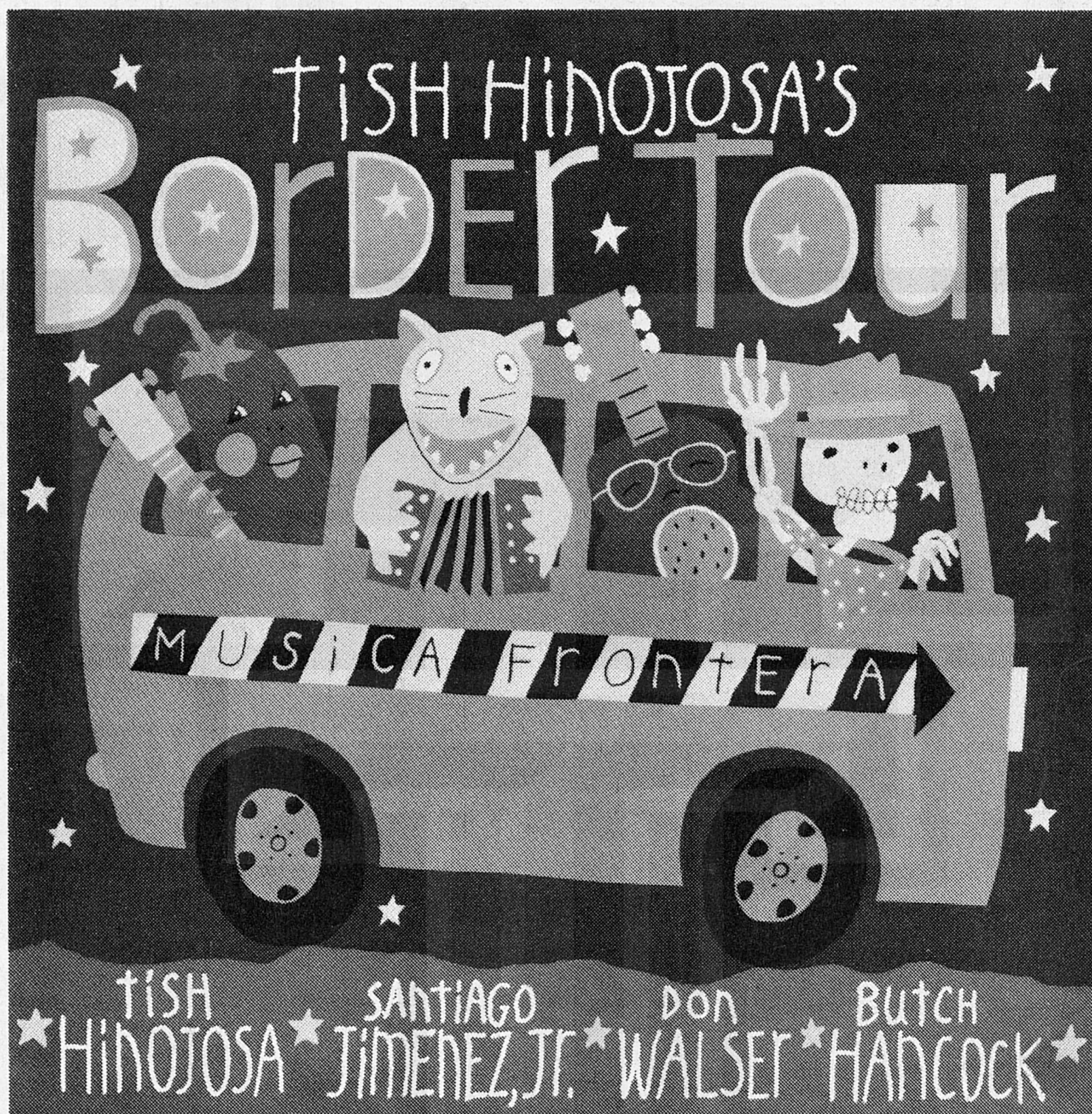
3rd Romantic Embargo 11th Dirk Hamilton
17th Crazy Jane & The Bishop (AFTM)
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9th Stone's Throw • (Up) Karen Tyler + Diana Jones
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11th Susan Colton 12th Fabu
13th & 15th Pre-Signed Open Mikes
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+ Susan Colton + Kevin Gant • (Up) Ned Henry Band
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+ Nancy Scott + Mike Jasper + Bright Blue Gorilla
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