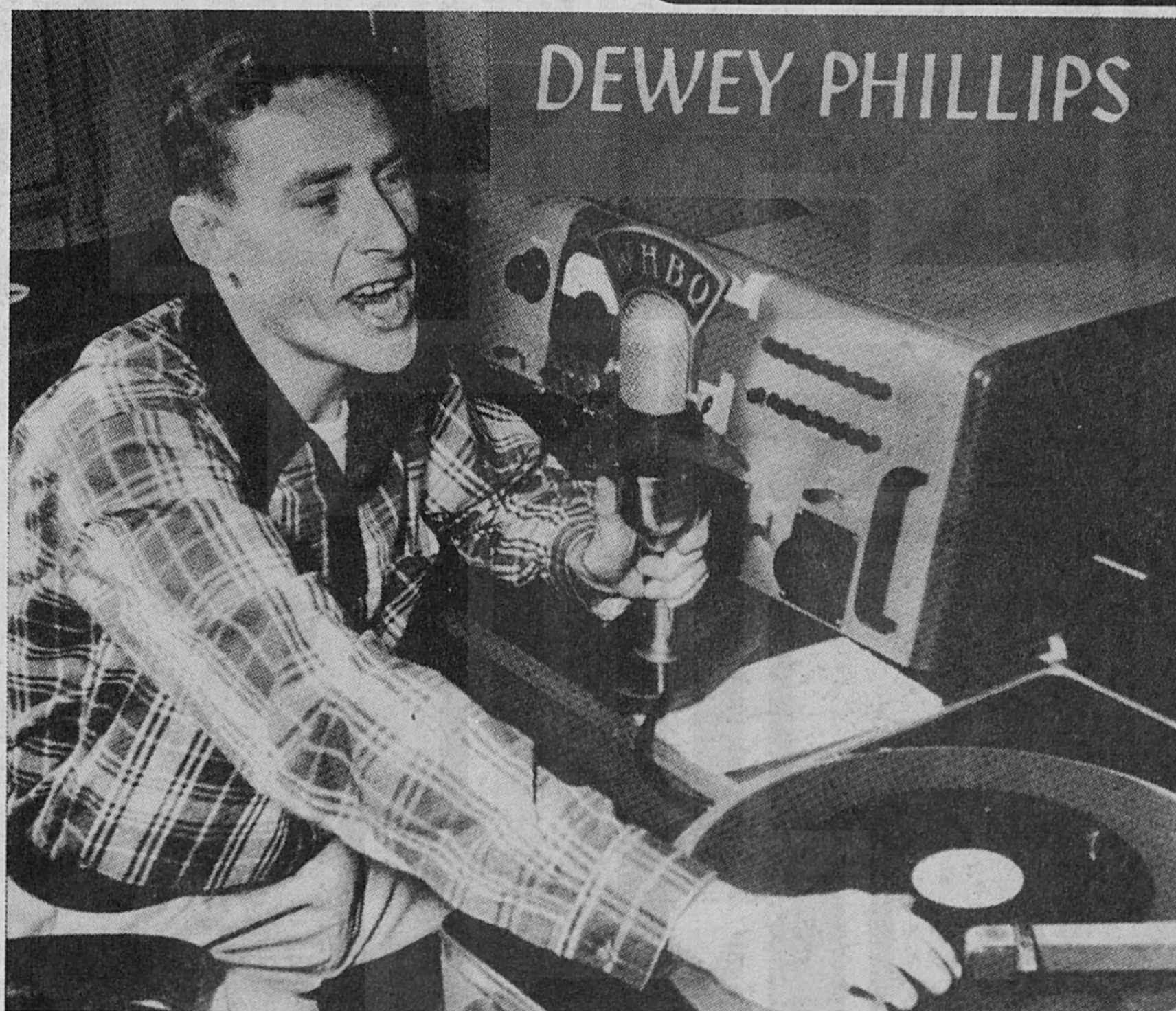


MUSIC CITY FREE TEXAS

#77 January 1996



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1995 AUSTIN MUSIC POLL

•

HONEST JOHN

•

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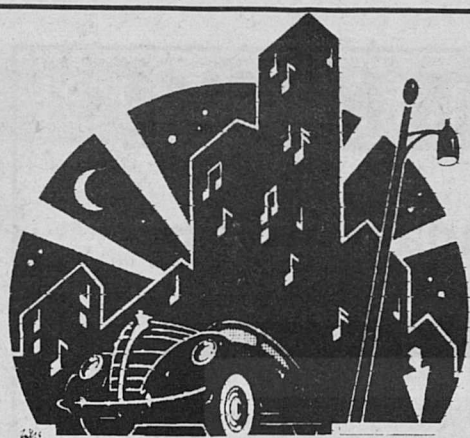
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THE MUSIC IS OUT THERE

Guess what the bestselling line at Lubbock Or Leave It was during the last few weeks? If you know the store, the possibilities are pretty daunting—a run on Butch Hancock posters? David Rodriguez import CDs? Joe Ely postcards? Terry Allen T-shirts? Michael Ventura poetry books? Stubb's BBQ Sauce? WD40? Not to spin it out too long, the rather unlikely seeming answer is—*X Files* merchandise. *X Files* fan Barbara Roseman, who takes care of day to day business for the peripatetic Butch, started the ball rolling by putting up her own storebought *X Files* posters in the back office. Yielding to the pathetic entreaties of Waterwheel customers, she sold them all and sensed that something was going on here. Eventually she tracked down an *X Files* motherlode and starting stocking their T-shirts and cards. Which went like wildfire, people coming out of the woodwork as if there were no other source.

◆ But is it really so unlikely? Roseman has, of course, been wondering about what, on the face of it, seems like a fairly radical addition to the store's stock in trade, and she's come to the conclusion that West Texas music and *X Files* belong in the same philosophical continuum. Put it another way, as seen from her vantage point as Austin's main stockist of West Texas (and cosmically related) music, people who like one seem predisposed to like the other. We figure that both appeal to a maverick mindset that prefers to be challenged rather than reassured, whether by music or television.

◆ Makes a lot of sense when you think about it. Lubbock, where UFOs are so common as to hardly attract comment, alone is pretty much a synonym for weird, not to say spacey, and its musical progeny (in the sense that, I assume, we all understand the concept of West Texas music) are a pretty cryptic and recondite lot. Thinking back on *X Files*' troubled early history, let's face it, as a TV show, Joe Ely might have lasted a few seasons (77-81) before getting axed, but Butch Hancock, Terry Allen, Jo Carol Pierce and Jimmie Dale Gilmore wouldn't have been extended past their pilots. I mean, way too far off the wall and their demographics stink.

◆ The really interesting question, of course, is whether it can be made to work the other way round. Now that *X Files* has become a runaway cult hit, is there some way we can turn all those fans on to West Texas music? If we've got it figured right, they're ripe for conversion. So Barbara and I would like to urge y'all to make it your New Year's resolution to search out *X Files* fans and hit them a dose of what ought to be the background music. Remember the new MCT/Lubbock Or Leave It motto—The music is out there. JC

January is always a thin time for advertising, the lifeblood of magazine publishing, so this is always a thin issue. However, when MCT changed format last April, I have to admit that I didn't foresee what the effect would be nine months down the line. Anyway, I hope we'll be back to something like normal next month. This seems like a good time to thank all the regulars who keep this thing going from month to month—wonderful human beings each and every one. Throw them some business if you can, OK?

DEWEY PHILLIPS

Dewey Phillips. Now there's a name to conjure with. Or is it? One of the dilemmas in this line of work is exegesis—will readers be drumming their fingers, thinking "Everyone knows that, get on with it," or scratching their heads, wondering "What the fuck's he on about now?" Question is, how much do I need to tell you to demonstrate that Phillips, a 50s white Memphis DJ who played black R&B, because of his seminal influence on a clandestine audience of white teenagers, can well be considered the godfather of rock & roll? Tricky, eh? Well, all I can say is, skip the bits you already know.

◆ In 1948, shocked by the market share, not to say profits, of daytime WDIA, the first station in America with all-black programming, Memphis' WHBQ instituted an evening R&B show aimed at a black audience, though that's something of an oxymoron as R&B was still listed by *Billboard* and other sources as 'Race' music. After a disastrous start with a smooth but ignorant professional announcer, the station, though not yet ready to hire a black DJ, decided it needed a freewheeling showman like WDIA's Rufus Thomas or BB King and hired the 22-year old Phillips, who'd made a name for himself raucously promoting R&B for a downtown department store, more or less creating his own personal radio station by announcing and playing records over loudspeakers into Memphis' Main Street.

◆ Though very far from smooth or professional, Phillips knew and loved the music and, quickly expanding *Red Hot & Blue* from 15 minutes to three hours, made the show a rite of passage for Memphis teenagers. Phillips was a primary catalyst for the earthshaking phenomenon which came out of Memphis because among those teenagers, unbeknownst to anyone, least of all their parents, were countless white boys and girls. For all of them, surreptitiously listening to forbidden black music was an illicit cross-cultural thrill, but for a few, it was a transcendental experience. When they taught themselves to integrate R&B with country, they literally changed the world.

◆ One of the less furtive members of *Red Hot & Blue*'s white audience was Sam Phillips (no relation), whose studio was recording artists like Howlin' Wolf and BB King, and the two struck up a firm, mutually beneficial friendship, Dewey debuting all Sam's releases on his show. One day in July, 1954, Sam brought Dewey something a little different, whatever it was, it certainly wasn't R&B. Nonetheless, Dewey played it over and over, midwifing the birth of a new era. It was, of course, Elvis Presley's *That's Alright Mama*. Subsequently, the first time anyone heard Carl Perkins, Jerry Lee Lewis or Johnny Cash, Dewey Phillips was introducing them.

◆ When Elvis sang on the Steve Allen show in a tuxedo, Phillips publicly scolded him, "What are you doing in that monkey suit, boy? Where's your guitar?" The corporations were moving in, emasculating Elvis, sanitizing rock & roll and instituting Top 40, which had no room for erratic and uncontrollable trailblazers like Dewey Phillips, whose decline through a long series of ever smaller stations ended with his death in 1968 at the age of 42.

◆ His glory days, however, are commemorated by **DEWEY PHILLIPS: Red Hot & Blue** (Memphis Archives, CD, MA7016), a mostly smoothly segued pastiche of transcriptions from 1952 to 1964, showcasing Phillips' impassioned, rock & roll wild man style, with fabulous singles, ranging from Sister Rosetta Tharpe's *Strange Things Are Happening Every Day* to Ricky Nelson's *A Teenager's Romance*, two of my favorites, acting as links between his beer commercials and country hipster intros. Even for someone who, though in the right age bracket, was an ocean away, Phillips, and the music he played, reach across the decades, rekindling those primal adolescent sparks, reminding me what got me into this mess in the first place. Listening to this CD, I feel a surge of gratitude that I got to be a teenager when I did (and really glad I'm not a teenager now). R&B and pre-corporate rock & roll—that'll get it, that'll flat get it.

◆ The thing about Phillips is that, once located, he provides a conceptual platform from which one can take off in many different directions. Naturally one starts with that hardy perennial, the debasement of American radio. Phillips personifies, better than anyone except perhaps Wolfman Jack, a time when radio, in McLuhan terms, was, or anyway could be, a 'hot' medium. As big a star in Memphis as any musician, he didn't just know R&B and early rock & roll, he didn't just love them, he was totally committed to them—he even turned down an offer to become Elvis' manager because there were new records to be played. The missing ingredient in contemporary 'cool' radio isn't just good music, though God knows there's little enough of that, or even individual style, but unbridled, evangelical enthusiasm.

◆ Again, through Phillips, one can speculate on the (necessary? causal? essential?) connections between white racism and rock & roll. It's hard now to imagine kids being punished for listening to a particular form of music, even rap (little bastards would probably sue), but for a sizeable portion of Phillips' audience, simply tuning in to his show was a flagrant, knowing defiance of bedrock social conventions.

◆ Still, when you think about it, they had pretty easy. Phillips had an endless supply of great music to play and Elvis and the guys were able to get everybody's knickers in a twist simply by using elements of black music. Now DJs are stuck with playlists and all the kids have to work with is alienation and who gives a rat's ass? Teen rebellion is uphill work these days, poor little sods, and even when they do get something going, the hucksters are there toot sweet to package and market it. At least Phillips and rock & roll caught them on the hop and had a few good years. JC

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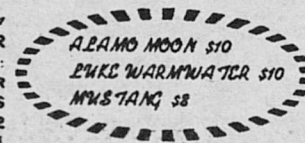


Dave Hooper's latest cassette release, "Alamo Moon," is now available at selected music outlets and by mail order from Hummingbird Records.

Featured musicians include Donna Pala, Christina Albert, Paul Glasco, Maryann Price, Chris O'Connell, Champ Hood, Dave Heath, Mike Maddux, Marwin Dykhuus and others.

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HONEST JOHN'S SMOKING SECTION

So I get this phone call at sparrow fart from someone who should know better but says, "Turn on *Good Morning America*, **Joe Ely's** on." As a general thing, telly's something I can live without first thing, actually I can't even listen to music until the caffeine and nicotine have kicked in, but what the hell, let's check it out, see how Joe looks and sounds when the sun's still coughing. Now you're not going to credit this, but straight up, when I tuned in, Ely was playing *Dallas* and the segment's presenters were being shown how to do The Dallas, a dance created specially to go with the song. In other words, my so-called friend had gone to the trouble of making sure I could watch people *line dancing* to Joe Ely. This is not something I want to see at any time, let alone when I'm still recovering the priceless gift of consciousness that separates us from the beasts.

◆ Another sight I didn't really need was a promo clip for a children's TV Xmas special. I caught a glimpse of Don Walser among the featured attractions, but can't offhand remember who all else was involved, which doesn't really matter because the nub of the thing was a snatch of **Jimmie Dale Gilmore** singing *Rudolph The Red-Nosed Reindeer*, which can only be described as macabre. Every time I see country artists displaying the genre's particular penchant for Christmas foolishness—a seasonal album always seems a sure sign of a doomed career—I wonder what makes them think they can do it better than Gene Autry, kitschmeister supreme.

◆ Mind you, Joe's not alone. The senior Austin victim is probably Chris Wall, who has the *Trashy Women* line dance to haunt him, while the rather improbable juniors include **Dale Watson**, **The Derailers** and **Wayne Hancock**, all of whom have turned up on a British Country Dance chart otherwise populated by the usual Nash Vegas suspects. The blame for this seems to rest with Bob Grady, who markets their albums in Europe, and, while obviously pretty successful at it, seems rather indiscriminating about whose hands they fall into.

◆ Thinking of several of the above, **Dale Watson** already has a terrific line up for his Elvis birthday bash/homeless benefit at Babe's Stage Side on the 8th, which will also feature The Derailers, Chris Wall, Alvin Crow, Cornell Hurd, the Brothers Robison, Susanna Van Tassel, The Austin Mafia Guitars (Casper Rawls, Paul Skelton, Brian Hofeldt, Dave Biller & more) in a Tribute to James Burton, and, possibly, Kelly Willis. However, it's worth pointing out, as an added bonus, that **Don Walser** will be playing his regular Monday night show in the restaurant side and as most of the Elvis lineup are also friends and devotees who love to sit in with The Pure Texas Band, there'll be two very cool shows running side by side.

◆ Ugly rumors reach me from Lubbock that **Maria Elena** is making life hell for **Peggy Sue**. For those of you who never took Buddyology, in 1957, Holly wrote a song called *Cindy Lou*, but Jerry Allison persuaded him to amend the it so he could make points with his girlfriend, **Peggy Sue Geron**. Which worked pretty good, because when *Peggy Sue Got Married* in 1958 it was to Jerry, just before Buddy got hitched to Maria Elena, in fact they all went on honeymoon to Acapulco together. Holly, and the music, of course, died in 1959, the Allison's went Splitsville in 1966, and somewhere along the line things went sour between Jerry's ex and Buddy's widow. The root of the current problem is an article in a British rag by somebody Norman which Ms Geron-Rackham, as she is now, knows nothing about but which Maria Elena has taken violent exception to and blames her for (if anybody can track it down, Peggy Sue and Dr Carol Jean Schoenrock of *Lubbock Magazine* would be eternally grateful). ME's nastiest stroke so far is persuading the Dallas ABC affiliate that PS is an imposter, leading them to cancel a *Good Morning Texas* appearance to promote a benefit for abused children (boo, hiss). While I've never heard a good word said about Maria Elena, my instincts would anyway be to side with Peggy Sue—one of them may have the name,

money, legal muscle and influence, but Buddy immortalized the other.

◆ Thinking of people you rarely hear people rave about, *The Gavin Report* recently ran an interview with **KGSR** Program Director Jody Denberg, with an odd little coda by Robb Bleetstein in the 'Americana' section about listener appreciation shows put on by KGSR and California's KPIG. Leaving aside the fact that KGSR isn't an Americana station; my informant's view that it isn't fit to be mentioned in the same breath as KPIG; and the irony of KGSR headlining its show with Los Lobos, KPIG with Joe Ely, the really extraordinary bit is Bleetstein's remark, "On the air, KGSR is pulling a little bit away from its rootsy sound." Oh, really? Do tell.

◆ You may have read reports elsewhere about massive layoffs at **Antone's/dos**, downsizing with a vengeance, and, while I'll resist the temptation to discuss how far they need to go for rightsizing, here's a fascinating insight into how they do business, which may help you understand the labels' problems. It was suggested that Antone's might ought to run an ad for **Steve James**, one of its better selling artists, in *Acoustic Guitar*, a magazine that thinks very highly of him and whose readership is pretty much his target audience, a notion that met with a certain reluctance as the label's ad rep'd never heard of it. Anyway, AG cut them a rather special deal and were somewhat surprised when no copy showed up. So they called to ask what had happened and were told that Antone's had changed their mind and didn't want to advertise after all. OK, now that kind of thing happens to **MCT** and every other small mag all too often, but the interesting thing about this particular story is that the special deal really was special—as a personal favor to Steve, AG was going to run the ad for free.

◆ One of the best gigs of 1995 was a Cactus Cafe song swap, guitar pull, songwriter circle, whatever you like to call it when they're all up on stage together, featuring—in alphabetical order—**Ray Wylie Hubbard**, **Jimmy LaFave** and **Kevin Welch**. While I yield to no one in my admiration of Hubbard, I have to admit my eyebrow distinctly twitched when I saw this show 'Recommended' in the *Chronicle* as a Ray Wylie Hubbard gig, "Jimmy LaFave and Kevin Welch open." Now here's a little game you can play with your friends—assuming these three play consecutively rather than concurrently, what's the correct sequence?

◆ Of all the cards **MCT** got this Yule—and, apropos a recent editorial, I might add that the very first to arrive was from the City of Lafayette—the one that really touched me was from **Banana Blender Surprise**, a young rock band that started off in Austin, mostly relocated to Houston (the drummer's still in Austin playing with Earthpig & Fire, which has to be the best band name of 1995) and is now semi-active. I saw them a couple of times at the Electric Lounge and liked them real well, but they didn't seem to fit the **MCT** format, whatever that is, and I never wrote about them or reviewed their CDs. So it was rather surprising to get a band photo, signed by all, and inscribed "To the best music magazine in Texas." Of course, they may say that to all the editors, but anyway, thanks, guys.

◆ This issue features two albums assembled from one-off transcription acetates, Dewey Phillips' and The Carter Family's. In the liner notes to the latter, Ed Kahn mentions that of hundreds of XERA (Del Rio/Villa Acuña) transcriptions, none have survived. "Don Howard, station manager, remarked to me that 'they became very popular in Mexico . . . they made wonderful shingles if you (were) putting them on a roof because they were this acetate outside and aluminum inside and they'd last forever. They's quite a few roofs over there shingled with them, I imagine.' A striking instance of music having demonstrable socially redeeming value.

◆ More from the **SPJST** front: Don Walser's fiddle player **Howard Kalish** tells me that among musicians the initials have long been held to mean 'Some People Just Stand There.' Kalish, incidentally, tells me that he once saw Ernest Tubb playing at the *Round Rock SPJST* Hall,

JANUARY BIRTHS & DEATHS

- 1st **Earl Sinks** • 1940, Hockley County
Gary 'BB' Coleman • 1947, Paris
David Rodriguez • 1952, Houston
- 2nd **Roger Miller** • 1936, Fort Worth
Tex Ritter † 1974
- 3rd **Squatty Hopkins** • 1904, Centerville
Leon McAuliffe • 1917, Houston
Gene Summers • 1939, Dallas
Steve Stills • 1945, Dallas
Jack Huddle † 1973
Amos Milburn † 1980
- 5th **Lolo Cavalos** • 1906, Mexico
David Halley • 1950, Oklahoma
Gary Hobbs • 19??, Amarillo
- 6th **Kim Wilson** • 1951, Illinois
Johnny Moore † 1969
- 7th **Jack Greene** • 1930, Maryville
Don Payne • 1933, Wellington
Carl White † 1980
- 9th **Lavada Durst** • 1913, Austin
Jimmy Day • 1934, Alabama
Katie Webster • 1939, Houston
Roy Head • 1943, Three Rivers
Ram Herrera • 1960, ?
- 10th **Alejandro Escovedo** • 1951, San Antonio
Ernie Caires † 1971
- 11th **Tommy Duncan** • 1911, Hillsboro
Goldie Hill • 1933, Karnes County
Robert Earl Keen • 1956, Houston
Sherri Barr • 1963, Austin
- 12th **Tex Ritter** • 1905, Nederland
Ray Price • 1926, Perryville
Ronald Shannon Jackson • 1940, Fort Worth
- 13th **Rick Broussard** • 1962, Seguin
- 14th **Billy Walker** • 1929, Ralls
Billy Jo Spears • 1938, Beaumont
T-Bone Burnett • 1948, Fort Worth
Boomer Norman • 1964, Temple
- 15th **Alan Lomax** • 1915, Austin
Jack Teagarden † 1964
- 16th **GT Hogan** • 1929, Galveston
Barbara Lynn • 1942, Beaumont
- 17th **Cedar Walton** • 1934, Dallas
Billy Harper • 1943, Houston
Steve Earle • 1955, Virginiaia
- 18th **Hosea Hargrove** • 1929, Bastrop County
Chris Holzhaus • 1950, San Antonio
Tina Marsh • 1954, Maryland
- 19th **Charlie Waller** • 1935, Jointerville
Janis Joplin • 1943, Port Arthur
Elsa Garcia • 1954, Mexico
- 20th **Steve Williams** • 1951, Lubbock
Whistling Alex Moore † 198?
- 21st **Smith Ballew** • 1902, Palestine
Bess Lomax Hawes • 1921, Austin
Mac Davis • 1941, Lubbock
- 22nd **Link Davis Jr** • 1941, Van Zandt County
Shaun Young • 1968, Colorado
- 23rd **Wildcat Courtney** • 1929, Waco
Lisa Pankratz • 1968, Austin
- 24th **Julius Hemphill** • 1938, Fort Worth
Omar • 19??, Mississippi
Tex Thomas • 1951, Littlefield
Gene Austin † 1972
- 25th **Jimmy Wyble** • 1922, Port Arthur
Laura Lee McBride † 1989
- 26th **Bones Nobles** • 1902, Mason County
Claude Gray • 1932, Henderson
Lucinda Williams • 1953, Louisiana
D'Jalma Garnier • 1954, Minnesota
- 27th **Hot Lips Page** • 1908, Dallas
Joe Shelton • 1911, Hopkins County
Andrew 'Smokey' Hogg • 1914, Westconnie
Cheryl White • 1955, Wichita Falls
Tracy Lawrence • 1968, Atlanta
Moon Mullican † 1967
- 28th **Blind Arvella Gray** • 1906, Somerville
Carl White • 1932, Dallas
Carolyn Hester • 1938, Waco
Mary Cutrufello • 1970, Connecticut
T Texas Tyler † 1972
Al Dexter † 1982
- 29th **Al Stricklin** • 1908, Antioch
- 30th **Paul Glasse** • 1959, New York
Mance Lipscomb † 1976
Lightning Hopkins † 1982



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Jan 13th Tropical Heat Cafe	9pm-1am
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Jan 24th Jovita's	8-10pm
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Well, the Great Experiment was, on the whole, fairly successful. This year, instead of handing out ballots to selected individuals, according to arcane criteria I'd find hard to explain, I just dumped them (in a simplified and slimmed down version) at Jovita's and let whoever would fill them in. On the plus side, there was no evidence of ballot stuffing, very little of collusion and some interesting consistency with the old system, Lisa Pankratz, for instance, still dominating Drums. However, it seems clear that the majority of those who filled in ballots were primarily country and/or rockabilly fans, with the 'folk' scene as the big losers. Betty Elders, for instance, a consistent winner in previous polls, almost disappeared off the screen this year.

As in previous polls, some people have stayed firmly on top, most obviously Don Walser, some have done particularly well, notably Wayne Hancock and Marti Brom, and some have sunk below the surface. One slightly problematic result was Asylum Street Spankers' win in New Act. Personally, I wouldn't call them new, but so many people voted for them, I guess on the New To Me principle, that it was impossible to gainsay them.

JC

ARTIST OF THE YEAR

DON WALSER

2 Wayne Hancock

3 Jimmy LaFave

Marti Brom • Dale Watson • Rod Moag

BAND OF THE YEAR

DON WALSER'S PURE TEXAS BAND

2 Storyville

3 Marti Brom & Her Jet Tone Boys

Asylum Street Spankers • The Derailers • Wayne Hancock & The Honky Tonk Brakemen • Tailgators

ALBUM OF THE YEAR

WAYNE HANCOCK:

Thunderstorms & Neon Signs

2 Don Walser: The Archive Series

3 Jimmy LaFave: Buffalo Return To The Plain

Dale Watson: Cheatin' Heart Attack

Derailers: Live Tracks • Michael Fracasso: When I Lived In The Wild • Charlie Robison: Bandera

HUMAN BEING OF THE YEAR

ROD MOAG

2 Chuck & Ed (Austin Outhouse)

3 Don Walser

Danny Young • Eddie Wilson

GIG OF THE YEAR

RAY WYLIE HUBBARD, JIMMY LaFAVE

& KEVIN WELCH @ Cactus Cafe

2 Kitty Wells @ The Broken Spoke

3 Asylum Street Spankers @ Electric Lounge (Halloween)

Blasters/Beat Farmers @ Antone's • Herman The

German @ Austin Outhouse (closing night)

Homeless Benefit @ La Zona Rosa

Rosie Flores Benefit @ Antone's

GOOD ATTITUDE

DON WALSER

2 Rod Moag

3 Champ Hood

Michael Fracasso • Dale Watson

STAGE PRESENCE

CORNELL HURD

2 Marti Brom

3 Malford Milligan

Guy Forsyth • Asylum Street Spankers
Junior Brown

1995 AUSTIN MUSIC POLL

SONGWRITER

JIMMY LaFAVE

2 Butch Hancock

3 Wayne Hancock

Tony Villanueva • Don Walser

Betty Elders • Emily Kaitz

FEMALE VOCALIST

MARTI BROM

2 Toni Price

3 Christina Marrs

Christine Albert • Sarah Elizabeth Campbell

Mandy Mercier • Chris O'Connell • Maryann Price

MALE VOCALIST

DON WALSER

2 Jimmy LaFave

3 Wayne Hancock

Dale Watson • Malford Milligan

Joe Ely • Ted Roddy

TEXAS ACT

RAY WYLIE HUBBARD

2 Ronnie Dawson

3 Robert Earl Keen

Don Walser • Wayne Hancock • Marti Brom

ACOUSTIC ACT

ASYLUM STREET SPANKERS

2 Threadgill's Troubadors

3 Austin Lounge Lizards

Toni Price • Bad Livers • The Gourds

COUNTRY ACT

DON WALSER'S PURE TEXAS BAND

2 Wayne Hancock

3 The Derailers

Cornell Hurd Band • Dale Watson & His Lone Stars

ROCKABILLY ACT

MARTI BROM & HER JET TONE BOYS

2 High Noon

3 Evan & Ivan's Rockin' Bones

Rhythm Rats • LeRoi Brothers

BLUES/R&B ACT

GUY FORSYTH

2 Sue Foley

3 Jimmie Vaughan

Solid Senders • Storyville

Doyle Bramhall • Toni Price

THIRD COAST ACT

LOS PINKYS

2 Zydeco Loco

3 Texana Dames

Ponty Bone & The Squeezetones • Third Degree

NEW ACT

ASYLUM STREET SPANKERS

2 The Gourds

3 Big Town Swingtet

RC Banks & The New Cotton Kings

Git Gone • Vox Box

ACCORDION

PONTY BONE

2 Mike Maddux

3 Don Leady

Bradley Williams • Chip Dolan • Michael Ramos

ACOUSTIC GUITAR

MARVIN DIKHUIS

2 Jesse Taylor

3 Olivier Giraud

Mike Landschoot • Casper Rawls • Rich Brotherton

ELECTRIC GUITAR

JESSE TAYLOR

2 Paul Skelton

3 Todd Wulfmeyer

David Grissom • Rick McRae • Rick Poss

Erik Hokkanen • Don Leady

STEEL GUITAR

SCOTT WALLS

2 Chris Miller

3 Bert Rivera

Bobby Snell • Mike Hardwick • Junior Brown

KEYBOARDS

FLOYD DOMINO

2 Wiley Cousins

3 Glover Gill

Marcia Ball • Riley Osbourn • Jay Clark

FIDDLE/VIOLIN

ERIK HOKKANEN

2 Howard Kalish

3 Gene Elders

Alvin Crow • Mandy Mercier

Champ Hood • Darcy Deaville

HARMONICA

GARY PRIMICH

2 Guy Forsyth

3 Butch Hancock

Ted Roddy • Danny Webb

SAXOPHONE

TOMAS RAMIREZ

2 Michael Sweetman

3 Tony Campise

Steve Chase

UPRIGHT BASS

KEVIN SMITH

2 Mark Rubin

3 Dick Gimble

Ivan Brown • Spencer Starnes • Sharon Ward

ELECTRIC BASS

DON KEELING

2 Randy Glines

3 Brent Wilson

Vic Zialkowski • Brad Fordham

Speedy Sparks • Keith Ferguson

DRUMS/PERCUSSION

LISA PANKRATZ

2 Paul Percy

3 Ernie Durawa

Phillip Fajardo • Mike Buck

Ron Erwin • Charlie Lewellin

ANY OTHER INSTRUMENT

STAN SMITH (clarinet)

2 Paul Glasse (mandolin)

3 Danny Barnes (banjo)

Danny Young (rubboard)

Junior Brown (guit-steel)

MULTI-INSTRUMENTALIST

DON LEADY

2 Howard Kalish

3 Alvin Crow

Erik Hokkanen • Pops Bayless

Champ Hood • Beth Galiger

RADIO STATION

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2 KOOP 91.7

3 KGSR 107.1

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SUNDAYS 6-8PM

TUESDAYS DON WALSER'S PURE TEXAS BAND
3RD _____ WAYNE HANCOCK
4TH _____ GEORGE DEVORE & THE YANKEE LIARS
5TH _____ TED RODDY & THE TALLTOPS
6TH _____ PONTY BONE & ZYDECO LOCO
7TH _____ LOS PINKYS
10TH _____ WAYNE HANCOCK
11TH _____ JOHNSON VALLEY BOYS
12TH _____ LOS PINKYS
13TH _____ MARTI BROM & HER JET TONE BOYS
17TH _____ WAYNE HANCOCK
18TH _____ GEORGE DEVORE & THE YANKEE LIARS
19TH _____ THIRD DEGREE
20TH _____ RICK BROUSSARD & THE SHADOWMEN (CD RELEASE)
21ST _____ LOS PINKYS
24TH _____ GIT GONE
25TH _____ JOHNSON VALLEY BOYS
26TH _____ MARTI BROM & HER JET TONE BOYS
27TH _____ SANTIAGO JIMENEZ JR Y SU CONJUNTO
28TH _____ LOS VECINOS
31ST _____ GIT GONE

LET'S PLAY HOUSE!

AUSTIN ALL STAR ELVIS BIRTHDAY
BENEFIT FOR THE HOMELESS

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* The Derailers *
* Chris Wall * Alvin Crow *
* Charlie Robison * Bruce Robison *
* Cornell Hurd * Susanna Van Tassel *

* Git Gone * and many more!!
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Don Walser's PURE TEXAS Band

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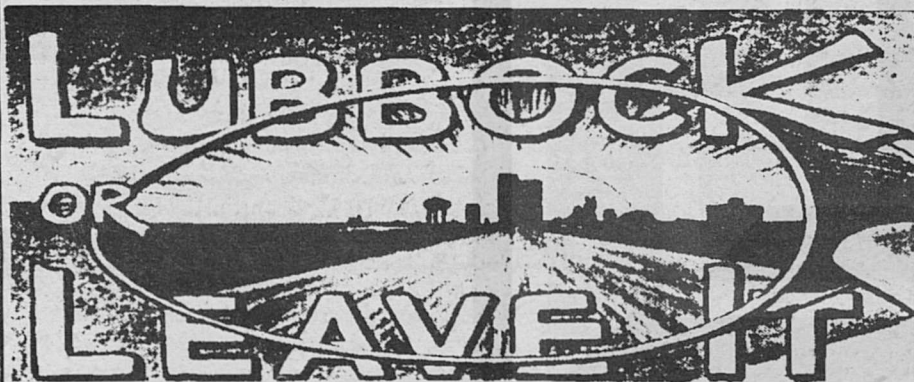
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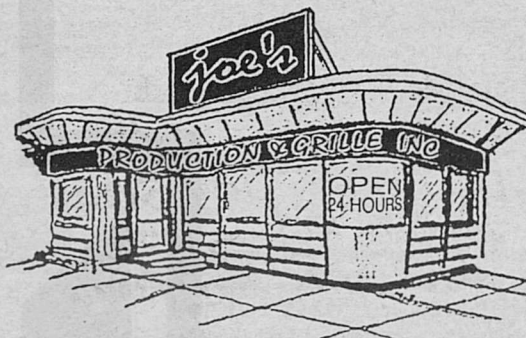
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and anything else there's room for

