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#58 JUNE 1994



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THE ARTICLE IN QUESTION

So, didja see The Article—again? Over the last six years, I've seen maybe ten versions of it, and an Austin press veteran tell me it's a local tradition that goes back much further. Variations on a single theme, its manifestations all have the same implicit title: What's Wrong With Austin Music? They also have a couple of other features in common, being invariably too long and balls-achingly tedious.

♦ I think The Article is a kind of rite of passage for Austin journalists, marking their realization that writing about Austin music, or, come to that, writing about music in the Austin media, is never going to make them a national reputation. In fact, they're doing well if it even makes them a local reputation. Since, they reason, the problem can't be with them, it must be in the nature of the beast, and they set out, one after another, on a quest to be the one who absolutely nails it once and for all.

♦ The Article's latest rendering ran last month in the *Chronicle*, long the mainstay of this elusive subject, though the widely held opinion that one of Austin music's main problems is the *Chronicle* itself has yet to be mentioned in any of its all too frequent analyses. Indeed, Rob Patterson's latest version, one of the more forthright, if also most long-winded, appeared as recently as March. Raul Hernandez's twist was to ask why Austin can't more like

Seattle, for fuck's sake, and to elicit opinions from A&R people—I'd call them worthless opinions but that'd be redundant. The short answer to Hernandez's question is weather: if it rained all the time in Austin, we'd be miserable and alienated too and have the bands to prove it, just like the suicide capital of America.

♦ Explaining Austin's apathy towards The Big Time is the Holy Grail of local music journalists, but, leaving aside the fact that even a truly incisive and attention commanding version of The Article wouldn't actually change anything, their whole approach is fundamentally flawed because their music industry mindset doesn't allow them to grasp the basic dichotomy. There are (at least) two correct answers to the question, What's Wrong With Austin Music? One of them is Everything. The other is Nothing.

♦ There are a million things in the Austin music scene to bitch about, but, at the end of the day, we're all still here because, as Danny Young, Mayor of South Austin, remarked of an earlier incarnation of The Article, "What he doesn't seem to understand is, that's the way we like it."

JC

♦ For a brutally critical Who's Who of the current Austin music press (from a punk/hard-core perspective), I refer readers to the local 'zine *Apathy Access* (#9).

THE CORNELL HURD BAND

The Cornell Hurd Band doesn't have a story, it has a saga, one that opens a full 30 years ago when schoolmates Hurd and Frank X Roeber played surf music together in San Jose. "Enlightened at a fairly early age," they graduated to country, as El Rancho Cowboys in Berkeley, alongside Commander Cody and Asleep At The Wheel. In 1973, Hurd and Roeber moved on to form local legends Cornell Hurd's Mondo Hotpants Orchestra, "a band few people saw, but everyone remembers," which put out the first three of many self-released albums, one title, *Texas Behemoth*, seeming to anticipate the as yet far off future.

♦ By mid-1977, Hurd and Roeber had linked up with guitarist Paul Skelton, become the Cornell Hurd Band, "playing rock & roll and country, not country rock," and paid the first of nine visits to Armadillo World Headquarters. "In 1978, Stevie Ray Vaughan opened for us!" Despite good air play for *Doing That Unholy Roll* ("back then, you could walk into a radio station, give them an album and if they liked it, they'd play it"), the band ran out of steam in the early 80s, the death blow coming when their 38' Greyhound ran out of water and blew up. Roeber moved to Jacksonville, Skelton to New York, while Hurd stayed in Berkeley with a part-time band and full-time bad marriage and drug problem, losing everything in 1986.

♦ As fate would have it, rehab took Hurd to St Petersburg, where the third person he met was Miss Debbie, then a cocktail pianist, now a boogie-woogie fireball, and also Mrs Hurd. They and Roeber got together to jam, called Skelton down and cut another

album at the Skeletones/Morrells studio in Missouri. Finally the Texas lure, and dreams of playing at The Broken Spoke, grew too strong and, over a period of months, the Hurds, Roeber and Skelton infiltrated Austin, Roeber playing bass for Junior Brown, Cornell drums for Brown and Teisco Del Rey, and Debbie piano with Ethyl & Methyl, until Skelton arrived, at which point they recruited a drummer, later replaced by Terry Kirkendall, and the Cornell Hurd Band was reborn in late 1990.

♦ By pure coincidence, I caught both their first gig, at Stars Over Austin, and, since I was practically living there at the time, their second, at Henry's, which became the band's principal Austin home right up to the night it had the tragic honor of being the very last to play there. Meantime, they'd achieved their main goal, indeed that of any local country band, inasmuch as it's one of the very few Austin gigs that pays real money, of moving up from a midweek to a regular weekend slot at The Broken Spoke, where they recorded their 11th album (see Reviews).

♦ **Live! At The Broken Spoke** responds to the line "The records are great but you should see them live," which Hurd has been hearing for 20 years. While the band, and Skelton as guitarist, have shown up regularly in MCT polls, it's telling that Hurd is developing a lock on Stage Personality, which he won for 1993 after running second to Sammy Allred for 1992. As much ringmaster as bandleader, Hurd nonchalantly steers his group as it careens from classic Wills/Tubb/Mullican/Price to off the wall trash—not for nothing do they call it honky tonk mayhem. **JC**

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HONEST JOHN'S SMOKING SECTION

Twice, as a result of reading the small print on records, I've inadvertently been the breaker of unwelcome revelations. The first was when I greeted **Butch Hancock** as 'George,' assuming he already knew about his credit on Emmylou Harris' recording of *If You Were A Bluebird*. Whoops. More recently, I was able to pass on to **Ponty Bone** the happy news that he played concertina on Jerry Jeff Walker's latest album. My, his face was a picture.

♦ The minor mystery of one of **Ingrid Karklins'** multifarious axes on **Anima Mundi** has been revealed as a typo. Instead of 'nilioiv' it should have been 'niloiv,' which is, of course, the upmarket name for an elddif, as in *If You're Going To Play In Saxet, You've Got To Have An Elldif In The Band*. When Karklins was celebrating her CD launch, the *Chronicle* ad for her Laguna Gloria concert was laid out to read "Free food and feel/Free to bring a blanket." After her Waterloo Records in-store, a friend said, "I can't make it to the show tonight, so can I have my feel now?"

♦ Glancing through the premier issue of *Only Moonlight: The Townes Van Zandt Newsletter*, a phrase in one of the reviews kind of rang a bell and, on closer inspection, I discovered that I'd written a good chunk of it, as Young/Hunter Management, from whom it emanates, quoted me extensively on **Rear View Mirror**, **The Nashville Sessions** and **Heartworn Highways**. So, obviously a tasteful little number, and it cheers me to see that Charlie Hunter is as fed up with the same old recycled TvZ liner notes as I am. Charlie's upfront about the newsletter being a vehicle for a direct mail order operation, offering Van Zandt on CD, cassette or vinyl, the Van Zandt songbook, the **Heartworn Highways** video and albums by 13th Floor Elevators, Chris Smither, Betty Elders and Michael Fracasso, but, as he points out, they actually have the titles in stock and the artists get 50%. You can get on the mailing list by writing to: In Tunes, Dept TVZFC, 519 Tilden Ave, Teaneck, NJ 07666 or calling 1-800-FLY-BLUE.

♦ Following up last month's Cliff Bruner story about \$20 requests, a former member of a Prominent Country Band tells me that some years ago they were tipped \$100 apop to play the

Cotton-Eyed Joe six times in a row. Well, when I say they, what made the event truly memorable for the players was the fact that the bandleader trousered the loot. "If we all live to be 100, nobody who was in the band that night will ever forgive A**** for that."

♦ Still, they're lucky not to work for **Rusty Wier**, whose parsimony is so notorious that his own fans make a point of tipping the band members individually because they know that if they give the money to their hero, his players won't see a thin dime of it.

♦ So, anyway, this musician answers a referral ad and when he tells the other guys he plays bass, they say they already have a bass player. Actually, he says, I really play drums. We've got a drummer too, they reply. Actually, he says, my first love is the fiddle. They say, we don't need a fiddle player. Well, I can play guitar as well. Too bad, they say, we've got a guitarist. Now he's out of ideas, with no prospect of a job. Well, I'll be a son of a bitch, he snarls. They answer, Well, why didn't you say so? We need a front man.

♦ Fulfilling one of his show biz dreams, **Cornell Hurd** recently got his name into *Billboard*, as one of the local favorites whose videos are being shown on the **Austin Music Network**. Now all he has to do is make a video. When preparing the calendar for the Network's opening week, Kent Benjamin spaced out and typed Hurd instead of Dupree after Cornell, then sent out a "corrected" version with the exact same error to, among others, *Billboard*. Actually, Hurd really should make a video because the Network is now pretty much obligated to run it.

♦ Margaret Moser was, rightly, somewhat less than enthusiastic about Gillian G Gaar's pedestrian **She's A Rebel: The History of Women in Rock & Roll**, but I was very taken by Gaar's remark about Big Mama Thornton being "allegedly in the same backstage dressing room as (Johnny) Ace when he *accidentally* [my emphasis] killed himself during a game of Russian Roulette." Even if Ms Gaar hadn't heard, or chose to ignore, the hoary rumor that Thornton actually offed Ace over there in Houston, I can't help but think that she's rather failed to grasp the basic point of the game.

♦ Thinking about former KGSR DJ **Kevin Connor** (see Radio feature), I remembered a time I ran into him leaving Chicago House, where he'd been part of a radio panel at an **Austin Songwriters Group** meeting. When I asked him how it went, he said, "Well, it was kind of strange. I was the only person in the room who wanted to talk about music." This story is a lot funnier if you know anything about the ASG, an organization

dedicated to the proposition that you don't need to have any interest in music to make big bucks as a songwriter.

♦ Another radio memory is of talking to someone from **HOT 93 (KHHT)** at launch time, who claimed the station would be completely different from any other in town, adding "We won't be playing people like George Jones and Merle Haggard." Of course, I was absolutely staggered by this—you mean there's a station in town that *does* play George Jones and Merle Haggard? Tell me which it is and I'll listen to it religiously. Turns out he thought KASE/KVET played them, which shows how well they'd checked out the opposition, and their idea of being different was Young Country, ie Not Country, ie exactly the same shit KASE/KVET play. Hell, they probably get their format cartridges from the same place. The trick about listening to **Rolee Rios'** wonderful *Route 93* local country show, defunct now she's moved to KGSR, was that you didn't dare turn it on a second before 1pm and had to shut down dead on 2pm, or risk severe aural pollution.

♦ One thing that always pissed me off was KASE/KVET's "Sounds like Texas" slogan. Sounds like Texas, my ass. They hardly ever play George Strait even and one caller was told they didn't have *any* records by Ernest Tubb on the premises! I may have told this story before, but what the hell. When **kd lang** played here one time, she thanked KASE for sponsoring her concert, then added, "I wish they'd play my record though."

♦ Still, just to prove that there is decent stuff on the radio if you know where to look, **Harry Friedman** of dos Records decided to try pitching Paul Glasse's albums at the bluegrass market and called **Cash Edwards**, whose Under The Hat Productions books Laurie Lewis and other acts, to see if they could buy her national database of bluegrass programs. "Sure," said Edwards, "you want all 400 of them?" "400!!," gasped a flabbergasted Friedman, who was expecting maybe 20 or 30. "Well, that's just the ones I know about," apologized Edwards. "There's probably a couple of hundred more I'm not in touch with." At last report, dos' bluegrass mailout was still on hold.

♦ Ran into **Sally King** the other day who says she's out of the music business and studying herpetology. I'll let you make up your own jokes about that career change (such as it is).

♦ Zinger of the Month: from one Tom Barnett of New York, via Austin guitarist Jon Geiger—"Recognition deserving of wider talent." Now wide feature were we talking about . . . ?

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JOE BOB GOES TO THE DRIVE-IN

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

People send me these screenplays. You realize how desperate you have to be to send me a screenplay? I mean, after you send it to the heads of the five major Hollywood studios, who else would be on that list? Let's see. Steven Spielberg, Martin Scorsese, 17 thousand other people who can get movies made, and then Joe Bob Briggs. So I wonder what would happen if one day I read one of these screenplays and said, "This is brilliant!"

Would the 17,000 people who rejected it all suddenly say, "Whoa! Hold on there! Joe Bob likes this one!" And then bid the price on it up to a million, get Julia Roberts and Kevin Kostner on the phone, and . . .

Nah, I guess not.

Anyway, for those of you so pitiful that you are planning to send me your screenplay, here are a few suggestions, based on the 1200 rejected screenplays I've read so far. They might save you a little time.

For example, please don't send me any more stories where the psychiatrist is the main character, or where the main relationship is between a patient and his or her shrink. Maybe it's just me, but when you get to the 70th page of somebody lying on a sofa saying "And then my mother used to take candy away from me . . ." my mind starts to wander just a little bit.

Please don't send me anything called "A 'Night of the Living Dead' for the nineties." Hasn't it ever occurred to you that nobody went to see the many "Night of the Living Deads" for the seventies and eighties?

Don't send me any scripts about 45-year-old women falling in love with a man who's "not just another one in the long line of jerks." Apparently this idea has been workshopped somewhere. We've already got several thousand versions of the story, so I think as soon as Debra Winger is available, we can roll camera.

Don't send me any outer-space scripts where everybody is a cyborg.

Don't send me any scripts described as "the next 'Reservoir Dogs'" where everybody dies in the last scene.

Please please please don't send me any scripts about Grandma.

Please don't send me any scripts that include the line "We've got company."

Please don't send any scripts about mercenaries in South America, mercenaries in Southeast Asia, mercenaries in Africa, or mercenaries assaulting an "island fortress."

And, most important of all, please don't send me any scripts about "the everyday life of" anybody. It's those scenes in the

cappuccino bars where everyone says "I just adore the cinnamon toast here." They make me sick for weeks.

Other than that, go for that Oscar!

And speaking of movies we think we've seen before, "Saturday Night Special," the film debut of country singer Billy Burnette, seemed mighty familiar when I saw it. And it's because the great Roger Corman, B-movie producer extraordinaire, apparently recycled one of his old erotic thriller scripts, scene for scene and almost word for word. (Unfortunately, senility is setting in. I can't remember the name of the movie, but I do know that it starred Julie Carmen in the role now played by scream queen Maria Ford.)

Anyway, what we got here is the story of a bored honky-tonk waitress, blonde beauty Maria Ford, married to a loudmouth redneck bartender played by Rick Dean, and they spend all their time watering down the liquor, counting their money, and going fishing. Then one day Billy Burnette climbs down out of his pickup, starts playing guitar and singing in the club, and pretty soon he and Maria are aardvarking all over the county.

Actually, it's Maria who does most of the work. For the first time in movie history, it's the male actor who insists on keeping all his clothes on during the sex scenes. Billy even keeps his shirt on. And he kisses like a dead wall-eyed bass.

So, of course, we all know this drill, right? Maria and Billy get hot and heavy—actually she gets hot, he gets heavy—and pretty soon they're checking out handgun catalogs and sending off for vacation brochures. What they don't count on is an extremely obnoxious sheriff, Robert Van Luik, and a good-ole-boy creepola ex-con played by Duane Whitaker, who doesn't like being set up to do somebody's dirty work.

Sorry, folks, but the Julie Carmen version was a whole heck of a lot better, which is disappointing, cause the last time this director did something, he won a Drive-In Academy Award (my man Dan Golden, creator of "Naked Obsession"). We'll wait for Dan's next flick, "Bram Stoker's Burial of the Rats," before we jump to any conclusions though.

Okay, let's tote em up.

Four dead bodies. Four breasts. Four brawls. A whole heck of a lot of long boring country songs. Gratuitous spouse abuse. Drive-In Academy nominations for Maria Ford, who puts the only "erotic" in "erotic thriller," for saying "Please don't make me do this" while she's having sex; Rick Dean, as the

sleazeball; and Billy Burnette, for wearing his hat at the proper angle and successfully delivering the line "Divorce him, Darlene."

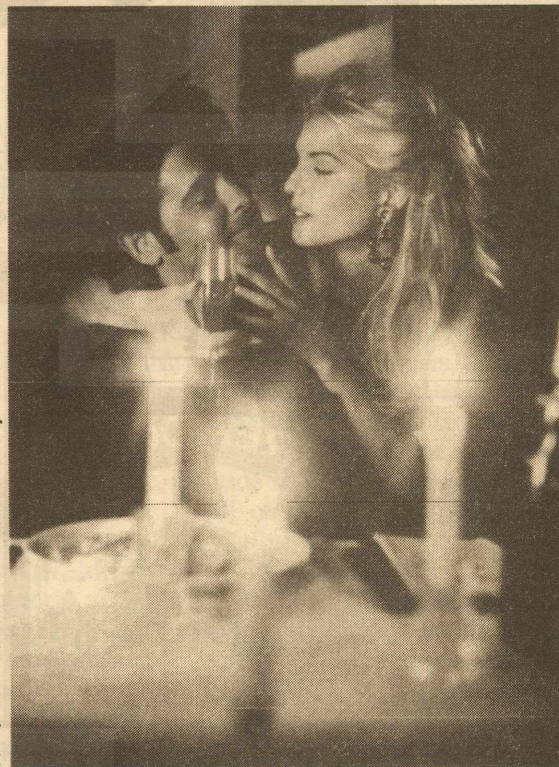
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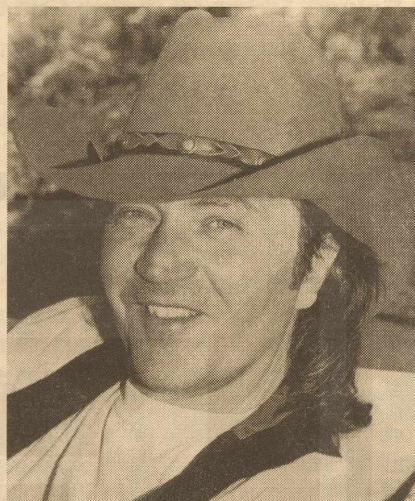
Maria Ford gets nekkid, vamps around in her underwear, and does everything else she can to get some chemistry going between her and country singer Billy Burnette, but Billy just can't get that sexy thang moving, in the non-erotic erotic thriller "Saturday Night Special"

Every paper needs One Good Reason for picking it up; the *Chronicle* has News Of The Weird, the *Statesman* has Doonesbury, now MCT has Joe Bob Goes To The Drive-In. This gives me enormous personal satisfaction, Joe Bob being one of my heroes, the best, and funniest, critic in America for my money—what am I talking about? It is my money. Unfortunately, unless MCT goes to megapages, I'll only be able to run one in four of his weekly columns, but pass the word, Joe Bob's back in Austin.

JC

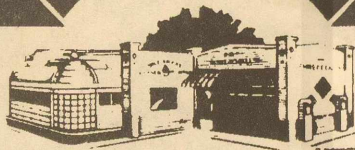


ROY HEINRICH & THE PICKUPS



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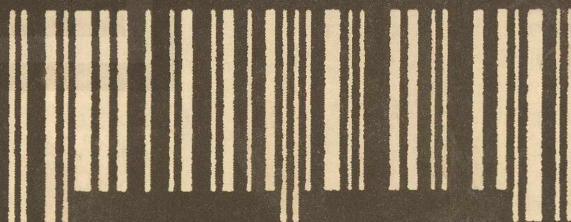
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This is the American Forces Network, Frankfurt. Next up, Sergeant Leroy Jones of the 151st Mobile Laundry Unit plays selections from his modern jazz collection.

◆ Like countless teenagers in the cultural wasteland of late 50s Europe, I spent untold hours with an ear glued to the radio, straining to pick up American Forces Network. Finding it and holding it was a bastard, but it was as close as you could get to a direct line to God. AFN's DJs were servicemen, in memory always NCOs, who played their own jazz, blues, country, R&B, gospel, rockabilly, rock & roll and pop records. They were all but inarticulate, but that celestial music was what mattered, and they belonged firmly to the now virtually defunct Play It & Say It school of radio. Chet Baker, Magic Sam, The Swan Silvertones, Lord Buckley, Art Pepper, Howlin' Wolf, Cookie & The Cupcakes, Jo-Ann Campbell, the Collins Kids, just a few all-time favorites I first heard on AFN. Think the BBC played those guys?

◆ Naively, I assumed AFN was a farflung yet somehow typical outpost of American radio, and, in fact, the very first words I heard on mainland airwaves, having simply turned on the radio in a hire car to wherever it was already tuned, were "You're listening to KJAZ, 24 hours a day jazz here in San Francisco." Well, sweet baby Jesus, I thought, this really is a wonderful country. It didn't take long to discover that I wasn't in the promised land but fool's paradise.

◆ Some years, several cross-country trips and numerous discussions later, the entire subject can almost, but not quite, be boiled down to three words, AMERICAN RADIO SUCKS. From coast to coast, from border to border, America's airwaves are flooded with drivel. In fact, I've noticed that people take a kind of perverse pride in how terrible their local stations are—"You think Austin's bad, you should try living in . . ." However, there's nearly always an "except." One show, one DJ, maybe even one entire station.

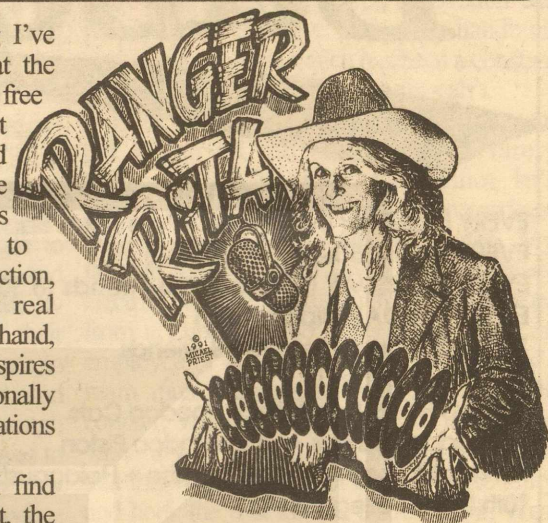
◆ In Austin the "except" is, of course, KUT, and even then it's rarely a blanket endorsement, mainly because the station's brief is so wide-ranging that it's hard to imagine anyone listening to it nonstop. Having a limited tolerance for what I think of as Patagonian nose flute music, my version of KUT is *Folkways*, *Live Set*, *Texas Radio*, *Blue Monday*, *Phil Music* when I remember, occasionally *Twine Time*, say about twelve hours worth a week, or about 11 hours and 59 minutes longer than I'd willingly listen to any other Austin station, at least since Rolee Rios' *Route 93* went off the air.

◆ One, perhaps rather obvious, thing I've observed about American radio is that the stations that are any good at all are both free form and program based, while the rest are just wallpaper, ranging from bland to ugly. Not even attempting to please all the people all the time, KUT offers such diverse shows that there's bound to be at least one that'll give genuine satisfaction, no matter what your tastes (except real country, damn it). KGSR, on the other hand, using a single fixed weekly playlist, aspires no higher than mediocrity, and occasionally achieves it, but then the other Austin stations are much worse.

◆ One thing about American radio I find really infuriating is, harking back a bit, the way DJs, even some I approve of, are so reluctant to tell you what you're hearing. Play It & Say It is, as far as I'm concerned, a prime function of radio, and the current lazy and sloppy fashion of playing twenty tracks in a row and then reeling them off as if we're all sitting round taking notes, simply strikes me as bad radio. Of course, with most stations the only reason you'd want to know who's being played is so that you daydream about hunting them down with dogs.

◆ What set me off on this is, of course, the stop press news in last month's issue that Kevin Connor, generally agreed to be the best thing about the station, had been fired from KGSR and Ranger Rita had, almost simultaneously, resigned from KNON, Dallas. While I regret the peremptory dismissal of Connor, as nice a guy as you could ever hope to meet, with, unlike some, nary a trace of 'I'm a big, busy, important radio personality, I don't have time for you' Attitude, it doesn't exactly impact my life as I don't listen to KGeezer. Now he's in Florida and out of the music business, I can credit Clay Jackson, former manager of Pearl's, for his brilliant thumbnail description—"Tofu Music." Also, I didn't share the illusion of the former listener who remarked, "What makes me sad is that for some reason I thought KGSR was different and now I see it's just like General Electric."

◆ Even compared to KUT, KNON had a phenomenal range of programs, most of which—*Meridian To Bakersfield*, *The Hour Of Slack*, *The Jewish Music Hour*, *Music By The Book*, *Folkgrass*, *The Magic Time Warp Machine*, *Lone Star Dead*, *Celtic Crossroads*—have now been axed, but what, above all, distinguished the station was its devotion to Texas music, personified and tirelessly promoted by Ranger Rita, Godmother of Texas Radio. Wolfman Jack



may be an American icon, but Ranger Rita is almost the only DJ I've ever heard on American radio who didn't seem to be on downers. While the prevailing style is cool and laid-back (and boring), Ranger Rita, like the Wolfman of Del Rio, was unequivocally partisan, passionate and infectiously enthusiastic about the music she played.

◆ Of Ranger Rita's taste, I'll say no more than that over the last five years, we *may* have disagreed that many times. Before I met MCT's very first subscriber, I'd seen one of her playlists and the stuff I knew was so terrific, it made me want to get the rest, except that #1 on that playlist was a demo tape! Generally, her programs were dominated by self-released albums, many, if not most, of them by Austin-based artists.

◆ Her resignation as program director, therefore, isn't just a local disaster. When she claimed, in an MCT ad, 'The Best Radio Station in Austin—KNON, Dallas,' it was no empty boast. Up until last month, it was infinitely easier for an Austin act to get airplay on KNON than on any Austin station, KUT included, and it worked. As an example, the very first time his band played in Dallas, Cornell Hurd was stunned to find not just a full house, but people requesting songs they'd heard on Ranger Rita's *Super Roper Revue*. When I told Ed Miller that *Celtic Crossroads* was no more, he observed glumly, "Well, there's my Dallas gigs gone. 60% of my audience came from that."

◆ With the dismantling of KNON, which merits rather more incisive coverage than it's had in the Dallas press (I'm indebted to David McCline of Arlington for supplying me with clippings), there are more Texas specific music shows outside Texas than inside, hell, there are more in California alone. Come to think, there are more outside

(continued over)

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RADIO (Continued)

America than in Texas. In other words, your chances of hearing non-mainstream, ie indie and self-released, Texas music in San Francisco, Nevada City, Turlock, Los Altos, Seattle, Philadelphia, Melbourne or London are at least as good as anywhere in Texas itself, and probably far better.

◆ Back in March, I mentioned my fantasy of XMCT, a station that would only play Texas music. This is a perfectly feasible project, artistically at least. In fact it was done, though rather anomalously, for a brief period by San Antonio's KFAN, which switched to an all-Texas format during the six months or so it took the owners to sell the station. Going even further, there's easily enough grist for an all-Texas country, all-Texas blues/R&B, or all-Texas songwriter station, indeed John Aielli of KUT tells me he could program an all-Texas classical station.

◆ The reality is a few specialist shows like Larry Monroe's *Texas Radio* and Joe Horn's *Great Texas Music Show* and some, not even very much, lip service and tokenism. It's as if Texas radio stations and DJs are in some way ashamed of, and want to distance themselves from, their own milieu, or maybe they're too blasé to imagine that anybody would want to hear music that doesn't come out of LA, New York, Nashville or Athens/Seattle/whatever this month's hotspot is.

◆ As Cornell Hurd, Ed Miller and most other Austin musicians can testify, radio support can make a real difference. Given MCT's agenda, my perspective is very simple—how well does a station serve Texas music and local live music? Most make no pretense at having anything to do with either, and that's OK, I can just dismiss them as irrelevant and forget about them.

◆ They don't bother me as much as KGSR, which promotes itself as patron and sponsor of Austin music, while actually doing far less for it than KUT (nothing at all compared to KNON as was). Expecting maximum return for minimum investment, KGSR plugs, and puts a banner up at, occasional high-profile gigs, which impresses me rather less than KUT's footsoldier willingness to let people come in and promote their shows week in, week out, *Folkways* alone averaging three or four guests every Saturday.

◆ Though KUT is a local treasure, the mainstreaming of KNON has dealt a grievous blow to Texas music, even if you never heard it, or even heard of it. There simply isn't another station with the same level of commitment, at least not in Texas. If you guys in California, Pennsylvania, Australia or England hear anything really good, you will let us know, won't you? **JC**

STOLEN INSTRUMENTS

So, two Native Americans (this is the PC version) walk away from a bunch of happy looking Dutchmen, and one says to the other, "You sold Manhattan for four strings of beads and a bottle of schnapps? Are you crazy?," and the other replies, "What makes you think it's mine to sell?"

◆ Something that continues to baffle me about America is it's ambiguous attitude to private property. On the one hand, law and custom sanction the use of deadly force by American homeowners in defence of their TVs and VCRs, on the other, there seems to be a pawn shop on every corner ready and eager to take anything that comes through the door, even if they need asbestos gloves to handle it. In England, there are very few pawn shops because one offense the police and courts dearly love is Receiving Stolen Property. I mean, there you are with no receipts and there's the stuff with the moody serial numbers. Nice and clear cut. Go to jail, go directly to jail, do not bother appealing.

◆ Whereas in America you can boost a car stereo, say, and have a spike in your arm within the hour, in England a tealeaf'd be lucky to get ten bucks for a Blaupunkt because the buyer actually risks getting his collar felt on the more serious charge. You might buy a dodgy item but only if you had plenty of the best of the deal. First, you'd ask, is it yours to sell?, then weigh the odds. This is very discouraging to amateurs (nobody minds the pros because they only steal from people with real money and fuck them).

◆ Musicians benefit enormously from this climate. Think about it, virtually everything a musician uses has a serial number. Which isn't to say that they don't get ripped off, but the only market for something which, for the rest of time, will be listed as hot on both police and Musicians Union computers, is other musicians, or possibly collectors. On top of that, British music is a small community, so even if you bought a stolen instrument, you'd never dare be seen in public with it if it was the slightest bit unusual.

◆ Thinking of which, I once heard Mark O'Connor stun a guitar workshop by recommending Ovation. "The thing is," he elaborated, "if an Ovation gets stolen, or an airline loses it or smashes it, you can walk into a store anywhere in America and buy one just like it and never miss the old one. You don't get attached to them."

◆ Trouble is that, understandably, musicians don't like generic instruments. They like instruments to be an extension of themselves and of their playing styles, and, inevitably, when they find such instruments, they do get attached to them, which makes their loss far

more than a financial pain. An Ovation can be replaced for mere money, a handbuilt custom made violin which has been a constant companion for 25 years simply can't.

◆ Here, of course, instruments and equipment get stolen all the time, and are rarely recovered. Before we get to specifics, let's inject a note of optimism into the proceedings with a couple of upbeat anecdotes. My favorite concerns Jesse Taylor's custom made electric Newman guitar, which disappeared from a Lubbock club. Over a year later, an employee of the club walked into Lubbock's main music/pawn shop and laid it on the counter. The clerk asked him for his ID and when it was handed over, gently pointed out that this was possibly not the best place to try and hock the best known instrument in West Texas, whereupon the thief fled, leaving the Newman and his ID behind.

◆ Two other stories both involve Dale Allen of Workshop Guitars. A friend who worked in a pawn shop called him to ask how much he should give on an unusual Gibson. "Nothing," replied Allen, "unless that's Guy Forsyth. I sold that guitar to him when I was at One World." Even more remarkably, Allen once saw a guitar in a pawn shop that seemed familiar. A couple of days later, a regular customer came in and the penny dropped. It had been stolen from him *eleven* years before. I hope two Austin musicians will be as lucky, though preferably in a shorter time frame.

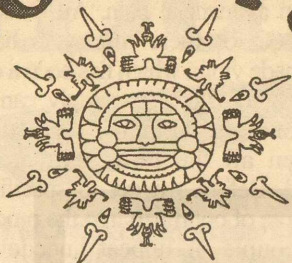
STOLEN VIOLIN

At 11 years old, Madelaine Rocha, of Correo Aereo, watched her violin being handbuilt for her by a now deceased craftsman, and has been playing it ever since, at least until it and her bow were stolen in Fort Worth last month. The violin is labelled 'The Dahl Guanerius, Facit Minneapolis, Anno 1969,' has a top plate of spruce fine grain, back plate and ribs of highly flamed maple, may still have a Fischman pickup and is finished in shaded reddish oil varnish. The bow is stamped Sivori, with a fully lined frog of ebony and a repair on the tip, which is held together by a small wooden pin. Rocha can be reached at (512) 326-3316. Reward.

STOLEN BASSES

After Brad Fordham played a Phi Kappa Psi frat party with Monte Warden in early May, his two bass guitars went missing. One's a 60s reissue Fender Precision in Sonic (light) blue with pearl pick guard, EMG pickups, Hipshot D-Tuner, S/N # HO-30767, in a black gig bag. The other's a black (body and headstock) Silvertone with a single pickup, single cutaway and pearl pick guard. Brad can be reached at 442-5998. Reward. **JC**

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10th _____ Sisters Morales
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17th _____ Rhythm Rats
18th _____ Johnny Degollado y Su Conjunto 19th TBA
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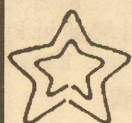
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10th Cafe Noir 11th Slaid Cleaves & The Moxies

17th Carroll Howell 18th Christine Albert

24th Susanna Sharpe & Samba Police

25th Toni Price

38th Street

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19th Children's Show: Sue Young (3pm)

1st/8th/15th/29th Lucky Strikes (5pm)

22nd Banda Espiritu (5pm)

23rd/30th Aunt Beanie's 1st Prize Beets (5pm)

2nd Sandblasters 3rd Adam & Chris + Kathi Nordone

4th Dad Gum Swing 9th Michele Solberg

10th Allen Damron 11th Dan Foster & Christie Palumbo

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GENUINE COWHIDE

(MCA Special Markets & Products, CDs)

A few months back, I mentioned that MCA's Texas City Music direct mail operation would be delving into the company's archives for exclusive reissues. Among the many indies that MCA has gobbled up over the years are ABC, for whom McClinton recorded several Chip Young produced solo albums in the mid-70s during his California sojourn, and Dot, a 1976 short stop in Doug Sahm's label-hopping. All three albums have points of interest, but are best described as worthy rather than classic. Sahm's, produced by Huey P Meaux, is pretty much your basic Sir Doug (& Augie Meyers) album, ranging from Sahm at his most superficial (*Country Groove*) to the kind of song only he could do (*You Can't Hide A Redneck (Under That Hippy Hair)*), but never rivals the earlier *Mendocino* or Meaux produced *Together After Five*, still Sahm's best records. McClinton's two contrast fairly sharply, one all-original, the other mostly covers, and this head to head comparison reveals McClinton to be a rather better interpreter than writer. Not that his songs on *Victims* are totally useless, though they do tend to be a bit samey, but they really don't rack up against *Cowhide's* *Please, Please, Please, Before You Accuse Me, Pledging My Love*, or Leiber & Stoller's *One Kiss Led To Another* and (*When She Wants Good Lovin'*) *My Baby Comes To Me*, which McClinton and his trademark horns deal with magnificently. One minor period curiosity about *Victims* is that it features a Moog, something you don't hear much anymore, for good reason. Waterloo is currently Texas City Music's only retail outlet.

JC

RICH MINUS • III

(New Rose, import CD)

This label used to feature pretty regularly in these here pages, but not recently because I took a vow a while back not to bother with New Rose albums unless I had the actual item in my hands, not a dub cassette that was all the artist could supply. The French label does business in completely the opposite way from most record companies—brilliant at A&R, totally bloody useless at everything else. They've proved particularly adept at mining Austin for locally neglected treasures, scoring their most spectacular success with Calvin Russell, a star in Europe who can't get arrested here (well, actually he can, but that's another story). Though Minus is even more obscure here than Russell, his local reputation, such as it is, resting entirely on his song *Laredo Rose*, recorded by the Texas Tornados, the very fact that this is Minus' third album for them argues that New Rose must have done reasonably well with the first two, which demonstrates yet again that it's real and experienced, not pretty and young, that plays in Europe. Though Minus doesn't have the vocal power of his old friend Russell, his voice best described as serviceable, he's just as powerful and heavyweight a songwriter and this is arguably his best, certainly most confident and varied, album yet. Supported by the great John X Reed, lead guitar on most tracks, Speedy Sparks or Jackie Newhouse bass and producer Ernie Durawa drums, with contributions by Flaco Jimenez accordion, Oscar Telles

WILLIE NELSON

MOONLIGHT BECOMES YOU

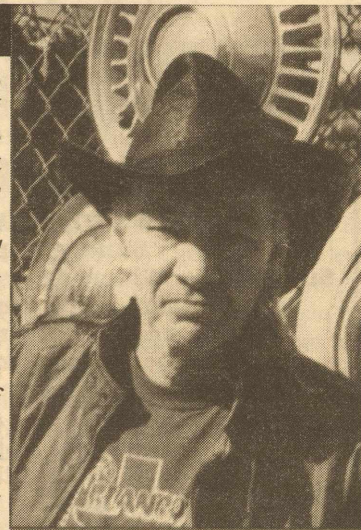
(Justice, CD)

It really is rather amazing how Nelson has managed to become not just a superstar but so respected, even revered, when he's only made one great album and perhaps four, no make that three, good ones. Of course, that's way more than, say, George Jones, who hasn't made a decent album in his life (not counting Rhino and Ace's compilations), but even so, not much of a track record for a man who currently has 35 CDs available. One of the better Nelson albums was 1978's *Stardust* and this album can be thought of as *Stardust II*, Nelson again showing off his skills as a song stylist with a collection of Tin Pan Alley classics, though it's something of an improvement on its chestnut heavy predecessor, the selection relying less on familiar standards, or anyway on less familiar standards. Apparently Columbia flat out refused to release this album (which is why it appears on a Houston indie label), perhaps because its anonymous songsmiths—at the risk of offending Tin Pan Alley fans, I think it's safe to say that Fred Rose (*Afraid*) and Frank Loesser (*Have I Stayed Away Too Long*) are the only 'names'—make contemporary Nashville songwriters look so bad. The material is, for the most part, just fabulous, from Nelson's opening *December Day*, very much in the TPA mode, the title track, *The Heart Of A Clown*, *Please Don't Talk About Me When I'm Gone*, *Everywhere You Go*, *Sentimental Journey*, *The World Is Waiting For The Sunrise*, *You'll Never Know*, *I'll Just Keep On Loving You* and *Someday (You'll Want Me To Want You)*, all wonderful songs to which Nelson gives himself completely. I have reservations about *You Just Can't Play A Sad Song On The Banjo*, which is rather silly, *You Always Hurt The One You Love*, but only because Spike Jones & His City Slickers' version is so, um, definitive, and *God's Eyes*, the soupy Nelson original which closes the album. Still, a lot of great, if not original, songs, beautifully arranged and performed, which, since I've given up on Nelson live—wind up the Willie doll and he plays his greatest hits—is a much better deal than he usually offers.

JC

bajo sexto, Floyd Domino piano, Bert Rivera steel guitar and Kenny Grimes rhythm guitar, Minus runs a lyrical gamut. There's a lament for a stripper, *Blue Stockings (Ballad In A Topless Bar)*, Leadbelly's skiffle *Rock Island Line*, the only cover, the gritty Tex-Mex *I'll Catch You When You Fall* ("You made tracks across your arms across the states"), the whimsical country of *The Most Beautiful Waltz*, the wry humor of *Talking Supermarket Blues*, the bleak street people verité of *Cans II*, the solo acoustic political folk *The Ballad Of Molly Maguires*, the lounge jazzy *Be Good To Me*. The most quietly effective song is *Separately*, about a breakup seen from the outside, "We all thought they'd get it back together . . . guess we'll have to learn to love them separately." Where, judging by his last album, his European success seems to be softening Russell's edge, Minus' more modest share is sharpening his.

JC



Don Walser's **PURE TEXAS** Band

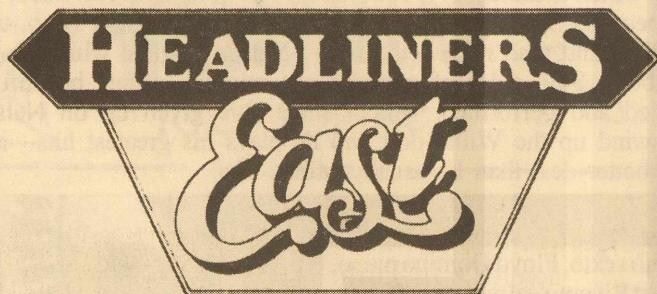
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Friday 24th Mojo + Lady Luck & The Bad Breaks
Saturdays 4th/11th/18th Solid Senders + Lenny
Saturday 25th Solid Senders + Joanna Howerton

LA ZONA ROSA

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Fri 3rd • Big Sandy & His Fly-Rite Boys + High Noon
Sat 4th • Johnny Nicholas & Ethnic Lovers
with Erbie Bowser
Sun 5th • Brunch: Steve Johnson
Wed 8th • Pete & Maura
Thu 9th • 2nd Annual Jazz Players & Critics Poll
Award Show & Jazz Vocalist Showcase
Fri 10th • Wayne Touns & Zydecadun
Sat 11th • Susanna Sharpe & Samba Police
Sun 12th • Brunch: Mandy Mercier
Wed 15th • Teddy Morgan & The Seviles
Thu 16th • Support Austin Music: Seed + Sunflower +
New Texicans + Van Goat + Misery Ann
Fri 17th • Brave Combo + Los Pinkys
Sat 18th • Marcia Ball
Sun 19nd • Sir Douglas Quintet
+ Pariah (Roky Erikson Tribute)
Wed 22nd • HT Young aka Tex Thomas
Thu 23rd • Pierce Pettis
Fri 24th • Voxbox + Red House + Radio Thieves
Sat 25th • Beto y Los Fairlanes
+ Susanna Sharpe & Samba Police
Sun 26th • Brunch: Riley Osbourn
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RECORD REVIEWS

DAVID HALLEY STRAY DOG TALK

(dos, CD/cassette)

An obvious question about this augmented reissue of an augmented British version of Halley's 1989 self-released tape (reviewed in MCT #1 and a local best-seller at the time), is why didn't dos release it *instead* of, or at least before, last year's turkey **Broken Spell**? This is one of the all-time great Austin albums, or anyway it is now. A critical credit, to Jerry Tubb of Terra Nova Digital Audio, doesn't appear anywhere, which is more than a trifle bizarre as the album would be virtually unreleasable without his work. Cut in Halley's sitting room, the original recording quality was acceptable on the seven song cassette, but, with three additional tracks that weren't even up to cassette standard, sounded terrible on Demon's vinyl release, so much so that it was the proximate cause of the firing of the label's MD, who had, understandably, been seduced by the sheer power of Halley's material. Even then, thanks to JD Foster's necessarily spare production, it still sounded better than the viciously overproduced **Broken Spell**. Now, though, thanks to Tubb, such wonderful songs as *Tonight, Live And Learn, If Ever You Need Me* and *Rain Just Falls*, along with the added *Hard Livin'*, a Country Top Ten hit for Keith Whitley, can be properly heard, as can Halley's vocals and guitar and the playing of Foster bass, guitar, mandolin, percussion, vocals, Rich Brotherton guitar, mandolin, vocals, Mike Hardwick guitar, Syd Straw vocals, Fred Krc/Davis McLarty drums, Champ Hood fiddle, Dave Crawford trumpet, Robert McEntee piano and David McNair percussion. While it's a bit of a worry that these songs, some dating from the late 70s, are still the high points of Halley's live sets, infinitely superior to anything on his second album, they demonstrate why, even if he writes nothing else comparable, Halley will always be ranked high among Austin singer-songwriters. If you bought a copy of **Broken Spell**, sell it for whatever you can get and put the money towards **Stray Dog Talk**. **JC**

DAVE HOOPER

(Hummingbird, cassette)

Not for the first time—Barbara Clark perhaps the finest example—I'm struck by the fact that there are singer-songwriters in Austin who retain their amateur status yet are considerably better than many of those out there hustling gigs, getting their pictures in *Onward*, making CDs and generally pretending to be real musicians. While he himself wouldn't pretend to be a serious threat to Butch Hancock, Hooper has some very nice, if occasionally somewhat clichéd, songs and a firm, pleasantly gruff voice, though once in a while his material is a little more demanding than his range can comfortably handle. Where, like Clark, he really scores over the wannabes, who hang out, play and record with fellow losers, is in making sure his songs have settings that show them off to best advantage. An habitué of Austin's acoustic music scene, he's brought a connoisseur's taste to his project, with a truly vintage lineup: Maryann Price, Chris O'Connell, Christine Albert, Paul Glasse, Steve Williams, Champ Hood, Dave Heath, Mike Maddux, Sherri Baby, East Side Flash, Marvin Dykhuis, Kevin Smith, Terry Kirkendall. I guess you could make a useless album with those guys, but it's hard to imagine how. This could be called a vanity album, but how can one begrudge a man with something substantial, if not world-shaking, to offer making a tape for his own satisfaction, using his favorite musicians? **JC**

TISH HINOJOSA DESTINY'S GATE

(Warner Bros, CD/cassette)

Well, here she is, Austin's yo-yo princess on another upswing, back with a major label five years after her single album for A&M. Only there's something very odd going on here. Produced by Tish Hinojosa? Recorded at Cedar Creek Studio? And, hey, I know some of these guys, and chances are you do too; Marvin Dykhuis (aka Denton), Paul Percy, Danny Levin, Rich Brotherton. Warner Bros better watch out, if the other majors get wind of this kind of behaviour, they'll get relegated to indie status. Don't they know you've got to have a 'name' producer and that Austin studios and musicians aren't up to making world class recordings? Well, maybe someone at the label's tired of putting out cookie cutter albums and, to Austin's credit, the two tracks that were recorded in Nashville with local players, including a deadly dull metronome drummer, are, if anything, inferior, mainly because of the synthesizer. Elsewhere, though occasionally cramping herself with background vocals, La Tish deploys her home team in skilful support of her lovely voice, and she's never sounded better or more confident, while Dykhuis, long her strong right arm, on electric, electric 12-string, gut string and acoustic guitars and charango, is quite dazzling. Special mention also has to go to Danny Levin, who wrote and performed (1st and 2nd violins, viola and cello) the string quartet arrangements, and Stephen Bruton's very pretty guitar solo on *I Want To See You Again*. Some of Hinojosa's songs of gentle love and muted recrimination, *Espérate* (Wait For Me), *I'm Not Through Lovin' You Yet* and *Baby Believe* make an immediate impression, others blossom more slowly, though the two strongest songs are both political, *Noche Sin Estrellas* and *Yesterday's Paper*. One oddity is that although only 11 tracks are listed, in three different places, there are actually 12, the album closing with a full length Spanish reprise of the opening title track. I can't help but feel that this will eventually be overshadowed by her *Border* album, due in September, but it's still convincing proof of Hinojosa's star quality. **JC**

STORYVILLE

BLUEST EYES

(November, CD)

Quite why this album doesn't carry the name of Malford Milligan is a puzzle, when the inner liner states boldly "Storyville Is Malford Milligan" and the rest of the group, the former Double Trouble rhythm section, doesn't get much of a look in. Tommy Shannon plays bass on fewer tracks than Chris Mares and Chris Layton drums less often than Don Harvey. Milligan has one of the best, certainly most amazing, voices in Austin but he's whipsawed between material and production. The songs are neither particularly interesting nor vocally challenging, but, in any case, Stephen Bruton's production consistently avoids showcasing Milligan's extraordinary vocal powers. Under the circumstances, the inclusion of *A Change Is Gonna Come* was desperately ill-advised, inviting immediate, and extremely unfortunate, comparison with Sam Cook's glorious original. Even Levon Helm, no great shakes as a singer, did it far more effectively, on **Moondog Matinee**. There are many fine musicians on the album (Austin guitar aficionados are invited to admire the effortless way Mitch Watkins makes Bruton, Derek O'Brien and David Grissom eat his dust) and the ensemble work is very smooth, but Milligan deserved better for his debut than this lifeless, generic session album. **JC**



Betty Elders

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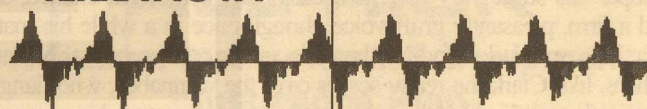
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MUSIC CITY TEXAS

RECORD REVIEWS

KILLBILLY FOGGY MOUNTAIN ANARCHY

(Crystal Clear, CD)

Predictably horrible. The name of banjo man Louis Meyers is conspicuous by its absence, which shows he has better sense than the others. Two questions come to mind; why doesn't Alan Wooley cut his losses and concentrate on The Cartwrights, a band with actual potential, and what exactly does Craig 'Niteman' Taylor actually do? **JC**

DOMESTIC SCIENCE CLUB

(Discovery, CD)

Predictably horrible. Normally I'd say eight tracks was far too short for a full price CD, but in the case of Sara Hickman, Robin Macy and Patty Lege's sub-Andrews Sisters project, I'm willing to make an exception. The fact that the very best, almost acceptable, things on this are the work of Macy, departed founder of The Dixie Chicks, may give you some idea. The kind of thing that brings schmaltz into disrepute. **JC**

THE PALADINS TICKET HOME

(Sector II, CD)

Disappointingly horrible. I hoped the move from blues label Alligator to this Houston-based company might help the La-La Land trio, long time Austin favorites led by powerhouse singer and guitarist Dave Gonzalez, realize its true rockabilly nature, but it was not to be. Cut in four different studios, always a sure sign of trouble, the production by Cesar Rojas of Los Lobos is pathetic, the material lame and the playing lackluster. Still, you should check the full page of special thanks, you're probably on it. Everyone else is. **JC**

THE CORNELL HURD BAND LIVE! AT THE BROKEN SPOKE

(Behemoth, CD)

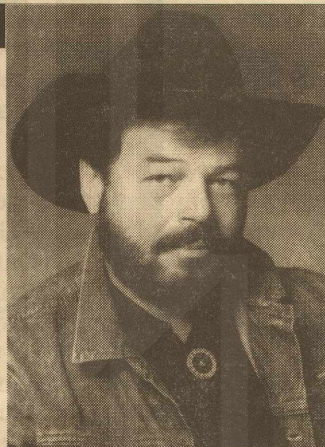
Hard on the heels of last month's CD release of *Honky Tonk Mayhem*, the Cornell Hurd Band and Executive Producer James 'Too Tall' Willett pull off a fair sized, and rather unlikely sounding, coup—the first live album ever recorded at the 30 year old dancehall. It's rather astonishing that in all that time nobody beat them to it, but there you go. One necessary concomitant is the inclusion of The Broken Spoke rap, owner James White's setpiece, which will be familiar to anyone who's been to the club and will rapidly, as is the nature of such things on records, become all too familiar. With Walter Morgan, mastermind behind KUT's *Live Set*, engineering, this is an authentic What You Hear Is What You Get 16 song slice out of the Hurd Band's larger than life show. Kicking off with Hurd's *Home To Texas* (one of two songs also on *Honky Tonk Mayhem*, the other being *Honky Tonk Has-Been*), they follow up with a lovely Bob Wills tribute, *Bubbles In My Beer*, but then promptly descend into the gutter. Someone needs to report Hurd to Tipper Gore for *You Played On My Piano*, an early 50s song they claim they learned on a dare by High Noon's Sean Mencher. It's disgusting, lewd, obscene, funny as hell ("You played on my harmonica, you left it wringing wet, but I must admit I liked the way you

held my clarinet"). While they're about it, they move on to Louis Jordan's *I Like 'Em Fat Like That*. As Hurd points out, no evening is complete without a song about his miserable ex-wife ("This isn't about her as such, but it's about a girl just like her"), Red Simpson's *I Bought The Shoes That Just Walked Out On Me*. And so it goes, some originals, such as Hurd & Kim Butler's *I Got It From The Girl Next Door*, but mainly great showtime covers, Floyd Tillman's *Each Night At Nine*, Leroy Preston's *Problem Drinker*, Bob Wills & Tommy Duncan's *Time Changes Everything*, Bobby Bare's *Motel Time Again* and, the finale, Otis Blackwell's *Paralyzed*. A noteworthy feature of the album, some might say THE noteworthy feature, is that it marks the recording debut of dannyyoung, the rubboard playing alter ego of Danny 'No Suits In My Joint' Young, Mayor of South Austin. The hot band, Paul Skelton lead guitar, Debra Hurd piano (spelled for a couple of tracks by Floyd Domino), Frank X Roeber bass and Terry Kirkendall drums, is supplemented by fiddler Howard Kalish (Don Walser's Pure Texas Band). Not a typical night at the Spoke, but a typical sleazy night with Cornell Hurd, great toe-tapping music, terrific songs, sardonic humor, high spirits and a whole lotta fun. **JC**

CHRIS WALL

(Cold Spring, CD)

Even if he hadn't told me so himself, I'd have to figure that, fat royalty checks notwithstanding, Confederate Railroad's video and line dance fueled success with his raunchy *Trashy Women* has created a problem for Wall. When Jerry Jeff Walker recorded it, nobody wanted to promote it as a single, but now it's boxed one of Texas' best country songwriters in as a one trick pony, with hit seekers looking to him, if at all, for more of the same. His third, all-original, album seems a deliberate response to that expectation, the predominant themes of the somewhat uneven songs being "You've got to heal faster than this old world can hurt you" (*Cowboy Nation*), though the melancholy *Way Out West* and *My Old Martin Guitar* suggest that Wall himself isn't too good at this, and "He ain't trying to win the West, just trying to keep from losing what we've got, I guess" (*The Bouncer At The Cowboy Bar*), themes which Wall explores from many angles. The pivotal track is *I Feel Like Hank Williams Tonight*, his beautiful and brilliant evocation of the appeal of country music, which should be a future standard, assuming country has



COWBOY NATION

find a world beyond the DQ. Even when Wall sings about drinking, another recurring theme (eg *I Drink Therefore I Am*), it's serious whiskey belting to kill the pain, not chugging Coors Lite til you hurl. Produced by Wall and the great Lloyd Maines, who also plays pedal steel, dobro and acoustic guitar, along with Kenny Grimes lead guitar, Gene Elders fiddle, Lynn Daniel bass and Herb Belofsky drums, Kelly Willis, Bruce Robison and Bob Livingston chipping in harmony vocals, this is a low key, moody album rather than Wall's usual kickass honky-tonk, and a world removed from *Trashy Women*. Sure as shit, nobody's going to be able to line dance to this sucker. **JC**

MUSIC CITY TEXAS

RECORD REVIEWS

STEVE JAMES AMERICAN PRIMITIVE

(Antone's CD/cassette)

One area in which I feel the whole black, white and blue dilemma stops being a problem is with acoustic country blues. It's somewhat ironic that while countless white musicians rally to the support of electric urban blues, which still has plenty of active, if increasingly middle-aged, black practitioners, its parent, whose original artists are either dead, retired or, if still playing, very elderly and frail, has to rely on a tiny handful of white devotees to keep the flame burning. One of the foremost among them is acoustic guitar master Steve James, who combines brilliant musicianship with total devotion. On his second album, James focuses considerably more on his own songs, with eight out of 14, and brings in Danny Barnes (tenor banjo/tenor guitar) and Mark Rubin (sousaphone/bass) from Bad Livers and Gary Primich (harmonica) on some tracks to fill out the sound in wonderfully funky fashion. Of the originals, which include the *Guitar Medley* instrumental *dannybarnes* (cf the instrumental *stevejames* on Bad Livers' recent album), *My Last Good Car*, co-written with Sarah Brown, *Talco Girl*, the biting *Banker's Blues*, actually, come to think, they're all splendid, and sit comfortably alongside the covers, Bumble Bee Slim's *Greasy Greens*, Willie Brown's *Ragged And Dirty*, Memphis Minnie's *Frankie Jean*, *Hadacol Blues* by Hank Penny (who, coincidentally, first recorded *You Played On My Piano*, which appears on Cornell Hurd's new album), Tampa Red's *Boogie Woogie Dance* and Uncle Dave Macon's *All In, Down And Out Blues*. As I've remarked before, if James didn't put his name on them, you'd need his kind of encyclopedic knowledge to tell his songs from their inspirations, they carry the tradition forward so well. A very cool album. **JC**

DIRK HAMILTON YEP!

(Appaloosa, import CD)

From many years in this business, I've concluded that the most important aspect of a record review is getting the name, title and label right, establishing the fact that yet another product has hit the shelves, whoops, I mean that a new work of art has been created. But then you have to stick *something* underneath these basics, because that's the gig, you know what I'm saying? God knows, it's not often I'm stuck for an opinion, but it's much easier to rave about a great album or trash a terrible one than to deal with the mid-range, unless, à la Damon Runyon, a story comes with it, and I think this is true for all reviewers, even if we disagree on categorizing particular albums. Here we have three singer-songwriter albums come down the chute at the same time and if I'm far from having any actual antipathy towards any of them, equally I find it hard to work up any real enthusiasm either.

◆ Hamilton, by far the senior of the three, with a catalog of critically acclaimed recordings, moved to Austin a few years ago and, as Don McLeese observed, has barely made a ripple here. While I'm sure Hamilton has much to say, I've always had terrible trouble with his rough-cut vocal style. It beats me how he's become a star in Italy (this is his third album for the Milanese label), because I've never been able to make out a word of what he's singing. Minimalist production, with Hamilton's vocals, guitar and harmonica, supported by Marvin Dykhuis lead guitar/mandolin, Champ Hood fiddle, Paul Percy drums/percussion and David Hayes (Heath?) acoustic bass, recorded live through a single microphone, which I'd normally approve of, doesn't help matters. The one song that does come through crystal clear, unfortunately, is *The Only Thing That Matters* ("is love"), outstandingly the shallowest of the 14 originals, judging

HUNKER DOWN GOOD TO GO

(independent CD)

This entertaining skiffle trio, which I associate with barbecue, probably because they play the Green Mesquites a fair bit, has one besetting problem. From the credits, Terry Ebeling harmonica, guitar, vocals; Tanya Voss vocals; Bill Lawson electric and upright bass (helped out by Rick Stockton of Sailfish Studios, San Marcos, on lead guitar), one would assume that Voss is the main singer, with Ebeling secondary, but quite the contrary. Which is unfortunate because, as a singer, Ebeling is, at most, adequate but generic, while Voss, as her two leads out of 11 songs, Ebeling's modern day deserted woman country ballad *I Walk This Mall Alone* and Sippie Wallace's *Women Be Wise*, instantly demonstrate, is far more distinctive, strong, clear and striking. So much so that Ebeling might have been better off not having her sing at all. As it is, it's perfectly clear that the homespun philosophy of his sturdy original material, which makes up the bulk of the album, would have been better served by giving it over to Voss, with the exceptions of the unsettling *If Wishes Were Horses*, the best of the songs, which does have to be rendered by a person of the male persuasion ("If my kid sister hadn't left me alone with my niece, who'd have thought that little girl would call the police?"), and the closing *Zoom Vortex*, not a keeper under any circumstances. A pleasant album which would have been radically improved by some straightforward restructuring. I'm surprised I have to explain these things. **JC**

KAREN TYLER STREETS & SERENADES

(Rocket Cat, CD/cassette)

from the lyrics in the liner, which reveal some complex personal poetry that I'm just not picking up.

◆ Tyler leaves me high and dry. Thing is, there's absolutely nothing wrong with her thirtysomething pop-rock debut. She has an engaging stage presence, which she conveys on record, a pleasant voice and some finely crafted songs, which you can actually hear the words of, well-arranged and well-supported, particularly by Mark Viator, slide guitar. The whole deal is very professional, more so indeed than some indie labels can manage, and I'm sure it could hold its own on AAA radio, but it slides straight through my head leaving no residue behind.

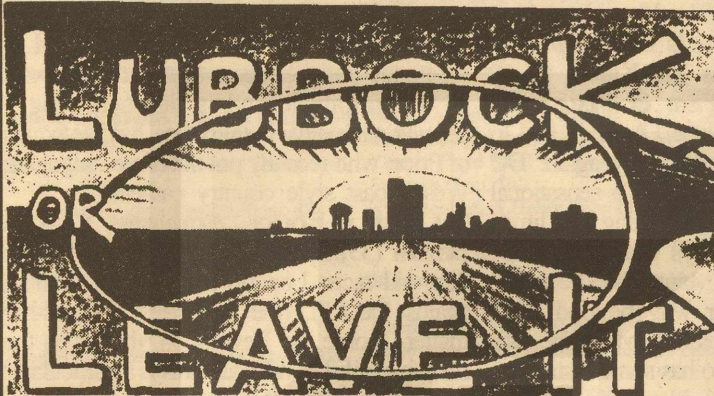
◆ Mike McBride, formerly of Bechtol & McBride and Metal Cow, all names I haven't heard for a while, has elements of what I see as both the other artists' problems. His vocals are almost as opaque as Hamilton's, but his songs, while the best of the lot, still don't have enough internal power to command attention, and, unlike Hamilton, there's no trot included to help one along. A real blast from the past is that the album was recorded by Charlie Hollis of MARS, once the engineer and studio of choice for such singer-songwriters as Jimmy LaFave and Betty Elders.

◆ Interestingly, all three albums passed through the hands of Jerry Tubb of Terra Nova, which shows, at least, that these are professionals, dedicated to their craft, but Tubb has to work with what he's given, he can't patch in missing ingredients. If someone told me they really liked any, or even all three, of these albums, I'd find that perfectly understandable, Hamilton, Tyler and McBride quite clearly do have *something*, but, for me, they just don't have enough of it. Best I can say is check them out, you might well see dimensions I don't. **JC**

MIKE MCBRIDE LIBERTY LOVE

(Ranch Tub Music, CD)

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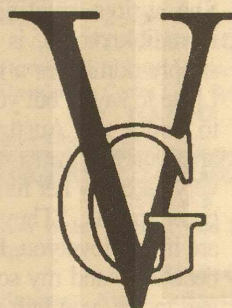
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MUSIC CITY TEXAS

PREVIEWS

BE THERE OR BE SOMEWHERE ELSE

Thu 2nd • WEBB WILDER (Waterloo Records/Antone's). The legendary roots rocker does a belated in-store for Watermelon's CD of his first album, *It Came From Nashville*, and plays later with Big Sandy opening.

Fri 3rd/Fri 24th • JESSE TAYLOR, JOHN X REED, PONTY BONE, BOOKA MICHEL & DAVID CARROLL (Jovita's). Recently, both *Texas Monthly* and the *Chronicle* devoted tons of space to hotshot young guitar wankers in 'Spot the Next Stevie Ray' features, but I'd trade all their candidates, plus Stevie Ray himself, for either Jesse Taylor or John Reed. Put them on stage together and you've got instant Texas guitar heaven.

Fri 3rd • BIG SANDY & HIS FLY RITE BOYS (Musicmania/La Zona Rosa). California's primo rockabilly band back after too long, with a 5pm in-store for their new High Tone album, which I'm told sounds uncannily like Jimmy Heap & His Melody Masters, and a big dance later, with High Noon.

Sat 4th • LAKSHMI SHANKAR WITH PRANESH KHAN + ALOKE DUTTA (Jessen Auditorium, UT). Not many press kits come with rave reviews from *The (London) Times*, *The New York Times* and *The Times Of India*. One of India's leading vocalists, featured in the movie *Gandhi*, Shankar will sing classical khyal, light classical thumri and devotional bhajans, accompanied by tabla virtuoso Khan, with Austin's own Dutta, who plays with Bob Livingston's Wild East (La Zona Rosa, June 2nd) opening on solo tabla.

Sun 5th • AUSTIN SONGWRITERS ON THE ROAD (KUT). What better way to open up this summer's *Live From The Cactus* series than with Ms Jo Carol Pierce and Messrs LaFave, Halley & Fracasso, recorded at the launch of their big 1993 tour.

Sun 5th • KAREN TYLER & VICKA BEHL + DANIELLE BRISEBOIS + SUSAN COLTON & VICKA BEHL + PATRICIA ZEHENTMAYR (Chicago House). Talk about a typesetter's minefield, expect to see a few variant spellings. If Breezeblock's name rings a bell, she is the little girl from *All In The Family*, though at 23 not so little now, in fact I'm told she's drop dead gorgeous, not, of course, that we music lovers notice such trivia. Zehentmayr comes recommended by Rosie Flores and has a song co-written with Lyle Lovett on her self-released cassette.

Wed 8th • MARYANN PRICE (Cactus Cafe). *Let's Do It, Night And Day, I Get A Kick Out Of You, Miss Otis Regrets, Begin The Beguine, Anything Goes, In The Still Of The Night, Don't Fence Me In*—well, if you haven't got it yet, you've failed this month's Cool Test. They are, of course, all by Cole Porter, whose songs Price will be singing,

and recording, with a quartet made up of the nonidentical Richey Twins, Slim and Phil, AD Manion and Tom Clarkson, in celebration of his birthday (6/9/1891). If you're taking requests, Maryann, mine is *Brush Up Your Shakespeare*, from *Kiss Me Kate*.

Wed 8th/Thu 9th • PETE & MAURA (La Zona Rosa/Chicago House). As they had to cancel last month's show, I say again: DC guitar wizard Pete Kennedy is a sensational acoustic player, radically pushing the limits of the instrument in ways both technically amazing and creative. Maura Boudreau has developed as a picker way beyond what would have seemed possible when she was a Delta Ray, and the duo has some distinctive and formidable material. Now show up this time, guys, I can't keep doing this.

Thu 9th • 2ND ANNUAL JAZZ PLAYERS & CRITICS POLL AWARD SHOW & JAZZ VOCALIST SHOWCASE (La Zona Rosa). Leading up to the Clarksville West End Jazz Festival, the Austin jazz community honors its own and presents some of its best singers.

Fri 10th • DAYNA KURTZ (Chicago House). Kurtz's first visit (from Northampton, Mass) was preceded by a very impressive tape, but it barely prepared one for the spine-tingling power of her passionate live performance. She writes riveting poetry, has a truly incredible voice, is a terrific guitarist and simply dominates a room with her presence. I hate to say it, but you hardly need one hand to count the Austin singer-songwriters in anything like the same class. Last time, I was very taken by her remark about Tuck & Patti comparisons, "They play these songs that are like 'I love you, I love everything, you're beautiful,' and my songs are more like 'You lied to me, you hurt me, fuck you,'" but I'm even more enchanted to learn that she was actually opening for them when she said this. Like I said, my kind of singer-songwriter. So, Ms Kurtz, how do you get to be so amazing and be a Yankee at the same time?

Sat 11th • SUPERNATURAL FAMILY BAND (Camp Chautauqua on Lake Travis, 8pm). When you see the heading 'Texas' in the MCT calendar, this is the archetype. While his wife Charlene and daughters Connie and Traci Lamar are highly visible as Texana Dames, Tom X Hancock only plays when he feels like it, which is not often, so no chance to see him in action should be missed. He's an elemental force, the coolest dude in Texas. One time, a British TV crew packed up their gear after filming a Dames set, then frantically unpacked it when Tommy got up in the next set—nobody had warned them. Don't ask me where Camp Whatsit is because I haven't the faintest idea. Try 472-2559.

Fri 17th • CORNELL HURD BAND + WOODY PRICE BAND (Santa Fe). As an alternative to the Broken Spoke CD release on the 25th, this no cover gig at the recently funky down Santa Fe, which has got rid of the poncey designer decor that made everyone so uncomfortable and is fast becoming a popular alternative country bar, has the bonus of Price, who recently put out a very engaging West Coast style country cassette.

Sat 18th • POLICE ACTIVITIES LEAGUE BENEFIT (3321 East Cesar Chavez). After the dear old racist London Met, I have nothing against the APD (the Traffic Patrol's another matter—come the Revolution, they'll be the first up against a wall), and this is a particularly worthy cause, as PAL works to keep kids off the streets and out of the gangs. Also, James Oliver's put together a great bill, featuring the wonderful Puerto Rican singer Lourdes Perez, Johnny Degollado y Su Conjunto, Correo Aereo, The Derailers, Hammell On Trial and others. The show, on a riverside stage behind Oliver's home, starts at 3pm and a mere \$3 donation is requested.

Sat 18th • DB MARTIN'S ZILKER HILLSIDE JAM (Zilker Hillside Theater). An ambitious project, planned as an annual 'Celebration of the Austin Musician,' because it confronts the always thorny problem of showcasing unknown acts—how do you pull a crowd for them? I can recommend Gretchen MacMahon, Becky Blount and Vicka Behl's jazzy Blush Noisette and the rock & roll panache of Sherry Frushay, but after that, iota, which I'm told has a very good female singer, Fear of Falling, Snake Boy Johnson, Slippery Fish, Trainfare and Spirit World are beyond my ken.

Sun 19th • BETTY ELDERS TRIO (Chicago House). Appropriate Father's Day release party for the CD of Elder's lovely 1989 album *Daddy's Coal*, voted Tape of the Year in the first MCT poll.

Fri 24th • ELWOOD & GALIGER + BARB DONOVAN (Waterloo Ice House, 38th). Fine double bill of rarely seen, but excellent singer-songwriters. E&G spend most of their time on the road, while Donovan, despite her recent CD, has virtually quit gigging.

Sat 25th • CORNELL HURD BAND (Broken Spoke). CD release party, see cover feature and Reviews.

Thu 30th • JON GEIGER BAND + JERRY GIDDENS & STONEY WHITE PUNKS (Liberty Lunch). It's a toss-up whether Geiger, who throws Coltrane licks into his blues-based originals, or Giddens, former leader of Walking Wounded, has the most fun performing. Pity they'll both sound like shit, but that's Liberty Lunch for you.

LIVE MUSIC CALENDAR

WEDNESDAY 1ST

TEXAS

Devil & The Dames Jovita's, 8pm, \$0
COUNTRY/ROCKABILLY
 Champ Hood & The Threadgill Troubadors + guests Threadgill's, 6.30pm, \$0
 Amy & The Bullets + Woody Price Band Santa Fe, 7pm, \$0
 Slaid Cleaves & The Moxies Gruene Hall, 7.30pm, \$0
 Tailgators La Zona Rosa, 9.30pm, \$?

BLUES/R&B

Mojo + Breck Alan Headliners East, 6.30pm, \$?
 Stumble Babe's, 9pm, \$0

JAZZ

Brew + Big Time Auditorium Shores, 7pm, \$0
 Lucky Strikes Waterloo Ice House (38th), 5pm, \$0
 Susanna Sharpe Quartet Antone's, 7pm, \$?

ROCK

Jim Scarborough & Dave Seebree's KLBJ Night Babe's Other Side, 9pm, \$0
 Powersnatch + Flak Jacket + Hyperfluff Antone's, 10pm, \$?

STARSEARCH

Open Mike Flipnotics, 9pm, \$0
 Open Mikes Chicago House/Upstage, 8pm, \$0

THURSDAY 2ND

TEXAS

Bob Livingston's Wild East La Zona Rosa, 9.30pm, \$?

ACOUSTIC

Adrian Legg Cactus Cafe, 9pm, \$8
 Mark Ambrose Flipnotics, 9pm, \$0
 Natalie Zoe & Special Guest Babe's, 6.30pm, \$0

COUNTRY/ROCKABILLY

Roy Heinrich & The Pickups Gruene Hall, 7.30pm, \$0
 Sandblasters Waterloo Ice House (38th), 9.30pm, \$?
 Webb Wilder Waterloo Records, 5pm, \$0
 Webb Wilder & The Beatnecks + Big Sandy & His Fly-Rite Boys Antone's, 10pm, \$?

BLUES/R&B

Floyd Moore + Slaid Cleaves & The Moxies Santa Fe, 7pm, \$0
 Logan & The Lix Babe's Other Side, 9pm, \$0
 Pleasure Cats Gino's, 9pm, \$0
 Solid Senders Jovita's, 8pm, \$0
 Steve James Antone's, 7pm, \$?
 Sweet Daddy Redd + Rockin' Neumonias Headliners East, 6.30pm, \$?

JAZZ

Cula De Cafe Waterloo Ice House (6th), 5pm, \$0

ROCK

Rainravens Babe's, 9pm, \$0

FRIDAY 3RD

TEXAS

Jesse Taylor, John X Reed, Ponty Bone, Bukka Michel & David Carroll Jovita's, 8pm, \$0

ACOUSTIC

Adam & Chris + Kathi Nordone Waterloo Ice House (38th), 9.30pm, \$?

Correo Aereo Cactus Cafe, 9pm, \$0
 Dana Cooper Chicago House, 9pm, \$5
 Pele Juju Antone's, 7pm, \$?

COUNTRY/ROCKABILLY

Big Sandy & His Fly-Rite Boys Musicmania, 5pm, \$0
 Big Sandy & His Fly-Rite Boys + High Noon La Zona Rosa, 10pm, \$?
 Bruce Robison Band Gruene Hall, 8pm, \$0
 Cornell Hurd Band + Amy & The Bullets Santa Fe, 7pm, \$0
 Two Hoots & A Holler Babe's Other Side, 9pm, \$0

BLUES/R&B

Bluerunners + Red House Antone's, 10pm, \$?
 Hoodoo Cats Babe's, 9pm, \$0
 Mojo + Joanna Howerton Headliners East, 6.30pm, \$?
 Pleasure Cats RJ's, 9pm, \$0

ROCK

Coffee Sergeants Waterloo Ice House (6th), 9.30pm, \$?
 Jels Flipnotics, 9pm, \$0

SATURDAY 4TH

TEXAS

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

ACOUSTIC

Amparo Jovita's, 8pm, \$0
 Earthpig Flipnotics, 9pm, \$0
 Kirt Kempter Waterloo Ice House (6th), 9.30pm, \$?
 Lakshmi Shankar with Pranesh Khan + Aloke Dutta Jessen Auditorium, UT Campus, 8pm, \$10/\$5 students
 Mike Landschoot & Eric Blakely Gruene Hall, 1pm, \$0
 Trinity Box Chicago House, 9pm, \$3
 Yard Girls Cafezino, 9pm, \$?

BLUES/R&B

Johnny Nicholas & Ethnic Lovers w/Erbie Bowser La Zona Rosa, 10pm, \$?
 Lou Ann Barton + Mystic Knights Of The Sea Antone's, 10pm, \$?
 Pleasure Cats RJ's, 9pm, \$0
 Solid Senders + Lenny Headliners East, 6.30pm, \$?

JAZZ

Dad Gum Swing Waterloo Ice House (38th), 9.30pm, \$?

ROCK

Hadden Sayers Babe's Other Side, 9pm, \$0
 Hit + Voodoo Piston Babe's, 9pm, \$0
 Michele Solberg Cactus Cafe, 9pm, \$0
 Stop The Truck + Breck Alan Santa Fe, 7pm, \$0

RADIO

Folkways KUT, 8am

SUNDAY 5TH

TEXAS

Texana Dames La Zona Rosa, 5pm, \$3

ACOUSTIC

Emily Kaitz + Brian Cutean Waterloo Ice House (38th), 3pm, \$?
 Karen Tyler & Vicka Behl + Danielle Brisebois + Susan Colton & Vicka Behl + Patricia Zehentmayr Chicago House, 8pm, \$5
 Magdalenes Flipnotics, 2pm, \$0

BLUES/R&B

Bill Goerdts & Midnight Rain Jovita's, 5pm, \$0

Guy Forsyth + Sevilles Antone's, 10pm, \$?
 Hoodoo Cats Gruene Hall, 5pm, \$0

JAZZ

Martin Banks Sextet + Elias Haslanger Zilker Hillside, 3pm, \$0
 Steve Johnson La Zona Rosa, noon, \$0
 Susanna Sharpe Brazilian Trio Manuel's, noon, \$0
 Tina Marsh & CO2 Laguna Gloria Amphitheater, 3809 W 35th, 8pm, \$10/\$5 students & seniors/kids free

ROCK

Slippery Fish Babe's, 9pm, \$0

STARSEARCH

Blues Jam w/Part Time Lovers + Stephanie Bradley Band Headliners East, 7pm, \$0
 Austin Guitar School Jam Gino's, 9pm, \$0

RADIO

Live At The Cactus: Austin Songwriters On The Road; Jo Carol Pierce, Jimmy LaFave, David Halley & Michael Fracasso KUT, 7pm
 Texas Radio KUT, 9pm

MONDAY 6TH

TEXAS

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

ACOUSTIC

Kris McKay's Too Many Guitars La Zona Rosa, 9.30pm, \$?

BLUES/R&B

Alan Haynes & Blues Friends + Doak Short & Dirty Dogs Headliners East, 6.30pm, \$?

Storyville + Sevilles Antone's, 10pm, \$?

STARSEARCH

Open Mike Chicago House, 9pm, \$0

Open Stage Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 7TH

TEXAS

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

ACOUSTIC

Bummer Night w/Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$2
 Toni Price Continental, 6pm, \$0
 Wimberly Volunteer Fire Ants Gruene Hall, 7.30, \$0

BLUES/R&B

Floyd Moore + X-15 Santa Fe, 7pm, \$0
 Guy Forsyth + Mojo Acoustic Headliners East, 6.30pm, \$?
 Heat Stroke Babe's Other Side, 9pm, \$0
 Junior Medlow Fundraiser: Chris Duarte, Stretch Williams, Red House & more Antone's, 9.30pm, \$?

ROCK

Austin's Up Late: Mr Rocket Baby + Fabu Chicago House, 6pm, \$1
 Wizard's Promise Babe's, 9pm, \$0
 Potters Field + Doghouse Cactus Cafe, 9pm, \$0

WEDNESDAY 8TH

TEXAS

Devil & The Dames Jovita's, 8pm, \$0

ACOUSTIC

Champ Hood & The Threadgill Troubadors + guests Threadgill's, 6.30pm, \$0

Dana Cooper Gruene Hall, 7.30pm, \$0
 Pete & Maura La Zona Rosa, 9.30pm, \$?

COUNTRY

Amy & The Bullets + Breck Alan Santa Fe, 7pm, \$0
 Christine Albert Broken Spoke, 9pm, \$?

BLUES/R&B

Mojo + Austin Blues Benders Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

JAZZ

Elias Haslanger + Unknown Giants Antone's, 7pm, \$?

Lucky Strikes Waterloo Ice House (38th), 5pm, \$0

Maryann Price Quartet Cactus Cafe, 9pm, \$6

ROCK

Root-1 + Bandandee-A Auditorium Shores, 7pm, \$0

Sincola Antone's, 10pm, \$?

STARSEARCH

Open Mikes Chicago House/Upstage, 8pm, \$0

THURSDAY 9TH

CONJUNTO

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

ACOUSTIC

Bill Staines Cactus Cafe, 9pm, \$7
 Kris McKay Gruene Hall, 7.30pm, \$0
 Natalie Zoe & Special Guest Babe's, 6.30pm, \$0
 Pete & Maura Chicago House, 9pm, \$4

COUNTRY

Roy Heinrich & The Pickups Broken Spoke, 8.30pm, \$?

BLUES/R&B

Floyd Moore + Slaid Cleaves & The Moxies Santa Fe, 7pm, \$0
 Pleasure Cats Gino's, 9pm, \$0
 Sonny Rhodes Antone's, 10pm, \$?
 Sweet Daddy Redd + Rockin' Neumonias Headliners East, 6.30pm, \$?

JAZZ

2nd Annual Jazz Players & Critics Poll Award Show & Jazz Vocalist Showcase La Zona Rosa, 7.30pm, \$?
 Lucky Strikes Antone's, 7pm, \$?

ROCK

Michele Solberg Waterloo Ice House (38th), 9.30pm, \$?
 Rainravens Babe's, 9pm, \$0
 Swiss Navy Flipnotics, 9pm, \$0

FRIDAY 10TH

TEXAS

Sisters Morales Jovita's, 8pm, \$0
 Dames & The Devil Gruene Hall, 8pm, \$0

ACOUSTIC

Austin Lounge Lizards Symphony Square, 8.30pm, \$8
 Cafe Noir Waterloo Ice House (6th), 9.30pm, \$?
 Dayna Kurtz + Seela Misra Chicago House, 10pm, \$4
 Allen Damron Waterloo Ice House (38th), 9.30pm, \$?

COUNTRY

Amy & The Bullets + Breck Alan Santa Fe, 7pm, \$0

BLUES/R&B

Guy Forsyth + Joanna Howerton Headliners East, 6.30pm, \$?

Laura Pellegrino Babe's, 9pm, \$0
 Lewis Cowdrey Antone's, 7pm, \$?
 Magic Slim & The Teardrops Antone's,
 10pm, \$?
 Pleasure Cats RJ's, 9pm, \$0
 Wayne Touns & Zydecajun La Zona Rosa,
 10pm, \$?

JAZZ

Los Hurting Dogs Waterloo Ice House
 (6th), 5pm, \$0
 Pamela Hart Cafezino, 9pm, \$2

ROCK

Dah-Veed Cactus Cafe, 9pm, \$6
 Peglegasus Flipnotics, 9pm, \$0

SATURDAY 11TH

TEXAS

Supernatural Family Band Camp
 Chautauqua on Lake Travis, 8pm, \$7
 advance/\$10/children free

ACOUSTIC

Ani DiFranco Cactus Cafe, 9pm, \$10
 Dan Foster & Christie Palumbo Waterloo
 Ice House (38th), 9.30pm, \$?
 Misery Ann Chicago House Upstage, 10pm,
 \$3

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

COUNTRY/ROCKABILLY

Amy & The Bullets + Woody Price Band
 Santa Fe, 7pm, \$0
 Gary P Nunn Gruene Hall, 9pm, \$?
 Marti Brom Jovita's, 8pm, \$0
 Monte Warden Symphony Square, 8.30pm,
 \$8

Slaid Cleaves & The Moxies Waterloo Ice
 House (6th), 9.30pm, \$?

BLUES/R&B

Gary Primich Babe's Other Side, 9pm, \$0
 Pleasure Cats RJ's, 9pm, \$0
 Solid Senders + Lenny Headliners East,
 6.30pm, \$?

Toni Price + Derailers Antone's, 10pm, \$?

JAZZ

Mitch Watkins Manuel's, noon, \$0
 Susanna Sharpe & Samba Police La Zona
 Rosa, 9.30pm, \$?

RADIO

Folkways KUT, 8am

SUNDAY 12TH

TEXAS

Texana Dames La Zona Rosa, 5pm, \$3

ACOUSTIC

Bill Monroe & The Blue Grass Boys +
 Don Walser's Pure Texas Band Manchaca
 Volunteer Fire Dept, 7pm, \$15adv/\$18
 Chip Dimitri & Dale Inghram + Earhpig
 + Fred Thomas Chicago House, 8pm, \$5
 Mandy Mercier La Zona Rosa, noon, \$0
 Susan Lindfors & Friends Jovita's, 5pm,
 \$0
 Magdalenes Flipnotics, 2pm, \$0

COUNTRY

Mary Cutrufello Gruene Hall, 5pm, \$0

BLUES/R&B

Carlos Thompson + Will Taylor Group
 Zilker Hillside, 3pm, \$0
 Guy Forsyth + Seville's Antone's, 10pm, \$?

ROCK

Slippery Fish Babe's, 9pm, \$0

STARSEARCH

Blues Jam w/Part Time Lovers +
 Stephanie Bradley Headliners East, 7pm,
 \$0

Austin Guitar School Jam Gino's, 9pm, \$0

RADIO

Live At The Cactus: Tannahill Weavers
 KUT, 7pm

Texas Radio KUT, 9pm

MONDAY 13TH

TEXAS

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

ACOUSTIC

Kris McKay's Too Many Guitars La Zona
 Rosa, 9.30pm, \$?

BLUES/R&B

Alan Haynes & Blues Friends + Doak
 Short & Dirty Dogs Headliners East,
 6.30pm, \$?

Blue Monday Band + Seville's Antone's,
 10pm, \$3

Timbre Wolves w/Snuff Johnson
 Antone's, 7pm, \$?

STARSEARCH

Open Mike Chicago House, 8pm, \$0

Open Stage Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 14TH

TEXAS

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

ACOUSTIC

8th Annual Kerrville Underground Revue
 Cactus Cafe, 9pm, \$0
 Bumner Night w/Sarah Elizabeth
 Campbell La Zona Rosa, 9pm, \$2
 Elskes & Doster Babe's, 9pm, \$0
 Mandy Mercier Gruene Hall, 7.30pm, \$0
 Toni Price Continental, 6pm, \$0

BLUES/R&B

Floyd Moore + X-15 Santa Fe, 7pm, \$0
 Guy Forsyth + Mojo Acoustic Headliners
 East, 6.30pm, \$?

JAZZ

Jazz PR Antone's, 7pm, \$?

ROCK

Michele Solberg + Jeffrey's Floor
 Antone's, 10pm, \$?

WEDNESDAY 15TH

TEXAS

Devil & The Dames Jovita's, 8pm, \$0

ACOUSTIC

Champ Hood & The Threadgill
 Troubadors + guests Threadgill's, 6.30pm,
 \$0

Hans Theesink Cactus Cafe, 9pm, \$5

COUNTRY

Amy & The Bullets + Doak Short & The
 Dirty Dogs Santa Fe, 7pm, \$0
 Don McCalister Trio Gruene Hall, 7.30pm,
 \$0

BLUES/R&B

Mojo + Austin Blues Benders Headliners
 East, 6.30pm, \$?
 Seville's La Zona Rosa, 9.30pm, \$?

JAZZ

Lucky Strikes Waterloo Ice House (38th),
 5pm, \$0

Purple Martins Antone's, 7pm, \$?

ROCK

Dah-Veed Antone's, 10pm, \$?

Ro-Tel & The Hot Tomatoes + Mary
 Cutrufello Auditorium Shores, 7pm, \$0

STARSEARCH

Open Mike Flipnotics, 9pm, \$0

Open Mikes Chicago House, 8pm, \$0

THURSDAY 16TH

TEXAS

David & Carrie Rodriguez Waterloo Ice
 House (38th), 9.30pm, \$?

ACOUSTIC

Don Santos Flipnotics, 9pm, \$0
 Jimmy LaFave Cactus Cafe, 9pm, \$6
 Natalie Zoe & Special Guest Babe's,
 6.30pm, \$0

COUNTRY

Amy & The Bullets + Liberty Ranch Santa
 Fe, 7pm, \$0

Roy Heinrich & The Pickups Gruene Hall,
 7.30pm, \$0

BLUES/R&B

Part Time Lovers Jovita's, 8pm, \$0

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

Sweet Daddy Redd + Lee Persons
 Headliners East, 6.30pm, \$?

WC Clark Blues Revue Antone's, 10pm,
 \$?

JAZZ

Lucky Strikes Antone's, 7pm, \$?

ROCK

Carroll Howell Babe's Other Side, 9pm, \$0
 Fear Of Falling Babe's, 9pm, \$0

Support Austin Music: Artists: Seed +
 Sunflower + New Texicans + Van Goat +
 Misery Ann La Zona Rosa, 9.30pm, \$?

FRIDAY 17TH

ACOUSTIC

Aunt Beanie's 1st Prize Beets + Yeast
 Chicago House, 9pm, \$4

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

Diana Jones Cafezino, 9pm, \$2

Domestic Science Club + Iain Matthews
 Symphony Square, 8.30pm, \$10

Jimmy LaFave Cactus Cafe, 9pm, \$7

Kathi Nordone Flipnotics, 9pm, \$0

Wimberley Volunteer Fire Ants Waterloo
 Ice House (38th), 9.30pm, \$?

COUNTRY/ROCKABILLY

Christine Albert Gruene Hall, 8pm, \$0

Cornell Hurd Band + Woody Price Band
 Santa Fe, 7pm, \$0

High Noon Central Market, 6pm, \$0

WORLD MUSIC

Brave Combo + Los Pinkys La Zona Rosa,
 10pm, \$?

Mojo + Joanna Howerton Headliners East,
 6.30pm, \$?

Omar & The Howlers + Seville's Antone's,
 10pm, \$?

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

Rhythm Rats Jovita's, 8pm, \$0

JAZZ

Los Hurting Dogs Waterloo Ice House
 (6th), 5pm, \$0

ROCK

Laughing Dogs Chicago House Upstage,
 9pm, \$3

Rainface + Artatra Babe's Other Side,
 9pm, \$0

Rainravens Babe's, 9pm, \$0

SATURDAY 18TH

CONJUNTO

Johnny Degollado y Su Conjunto Jovita's,
 8pm, \$0

ACOUSTIC

Blood Oranges Cactus Cafe, 9pm, \$4

Kerrville Reunion w/Brian Cutean
 Waterloo Ice House (38th), 9.30pm, \$?

Lara & Reyes Symphony Square, 8.30pm,
 \$7

Lourdes Perez + Johnny Degollado y Su
 Conjunto + Correo Aereo + Derailers +

Eric Blakely + Hammell On Trial +
 Mariachi Estrella + James Oliver +

Flowerhead + Sangre De Toro +
 Cantzonte 3321 E Cesar Chavez, 3pm, \$3

donation to Police Activities League

Spot & Boomer Flipnotics, 9pm, \$0

Therapy Sisters Chicago House, 9pm, \$5

COUNTRY/ROCKABILLY

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

High Noon + Nervous Purvis & The Jitters
 + Derailers Continental, 10pm, \$?

Roy Heinrich & The Pickups New
 Chaparral Lounge, 5500 S Congress, 10pm,
 \$?

Tracy Lynn Gruene Hall, 1pm, \$0

BLUES/R&B

Bill Carter & The Blame Antone's, 10pm,
 \$?

Marcia Ball La Zona Rosa, 10pm, \$?

Mason Rufner Babe's Other Side, 9pm, \$0

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

Solid Senders + Lenny Headliners East,
 6.30pm, \$?

ROCK

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

DB Martin's Zilker Hillside Jam: Spirit
 World + Trainfare + Slippery Fish + Snake

Boy Johnson + Fear Of Falling + iota +
 Sherri Frushay + Blush Noisette Zilker
 Hillside Theater, Zilker Park, 11am-8pm,
 \$5 donation to AIDS Services of Austin
 requested.

Stop The Truck + Doak Short & The
 Dirty Dogs Santa Fe, 7pm, \$0

RADIO

Folkways KUT, 8am

SUNDAY 19TH

TEXAS

Sir Douglas Quintet + Pariah's Roky
 Erikson Tribute La Zona Rosa, 8pm, \$?

ACOUSTIC

Betty Elders Trio Chicago House, 8pm, \$6

Sue Young Waterloo Ice House (38th), 3pm,
 \$?

Magdalenes Flipnotics, 2pm, \$0

COUNTRY

Walt Lewis Trio Texas Showdown, 7pm,
 \$0

Erik Hokkanen & The Snow Wolves
 Gruene Hall, 5pm, \$0

BLUES/R&B

Guy Forsyth + Seville's Antone's, 10pm, \$?

JAZZ

Geneteenth: Gene Ramey Tribute Band;
 Paul Glasse, Phil Richey & George Oldziey
 Manuel's, noon, \$0

Jazz PR + Correo Aereo Zilker Hillside,
 3pm, \$0

ROCK

Slippery Fish Babe's, 9pm, \$0

STARSEARCH

Blues Jam w/Part Time Lovers +
 Stephanie Bradley Headliners East, 7pm,
 \$0

Austin Guitar School Jam Gino's, 9pm, \$0

RADIO

Live At The Cactus: Ramblin' Jack Elliott
 KUT, 7pm

Texas Radio KUT, 9pm

MONDAY 20TH

TEXAS

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

ACOUSTIC

Kris McKay's Too Many Guitars La Zona
 Rosa, 9.30pm, \$?

BLUES/R&B

Alan Haynes & Blues Friends + Doak
 Short & Dirty Dogs Headliners East,
 6.30pm, \$?

Blue Monday Band + Seville's Antone's,
 10pm, \$3

Timbre Wolves w/Snuff Johnson
 Antone's, 7pm, \$?

STARSEARCH

Open Mike Chicago House, 8pm, \$0

Open Stage Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 21ST**TEXAS**

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

ACOUSTIC

Bummer Night w/Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$2
 Hans Theesink Gruene Hall, 7.30pm, \$0
 Toni Price Continental, 6pm, \$0

BLUES/R&B

Floyd Moore + X-15 Santa Fe, 7pm, \$0
 Guy Forsyth + Mojo Acoustic Headliners East, 6.30pm, \$?

Sue Foley Antone's, 10pm, \$?

JAZZ

Tina Marsh Group Antone's, 7pm, \$?

ROCK

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

WEDNESDAY 22ND**TEXAS**

Devil & The Dames Jovita's, 8pm, \$0

Tex Thomas La Zona Rosa, 9.30pm, \$?

ACOUSTIC

Champ Hood & The Threadgill Troubadors + guests Threadgill's, 6.30pm, \$0

Elwood & Galiger Cactus Cafe, 9pm, \$0
 Wimberley Volunteer Fire Ants Gruene Hall, 7.30, \$0

COUNTRY

Amy & The Bullets + Doak Short & The Dirty Dogs Santa Fe, 7pm, \$0

BLUES/R&B

Mojo + Austin Blues Benders Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

WC Clark Blues Revue + Maryann Price & Chris O'Connell Auditorium Shores, 7pm, \$0

JAZZ

Banda Espiritu Waterloo Ice House (38th), 5pm, \$0

ROCK

Flowerhead + Seed + Split Antone's, 10pm, \$?

STARSEARCH

Open Mikes Chicago House, 8pm, \$0

THURSDAY 23RD**TEXAS**

Zydeco Loco Jovita's, 8pm, \$0

ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo Ice House (38th), 5pm, \$0

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

Natalie Zoe & Guest Babe's, 6.30pm, \$0

Pierce Pettis La Zona Rosa, 9.30pm, \$?

BLUES/R&B

Sweet Daddy Redd + Lee Persons Headliners East, 6.30pm, \$?

JAZZ

Lucky Strikes Antone's, 7pm, \$?

ROCK

Bad Rodeo + Liberty Ranch Santa Fe, 7pm, \$0

Rainravens Babe's, 9pm, \$0

Max Brilliance Babe's Other Side, 9pm, \$0

Ya-Ya Little Men Chicago House, 9pm, \$3

FRIDAY 24TH**TEXAS**

Jesse Taylor, John X Reed, Ponty Bone, Bukka Michel & David Carroll Jovita's, 8pm, \$0

Jimmy LaFave's Night Tribe Gruene Hall, 8pm, \$?

Johnny Gimble & Texas Swing Symphony Square, 8.30pm, \$8

ACOUSTIC

Alejandro Escovedo Cactus Cafe, 9pm, \$7

Diana Jones + Karen Tyler Chicago House, 9pm, \$4

Elwood & Galiger + Barb Donovan Waterloo Ice House (38th), 9.30pm, \$?

COUNTRY

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

Roy Heinrich & The Pickups + Doak Short & The Dirty Dogs Santa Fe, 7pm, \$0

Walt Lewis Trio Green Mesquite Oak Hill, 7pm, \$0

BLUES/R&B

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

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

JAZZ

Banda Espiritu Waterloo Ice House (6th), 5pm, \$0

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

Willie Nicholson Cafezino, 9pm, \$2

ROCK

Mata Hari Babe's, 9pm, \$0

Ugly Americans Antone's, 10pm, \$?

Voxbox + Redhouse + Radio Thieves La Zona Rosa, 10pm, \$?

SATURDAY 25TH**TEXAS**

Rich Minus Band Jovita's, 8pm, \$0

ACOUSTIC

Alejandro Escovedo Cactus Cafe, 9pm, \$7

Aunt Beanie's 1st Prize Beets + Laughing Dogs Waterloo Ice House (38th), 9.30pm, \$?

Fabu Chicago House Upstage, 9pm, \$4

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

COUNTRY/ROCKABILLY

Amy & The Bullets + Breck Alan Santa Fe, 7pm, \$0

Clay Blaker Gruene Hall, 9pm, \$?

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

Michael Ballew Gruene Hall, 1pm, \$0

Two Hoots & A Holler Babe's Other Side, 9pm, \$?

BLUES/R&B

Solid Senders + Joanna Howerton Headliners East, 6.30pm, \$?

Buckwheat Zydeco Antone's, 10pm, \$?

Dave Hale Babe's, 9pm, \$0

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

JAZZ

Beto y Los Fairlanes + Susanna Sharpe & Samba Police La Zona Rosa, 10pm, \$?

Carmen Bradford Symphony Square, 8.30pm, \$?

RADIO

Folkways KUT, 8am

SUNDAY 26TH**TEXAS**

Ponty Bone & The Squeezetones Gruene Hall, 5pm, \$0

Texana Dames La Zona Rosa, 5pm, \$3

ACOUSTIC

Benefit for Kelsey: Bad Livers + Houserockers + Joe McDermott + Purple Martins La Zona Rosa, 8pm, \$?

Magdalenes Flipnotics, 2pm, \$0

BLUES/R&B

Riley Osborn La Zona Rosa, noon, \$0

Guy Forsyth + Sevilles Antone's, 10pm, \$?

JAZZ

Elias Haslanger Trio Manuel's, noon, \$0

ROCK

Slippery Fish Babe's, 9pm, \$0

STARSEARCH

Blues Jam w/Part Time Lovers + Stephanie Bradley Headliners East, 7pm, \$0

Austin Guitar School Jam Gino's, 9pm, \$0

RADIO

Live At The Cactus: Jane Siberry KUT, 7pm

Live Set: TBA KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 27TH**TEXAS**

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

ACOUSTIC

Kris McKay's Too Many Guitars La Zona Rosa, 9.30pm, \$?

BLUES/R&B

Alan Haynes & Blues Friends + Doak Short & Dirty Dogs Headliners East, 6.30pm, \$?

Blue Monday Band + Sevilles Antone's, 10pm, \$?

Timbre Wolves w/Snuff Johnson Antone's, 7pm, \$?

STARSEARCH

Open Mike Chicago House, 8pm, \$0

Open Stage Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 28TH**TEXAS**

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

ACOUSTIC

Bummer Night w/Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$2

Elskes & Doster Babe's, 9pm, \$0

Mandy Mercier Gruene Hall, 7.30pm, \$0

Toni Price Continental, 6pm, \$0

BLUES/R&B

Floyd Moore + X-15 Santa Fe, 7pm, \$0

Guy Forsyth + Mojo Acoustic Headliners East, 6.30pm, \$?

Sue Foley Antone's, 10pm, \$?

JAZZ

Tina Marsh & CO2 Antone's, 7pm, \$?

ROCK

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

WEDNESDAY 29TH**TEXAS**

Devil & The Dames Jovita's, 8pm, \$0

ACOUSTIC

Champ Hood & The Threadgill Troubadors + guests Threadgill's, 6.30pm, \$0

Chicago Showcase Chicago House, 8pm, \$3

Meredith Miller Cactus Cafe, 9pm, \$0

COUNTRY

Amy & The Bullets + Breck Alan Santa Fe, 7pm, \$0

BLUES/R&B

Mojo + Austin Blues Benders Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Sevilles La Zona Rosa, 9.30pm, \$?

JAZZ

Lucky Strikes Waterloo Ice House (38th), 5pm, \$0

TEJANO

Yayo Castillo y Rumours + Lumbre Tejana Auditorium Shores, 7pm, \$0

STARSEARCH

Open Mike Flipnotics, 9pm, \$0

Open Mike Chicago House Upstage, 8pm, \$0

THURSDAY 30TH**TEXAS**

Cow Pattys Chicago House, 8pm, \$8

ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo Ice House (38th), 5pm, \$0

Austin Lounge Lizards Antone's, 7pm, \$?

Darden Smith Cactus Cafe, 9pm, \$11.50

Natalie Zoe & Guest Babe's, 6.30pm, \$0

BLUES/R&B

Solid Senders Jovita's, 8pm, \$0

Sweet Daddy Redd + Lee Persons Headliners East, 6.30pm, \$?

WC Clark Blues Revue Antone's, 10pm, \$?

JAZZ

Lucky Strikes La Zona Rosa, 9.30pm, \$?

ROCK

Jon Geiger Band + Jerry Giddens & Stoney White Punks Liberty Lunch, 10pm, \$?

Rainravens Babe's, 9pm, \$0

Room 248 + John McGoughey Chicago House, 10pm, \$?

VENUES

BW = beer/wine, FB = full bar. E/W from Congress, N/S from Colorado R. C = central, 6 = E 6th St area

Antone's 2915 Guadalupe

474-5314. FB (NC)

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 471-8228. FB/coffees, 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)

Flipnotics 1601 Barton Springs

322-9750. Coffees (S)

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)

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 482-0662.

FB (WC)

Lovejoy's 604 Neches 477-1268. BW

(6)

Manuel's 310 Congress 472-7555. FB

(C)

RJ's (Richard Jones BBQ) 2900-L W

Anderson. 452-0188. BW (N)

Threadgill's 6416 N Lamar

451-5440. FB (N)

Waterloo Ice House 600 N Lamar

472-5400. BW (WC)

Waterloo Ice House 1106 W 38th

451-5245. BW (NC)

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