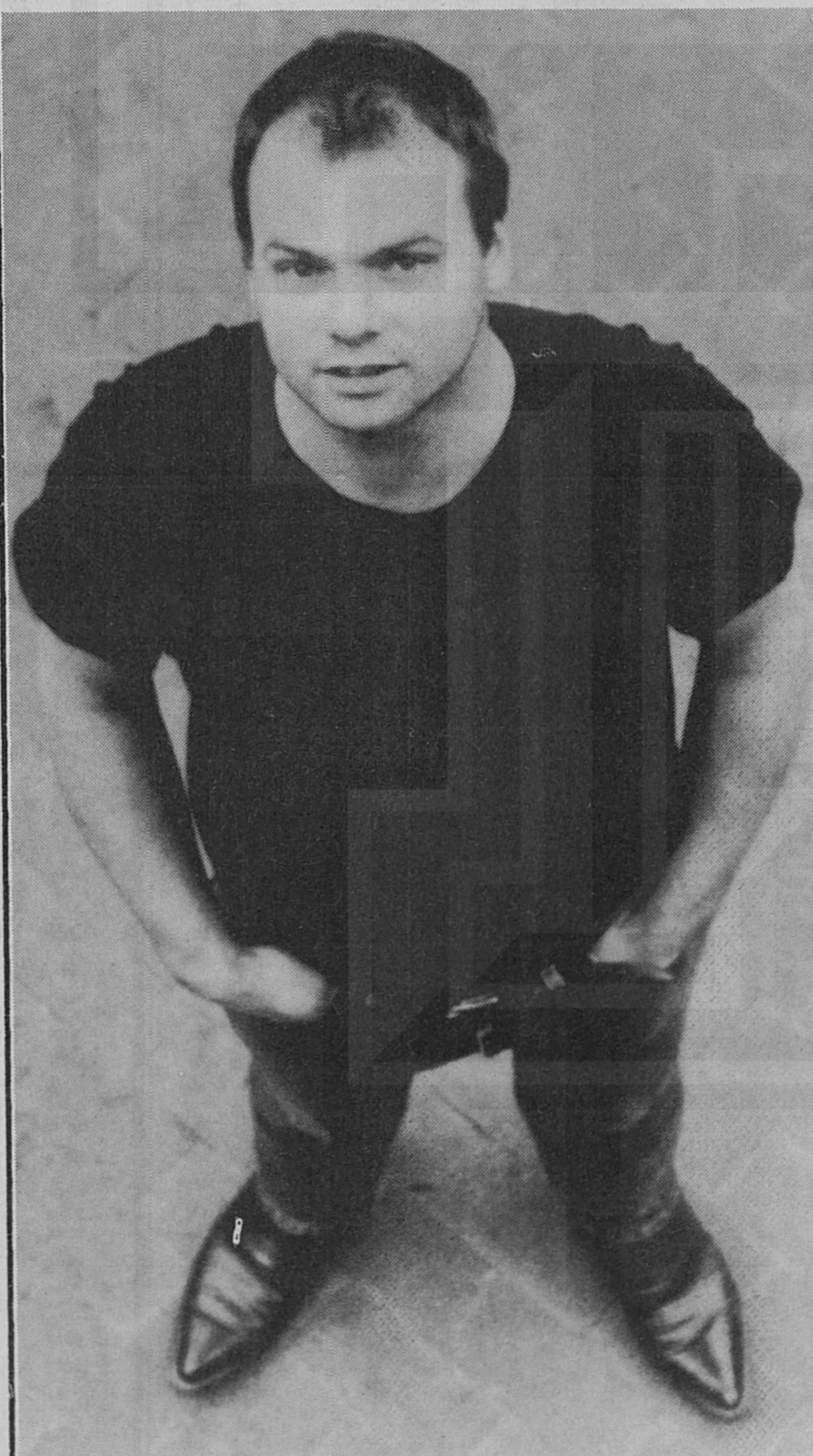


# MUSIC CITY FREE TEXAS

#80 APRIL 1996

FRED EAGLESMITH



HONEST JOHN

BIRTHS & DEATHS

POLKA!

REVIEWS

Dave & Deke Combo

Freakwater

Roy Heinrich

Bob Neuwirth

Stampede!

Gerorimo Trevino III

Don Walser

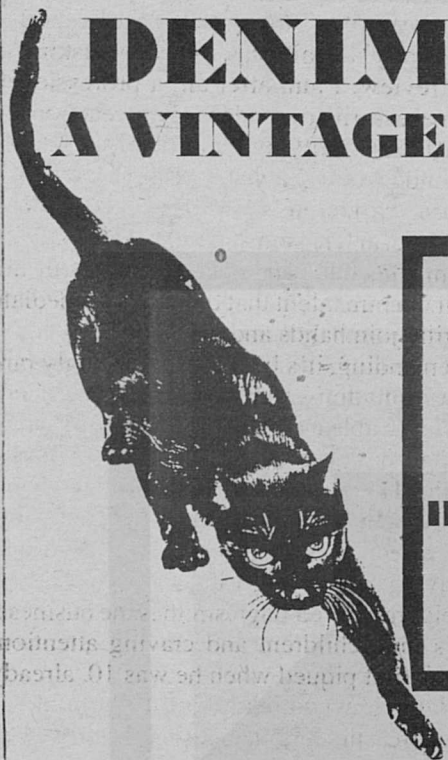
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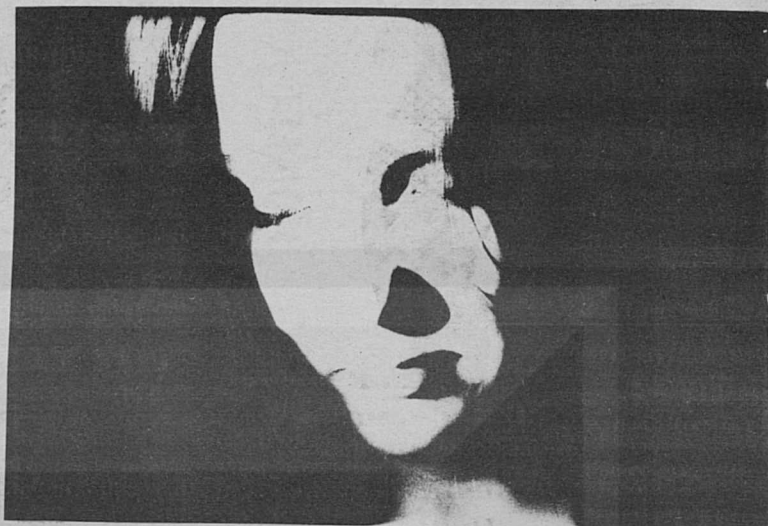
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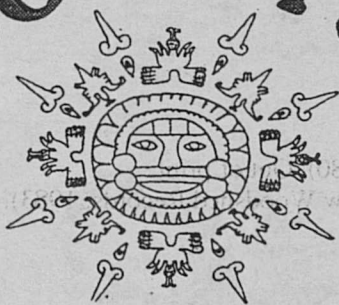
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6TH \_\_\_\_\_ LOS PINKYS

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12TH \_\_\_\_\_ RHYTHM RATS

13TH \_\_\_\_\_ TED RODDY & THE TALLTOPS

14TH \_\_\_\_\_ LOS PINKYS

18TH \_\_\_\_\_ AMY TIVEN

19TH \_\_\_\_\_ PONTY BONE & THE SQUEEZETONES

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21ST \_\_\_\_\_ SINGER-SONGWRITER SHOWCASE

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## BECAUSE THEY'RE YOUNG

Dear John,

When you went off the first time in a recent issue about a comment I had made on the Austin Music Network's *Check This Action*, I ignored it because you qualified it by saying that you hadn't actually *seen* the episode. Since you reiterated a third party's misinterpretation of what I said in your March issue, please allow me to respond.

I never said that you shouldn't criticize the *Chronicle* or suggested that it was above reproach; there is *much* that the *Chronicle* could do to improve itself; is there any publication that *doesn't* have room for improvement? What I did say—and I stand behind this—is that it is pointless to attack young writers for being young. Mistakes are a part of every writer's history and print output. I make them sometimes. You make them sometimes. And the kids will make them even more of the time. Sometimes these are clearly typographical errors (re: MCT, March issue, page 7, column two: Who is 'Debby' Bosworth? Do you mean *Libbi* Bosworth?). Sometimes these are simply a result of editorial stupidity/overload at deadline (eg Raoul's obvious mistake about Joshua Redman's instrument, or the misquoted text from the Jim Morrison poem in my Janis Joplin piece). We slap our foreheads, gnash our teeth, crumple up the issue, and resolve to do better.

I'm not above these mistakes. Are you? I try to avoid them but sometimes they happen. And I try to read over younger writers' copy because they are more likely to make these mistakes. Much of the time I cringe at their screwy assessments, which seem to be largely exercises in creative etymology, or wonder how they came to a conclusion, or feel old because they sub-reference *Saved By The Bell*. They are not wrong, just different.

My conclusion on *Check This Action* was to suggest that I could think of nothing less appetizing than you and Rob Patterson at Jovita's eating up these young writers for lunch and spitting them out, and wasn't there a better way to educate them than dismiss them out-of-hand for simply being young? Evidently, your source neglected to relay the finer points of what I said, which is what happens when gossip is repeated. I ignored your misguided slap the first time but the second reference begged for response.

Finally, I find it very interesting that no one thought to inform you of *Check This Action*'s Valentine's segment, in which I praised MCT's dedication to roots and folk music and its position as keeper of the singer-songwriter flame. I said—and I mean it—that I admired your unconditional dedication to the genre and that MCT was crucial to coverage of the scene. But of course, that doesn't make as good copy.

Sincerely, Margaret Moser, Austin Chronicle

Dear Margaret,

thanks for your letter. I did hear about the Valentine and was going to put in a thank you last month, which slipped my mind—the March issue (needless to say) was a beast. So please accept my belated appreciation.

However, while I'm glad to set the record straight on what you actually said, I'm afraid we're still at odds because I really do have a problem with young critics. Maybe it's because I was never one myself—I started as a straight what/who/where/how/he said/she said journalist and didn't start on music till I was in my 30s. Thing is, I was able to make the switch because most British mags are very suspicious of, and rarely use, young writers, *especially* Journalism graduates, precisely because they're nearly always so damned ignorant and wet between the ears.

Of course, you're absolutely right, we all make mistakes and I make my fair share, but neither one of us routinely makes clueless boners much anymore. Your kids—though the *Statesman*'s are even more fatuous—with the honorable exception of Lee Nichols, really do seem to have a total disregard, if not actual contempt, for context and history (easy for me to say, of course, when I was actually around for so much of it!).

## FRED EAGLESMITH

**L**istening to music, one half of me may tap its foot, but the other's hard at work absorbing and assessing. Basically, I can't pass someone busking in the street without roughing out a review. I am, after all, a professional. Which is not to say that cerebral responses necessarily overrule visceral reactions—the head can decide something's good and the guts will say, Yeah, but it ain't doing nothing to me, or that it's not much good and be told, Maybe, but ain't it fun? Still and all, I find it hard to lose myself in music, part of me's nearly always distanced from the immediate experience. When instinct and reason converge, it's usually to reject music that's too awful to contemplate, but very occasionally both are simultaneously overwhelmed. Faced with the rare talent that demands immediate and unconditional acceptance, fan and critic join hands and go "Wow!"

As I've got older and maybe more demanding, it's become increasingly rare to come across an artist or band whose limitations aren't immediately, if not painfully, apparent, however, last month I was able to add a new name to my small roster of peak musical experiences. When he got to town for SXSW, Charlie Hunter of Young/Hunter Management said "I know you like Fred's albums (*From The Paradise Motel*, reviewed #75; *Drive-In Movie*, reviewed #79), but you really have to see him live to get the full effect." Fortunately, as I was laminated pass and wristband-deprived, he was playing at a private ASCAP showcase, and I'm here to tell you that Charlie's absolutely right, Fred Eaglesmith is the business.

One of a Southern Ontario farmer's nine children, and craving attention, Eaglesmith's interest in making music was first piqued when he was 10, already working on the farm, by Elvis but he was later drawn to John Prine, "who couldn't sing any better than I could, and I liked his sarcastic, sardonic writing." At 15, when his family lost their farm for the second time, he hitchhiked to Vancouver with a \$12 guitar and his first legitimate song. Playing music for hippies, he read a book about going back to the land, realized he knew more about it and returned to become, as he's always been up until the last couple of years, at least a part-time farmer, trying to apply his knowledge in ways that were both traditional and cooler.

At the same time, he became a local hero as a musician whose pensive, empathetic songs spoke movingly about life and change in Southern Ontario farming communities, and made records that received little attention. The turning point came with two cassettes in a pine box. "The packaging was so odd, people sat down and listened to it." Among them was Dave Brogren who invited Eaglesmith to play at La Casa, Birmingham, Michigan, only three hours drive away, and whose recording of the concert became *From The Paradise Motel*, which "didn't do anything in terms of business, but gained me a lot of credibility as an artist." During this period, Eaglesmith visited Austin and played a sparsely attended but memorable solo show at Waterloo Ice House, 38th Street.

"Texas reminded me a lot of Southern Ontario. I remember being in Dime Box and it was so familiar. We farm smaller acreages because the land's better, we talk differently and we don't have the gun thing, but it's still amazingly the same." Along the same lines, Eaglesmith reminds me a lot of the West Texas singer-songwriters. Not that I'd make a direct comparison with any one of them in particular, he talks differently, but if you're looking for a new West Texas voice to go alongside Hancock, Allen, Ely and Pierce's, I strongly suggest you lift your eyes to Southern Ontario. And if you get a chance to see him, take it, because like Hancock, Allen, Ely and Pierce, he's even better live than on record. I'd recommend *From The Paradise Motel* as a starting point, but, as with Hancock et al, once started, you'll want them all, so I'm appending a full discography. **JC**

### THE RECORDS OF FRED EAGLESMITH

*Fred J Eaglesmith* (Boot Records, 1980). Out of print

*The Boy That Just Went Wrong* (New Woodshed Records, 1983). LP, limited quantities

*Indiana Road* (Sweetwater Music, 1987). LP, limited quantities

*Wooden Wheels In Hagersville* (Sweetwater Music, 1990). 45

*There Ain't No Easy Road* (Sweetwater Music, 1991). Two cassettes in pine box with 20 page booklet; May be released on CD in the future.

*Things Is Changin'* (Sweetwater Music, 1993). CD/cassette

*From The Paradise Motel* (Barbed Wire Records, 1994). CD

*Drive-In Movie* (Vertical Records, 1996). CD

Sweetwater Music, General Delivery, Alberton, Ontario, Canada LOR 1A0

Some of them may well improve with time and practice—not to mention the occasional bollocking about really egregious screw-ups from old farts like me—but the problem is whether you allow them to learn their craft at the expense of your readers and the unfortunate artists they review, who have to put up with their misguided juvenalia. I once jokingly suggested that reviews should include the reviewer's age, but it really ain't such a bad idea, that way people would know if they're dealing with the engineer or the oily rag.

Honestly, Margaret, and I say this because I care, you guys really do need to do something about your music coverage. The best *Chronicle* music review I've seen in ages was Louise Brinsmade's of Rick Broussard, which was spot on, and she's one of your *politics* writers.

Best to you personally, as always, John Conquest





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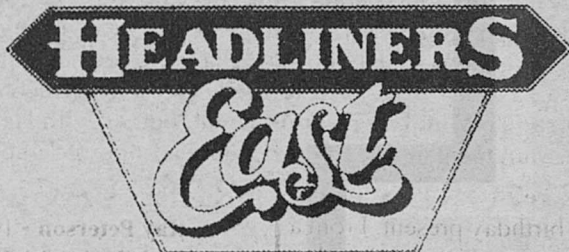
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    + **TROUT FISHING IN AMERICA**  
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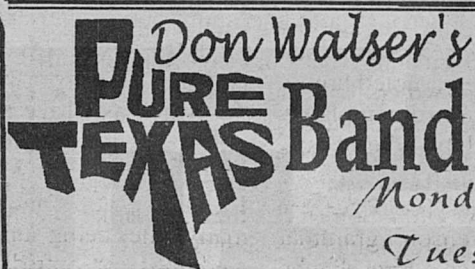
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    + Forrest Jourdan  
Friday 12th—Lisa Tingle & Plan C + Forrest Jourdan  
Saturday 13th—Spencer Thomas & Big Pow-Wow  
    + Stephanie Bradley  
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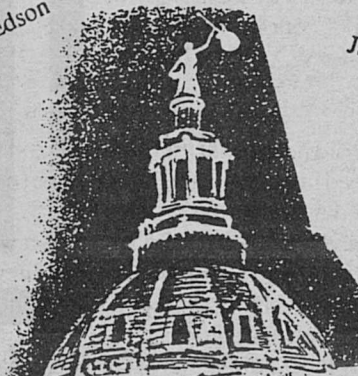


APRIL

Mondays at Babe's, 8.30pm  
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# HONEST JOHN'S SMOKING SECTION

We hit three stops on **Jimmie Dale Gilmore's** 'Treat Me Like A Saturday Night' tour of Austin, but I'm going to hold off saying much about his latest incarnation as I need to conserve my meagre stock of insights for when his new album comes out (finally) in June. For now, I'll just say that **Mary Cutrufello** on baritone electric guitar is very much a Good Thing and I really hope Jimmie didn't record a perfectly awful song he says was written specially for him but doesn't suit him at all. Unfortunately, it was written by Fake Sam Phillips, aka Mrs T-Bone Burnett, and, even if it were in Jimmie's nature, it's kinda hard to tell your producer's wife to fuck off. Oh, and I couldn't help noticing that two members of Gilmore's current band are women and two have earrings—but they're not the same two.

◆ Last month, I quoted Mark Stanaert of KVRM saying "We hang on because our listeners continue to send checks at membership drive time." Quite a few of MCT's Great DJs Of America seem to have trouble with station managers who don't quite understand why, for instance, they play Don Walser rather than Garth Brooks. One of them, however, has rather dramatically raised his status at the station. During a recent pledge drive by San Antonio's KSYM, **Joe Horn's Third Coast Music Network**, taking up 15% of the airtime with an eclectic range of Texas and Louisiana roots music, was responsible for 65% of the money raised. "We get treated with a lot more respect now," says Joe.

◆ I don't really know SXSU director **Roland Swenson**, but while I'm sure he's a fine chap (actually, I'm just saying that to be nice), in official mode he comes across as a total prick. Just before SXSU, Michael Corcoran quoted him in the *American-Statesman* saying "We've heard complaints like, 'Why is **Joan Osborne** playing South by Southwest?' How is that a bad thing? She's playing outdoors, early and for free. Plus, it's not like she took a slot that would've went to a local band." Apart from the fact that Swenson's grammar is almost as good as Osborne's, it was Corcoran himself who listed **Cornell Hurd's** showcase as one of the worst slots precisely because it was opposite Osborne's appearance. In practice, it worked out for Cornell because Osborne was, according to every account but Breck Alan's, so godawful that Hurd wound up with a fullish house that included, to my certain knowledge, several people who'd fled her presence.

◆ However, Swenson's finest moment was in yet another *Statesman* piece: "I think (Austin's) ready for everything we have organized, but the extra events might be too much." By extra events, the paper explained, he meant non-SXSU shows at places like The Broken Spoke and Waterloo Ice House (not to mention Lubbock Or Leave It, Flipnotics, etc). So, Roland, let's see if I've got this straight, you're telling people who can't find hotel rooms, park their cars or get into clubs that it's all **Mike Crowley's** fault?

◆ A reader sent me a bunch of Chicago newspaper clippings about SXSU, which included this shrewd observation from **Gil Kaufman** (*New City*): "The losers: The locals, who shelled out \$51 for wristbands and were invariably left out in the cold while the laminated-pass-holding, sunglasses-at-night crowd whisked past." Think next year I'll sell MCT wristbands for \$1. They won't get you into SXSU showcases either, but you can use the \$50 saving on admission and beer at "extra events" that you can actually get into.

◆ Jumping back a bit, the coolest thing during the whole deal was hearing **Linda Lu** at **Cornell Hurd's** Texicali Grille CD release party, though it took most all of us a few minutes to figure out that the guy singing and playing piano really was **Ray Sharpe**! And I may say, I only hope I look that good at 58. Hell, I wish I looked that good right now.

◆ Next coolest thing was at River City Rehearsal, when **Geronimo Trevino III** gave me a **My Heroes Have Always Killed Cowboys** T-shirt (see Reviews). This has, I gather, been getting a lot of attention because Willie Nelson's worn it on TV, though Trevino says his first reaction was "Guess I won't be wearing this at no rodeos." To forestall inquiries, it's available in XL for \$12 + \$2 p&h from Half Breed, PO Box 203, Geronimo, TX 78115.

◆ However, same time, same place. DL and I were pretty much the entire audience for Neil Brown's showcase. OK, you've never heard of Brown, but he was accompanied by **Bobby Rambo**, one of the very few Texas guitarists who really rates that overused rubric 'the legendary.' Maybe it's a European thing, but Rambo's the kind of player who could go Over There as a sideman and people would turn out to see him, screw the 'star,' so it was pretty weird to see him play to an empty room.

◆ For quite a while now, I've been hearing from contacts up there, that **BR5-49** (Junior Samples' phone number on *Hee Haw*) is the coolest band in Nashville, which, if true, means that Nashville is in even worse shape than I thought. As another person who'd heard the same buzz put it, "The Derailers have nothing to worry about."

◆ However, compared to **Little Texas**, BR5-49 are absolutely terrific. You really have to wonder about SXSU when they let a band like this showcase. Not because they're already on a major label, but because they're plain and simple *not good enough*.

◆ Differing opinions are the essence of polls, but I really do have to wonder who in the hell would've voted for **Caryl P Weiss** as #1 Folk Act in the *Chronicle's*. This is a woman few people have seen once and even fewer twice, which is why she doesn't get to play much. At one point, two separate venue bookers had told her "Never call me again." On the Acoustic Guitar front, at a showcase where country blues master **Steve James** was, in Mark Rubin's words, "summoning demons" with inspired picking, **Guy Forsyth** wryly observed, "Well, according to the *Chronicle*, I'm a better guitar player than him."

◆ Much as I love and admire **Don Walser**, I'm always mildly uncomfortable when he sings *Danny Boy*, as on his new album (see Reviews). When I mentioned this to another British expat, he said, "Well, of course. We've heard it too many times being sung really badly by drunk uncles at Irish weddings, or outside Camden Town boozers at closing time." Yep, that'll do it.

◆ A while back, I ran a picture of **Jimmy Bryant** and the famous guitar-shaped **Voxmobile**. I recently learned from One World Guitars that after rotting in an alley behind a music store, it was stolen, restored by the thief, then recovered and is now on display at Denver International Airport.

◆ The year—1986, the place—the Continental Club, the lineup—LeRoi Brothers, Joe King Carrasco, Sarah Brown, Butch Hancock & Marce Lacouture, The Kill, Tex Thomas & The Danglin' Wranglers, Bubble Puppy, Randy Banks, Tailgators, Commandos, Ponty Bone & The Squeezetones and Wild Seeds. Their combined market value?—\$1.95. At least, that's what MCT subscriber Esther Anderson paid for the copy, still shrink wrapped, of **Live At The Continental Club** that she kindly gave me as a birthday present. From a couple of dealers, I gather it'd go for quite a bit more than that locally, so inquiring minds may like to know that Esther's source was Rasputin Records in Berkeley, California.

◆ She's been talking about it for years, but Terri Joyce has finally set up her long dreamed of **Loretta Lynn** tribute (notice how tributes have replaced benefits as Austin musical cluster fucks?). It's at The Broken Spoke, April 14th, with Kelly Willis, Toni Price, Sarah Elizabeth Campbell, Marti Brom, Libbi Bosworth, Janet 'No Relation' Lynn, Susanna Van Tassel, Amy Tiven, Mandy Mercier, Karen Posten, Gina Graziano, Kari Norwood, a passel of guys to help with the duets and an all-star band, proceeds going to the American Diabetes Association.

◆ Mistakes time: yes, Margaret, that should have been **Libbi**, not **Debbi**, **Bosworth** (was I thinking Das in Dwyer? Who knows?). And **Rufus Thomas** was *not* born in Collierville, Texas, though it says so clear as day in the **Faber Companion To 20th-Century Popular Music**. According to the **Penguin Encyclopedia Of Popular Music**, he was born in Casey, Mississippi, but don't bet on it.

◆ Think about this and I'll get back to you next month: **Garth Brooks** is thinking of quitting because his new album has only sold a "tepid" 2.6 million copies.

## APRIL BIRTHS & DEATHS

1st	<b>Jules Verne Allen</b> • 1883 • Waxahachie <b>Amos Milburn</b> • 1927 • Houston <b>Debbie Reynolds</b> • 1932 • El Paso <b>Townsend Miller</b> † 1989
2nd	<b>Larry Coryell</b> • 1943 • Galveston <b>Nan Castle</b> • 1941 • Greenville <b>Chelo Silva</b> † 1988
3rd	<b>Dooley Wilson</b> • 1894 • Tyler
4th	<b>Al Dexter</b> • 1905 • Jacksonville <b>Gene Ramey</b> • 1913 • Austin <b>Steve Gatlin</b> • 1951 • Olney
5th	<b>Gale Storm</b> • 1922 • Bloomington
6th	<b>Vernon Dalhart</b> • 1883 • Jefferson <b>Horace Tapscott</b> • 1934 • Houston <b>Dotsy</b> • 1953 • Seguin
7th	<b>Jimmy 'T-99' Nelson</b> • 1928 • PA
8th	<b>Santiago Jimenez Jr</b> • 1944 • San Antonio <b>Phil Ochs</b> † 1976
9th	<b>Mance Lipscomb</b> • 1895 • Brazos Co
10th	<b>Morty Cobb</b> • 1917 • San Antonio <b>Weldon Myrick</b> • 1938 • Jayton <b>Jesse Taylor</b> • 1950 • Lubbock
11th	<b>Scott Joplin</b> † 1917 <b>Dan Minor</b> † 1982
13th	<b>Larry Wellborn</b> • 1939 • Oklahoma <b>Lamar Wright Sr</b> † 1973 <b>Johnny Dollar</b> † 1986
14th	<b>Buddy Knox</b> • 1933 • Happy
15th	<b>Bob Luman</b> • 1937 • Nacogdoches <b>Dickie Lee Erwin</b> • 1953 • New Mexico
16th	<b>Dorothy Morrison</b> • 1942 • Longview <b>Texas Alexander</b> † 1954 <b>Seena</b> • 1971 • Corpus Christi
17th	<b>Freddie Steady Krc</b> • 1954 • LaPorte
18th	<b>Gatemouth Brown</b> • 1924 • Louisiana <b>Milton Brown</b> † 1936 <b>Glen D Hardin</b> • 1939 • Ropesville <b>Richard Bowden</b> • 1952 • N Carolina <b>Beverly Stauber</b> • 1955 • Crystal City <b>Denice Franke</b> • 1959 • Dallas
19th	<b>Bee Houston</b> • 1938 • San Antonio <b>Clifford Scott</b> † 1993
20th	<b>Ray Campi</b> • 1934 • New York <b>Gary Primich</b> • 1958 • Illinois
21st	<b>Glen Clark</b> • 1948 • Fort Worth <b>Keri Leigh</b> • 1967 • Alabama
22nd	<b>Jeff Anderson</b> • 1957 • Corpus Christi <b>Larry Groce</b> • 1948 • Dallas
23rd	<b>Roy Orbison</b> • 1936 • Vernon <b>Ray Peterson</b> • 1939 • Denton <b>Red Garland</b> † 1984 <b>Ocie Stockard</b> † 1988
24th	<b>George Tomsco</b> • 1940 • New Mexico
25th	<b>Karl Marx Farr</b> • 1909 • Rochelle <b>Don Santiago Jimenez</b> • 1913 • San Antonio <b>Cliff Bruner</b> • 1915 • Texas City <b>Michael Morales</b> • 1963 • San Antonio
26th	<b>Jimmy Giuffre</b> • 1921 • Dallas <b>Monte Warden</b> • 1967 • Houston
27th	<b>Hop Wilson</b> • 1921 • Grapeland <b>ZZ Hill</b> † 1984
28th	<b>BW Stevenson</b> † 1988
29th	<b>Norma Teagarden</b> • 1911 • Vernon <b>Carl Gardner</b> • 1928 • Tyler <b>Eddie Noack</b> • 1930 • Houston <b>Duane Allen</b> • 1943 • Taylortown <b>Karen Brooks</b> • 1954 • Dallas
30th	<b>Frankie Lee Sims</b> • 1917 • Louisiana <b>Johnny Horton</b> • 1929 • Tyler <b>Willie Nelson</b> • 1933 • Fort Worth <b>Robin Hood Brians</b> • 1939 • Tyler <b>Ron Erwin</b> • 1957 • New Mexico



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 Tue 9th Boomerz, 6128 Hwy 290, Oak Hill, 11:30pm  
 Fri 12th Ruta Maya Rio 2222 Rio Grande, 9pm  
 Sat 13th Cafe Cubita 26th & Manor,  
 Dave Hooper's Anxiety Attack  
 Sat 20th Hill Country Regatta, Lake Buchanan, 8pm  
 Dave Hooper's Anxiety Attack

Cornell Hurd Band  
 Mingo Saldivar  
 Chris Wall  
 Erik Moll  
 The Derailers  
 Lost Gonzo Band  
 Ace In The Hole Band  
 Charlie Robison  
 Bruce Robison  
 Dead Crickets  
 Taylor Weaver  
 Karen Tyler  
 Jerry & The Ruf-Nex  
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## MUSIC CITY TEXAS

### DON WALSER TEXAS TOP HAND

(Watermelon, CD, 1048)

Compared to Watermelon's first stab at capturing the genius of Don Walser, 1994's **Rolling Stone From Texas**, this is pretty good. Unfortunately, like that disaster, it was produced by Ray Benson and TJ McFarland, so the improvement is only relative, and, once again, displaying what strikes me as a massive lack of confidence, it's topheavy with redundant Asleep At The Wheel players (though Jason Roberts did play twin fiddle with Walser in Henry's days). While Pure Texas Band members, Howard Kalish fiddle, Scott Walls pedal steel, Floyd Domino piano and Philip Fajardo drums, get much more of a look in this time, Benson still manages to provide session fees for most of his own band, not to mention naming and opening the album with a weakish number he co-wrote with Walser. The album features many Walser live show favorites, such as Faron Young's *Wind Me Up*, Merle Travis' *Divorce Me COD*, Mexicali Rose, *Big Blue Diamonds* and *Danny Boy*, plus *Tumbling Tumbleweeds*, Justin Trevino and Benson standing in for the Sons Of The Pioneers, a splendid Bob Wills big band arrangement of *Whose Heart Are You Breaking Now?*, Hank Williams' *Weary Blues From Waiting*, Walser's own *Signposts Of Life* and *You Walk By* and Johnny Horton's *Whispering Pines*. Not the strongest selection one could make from Walser's enormous repertoire, but perfectly acceptable. Now if only they could record them properly. Starting with Monday night church at Henry's, I figure I've seen Walser on average once a week for six years, and each and every one of those 500 odd shows was light years better than any of his albums. **The Archive Series**, despite technical deficiencies, coming closer than either of the studio albums. If this one's better than the other, it's still not the truly great album Walser's indubitably capable of making, which will probably turn out to be a live recording. **JC**

### ROY HEINRICH LISTEN TO YOUR HEART

(Stockade, CD, STKE9611)

Jack Scott's *The Way I Walk* is an appropriate choice for one of three covers on Heinrich's 15 track debut CD, his biggest asset being a big, dancehall filling honky tonk baritone. As a member, in deservedly good standing, of the Austin roots country movement, Heinrich was able to draw on such topnotch players as Chris Miller electric and steel guitar, Kevin Smith upright bass, Dave Sanger drums and Alvin Crow fiddle for backings, though it doesn't take a subtle ear to detect the variations, particularly in the vocals, that indicate the album was recorded over a longish period of time, as finances allowed. Perhaps because he started working on this project soon after, Heinrich chose not to give a new lease of life to the strong originals, such as *What You Never Had* and *A Face In The Crowd*, from his 1992 cassette **After All This Time**, and sometimes runs out of songwriting steam, falling back from the fine *Same Old Heartache (Different Day)* to much weaker material like *Honky Tonk Heartache* that need some work to bring it up to par. Heinrich can put on a fine, muscular, no-nonsense honky tonk show, but, for all its old-fashioned crying in your beer virtues, this doesn't do him full justice. **JC**

### STAMPEDE! WESTERN MUSIC'S LATE GOLDEN ERA

(Rounder, CD, 1103)

Baby boomer nostalgia time with Vol 3 of Ranger Doug's 4 CD series as Tex Ritter sings *High Noon* and *The Wayward Wind*, Vaughn Monroe *Riders In the Sky*, Marty Robbins *El Paso*, Johnny Western *The Ballad Of Paladin*, Sons Of The Pioneers *Theme From The Searchers*, reflecting the last hurrah of the original singing cowboys as the credits rolled for TV series and Westerns. **JC**

### GERONIMO TREVINO III MY HEROES HAVE ALWAYS KILLED COWBOYS

(Half Breed/Campfire, CD)

Great title, shame about the record. OK, I know that sounds flip, but that's the way it is. I don't, as a rule, care much for concept albums, but this one started out with a fairly interesting premise—a collection of songs, like *Ira Hayes*, about Native Americans, Trevino himself being part Indian. Given that he's a competent though by no means exceptional, South Texas dancehall singer and songwriter, it never stood to compare to John Trudell's badass, pissed-off genius, but it wasn't such a bad idea. Unfortunately, it's been watered down to the point where all that remains of the initial idea is the title, Billy Joe Shaver's *Oklahoma Wind*, the sickly *Cherokee Rose* and *Before You Think You're An Indian* co-written by Trevino and Hank Cochran (as was *You're Playing Hard To Forget*). Cochran also producing about half the album. The first four tracks, including *Oklahoma Wind* and Willie Nelson's *I Never Cared For You*, feature some pretty stellar names, Buddy Emmons steel guitar, Vasser Clements fiddle, Mickey Raphael harmonicas, Roy Husky Jr bass, but throughout the album Trevino sings well above his comfortable range, which makes it real hard to listen to. Great title, though. **JC**

## RECORD REVIEWS

### FREAKWATER OLD PAINT

(Thrilljockey, CD, ThrillO22cd)

Now, I could obey critic protocol and talk about this group as if I knew all about them and their three earlier albums, but it wouldn't be true and to those of you who already know all about them, their three earlier albums and this one, I humbly admit to appalling ignorance. I can't believe I've not heard of them before because they're absolutely wonderful. Fronted by the voices of Catherine Irwin and Janet Beveridge Bean (the latter, I gather drummer for Chicago alt rockers Eleventh Dream Day, but I make no apology for never having heard of them), backed by Bob Egan pedal and National steel and Dave Gay bass, they're out of Louisville, Kentucky, and make hillbilly music for the 90s—Freakwater really are what people think Iris DeMent is. They may know about radio-friendly, but they sure don't care. A combination of Emmylou Harris, Loretta Lynn and a tough-minded, articulate career waitress in a Dixie diner, Irwin defines and dominates the album with her raw edged, world weary, survivor's voice and quite exceptional tragic songs of life—the album opens with "I wasn't drinking to forget, I was drinking to remember, how once I might have looked through the eyes of a stranger" (*Gravity*) and never lets up. Woody Guthrie, on the inevitability of death (*Little Black Train*), and Loudon Wainwright III, on the appeal of suicide (*Out Of This World*), merely blend in with her bleak, gritty, occasionally sardonic, always sharply observed Appalachian white trash vignettes ("I knew to lay low when he came home drinkin', 'cause I knew him like the back of his hand"). I'll leave you with these thoughts from *Gone To Stay* (it's hard to resist quoting Irwin, her songs are so powerful), "There's nothing so pure as the kindness of an atheist... there's nothing so sure as a razorblade above your wrist," and the strongest possible recommendation. **JC**

### BOB NEUWIRTH LOOK UP

(Watermelon, CD, 1050)

Last fall, Neuwirth, the songwriter's songwriter, went visiting his friends, from Santa Monica to Paris, France, recording songs, mostly his own or co-written with them, direct to DAT, either on 2-track portable or 8-track home studio. The cast of characters includes Butch Hancock and Gurf Morlix (*Everybody's Got A Job To Do*), Rosie Flores and Billy Swan (*What's Our Love Comin' To*), Charlie Sexton (*Blue Detour*), Peter Case (*Beyond The Blues and Travellin' Light*), Patti Smith (a Dylan Thomas-ish recital of *Just Like You*), with cover artist Gilbert Shelton contributing a piano coda. Despite the minimalist approach and Neuwirth's creaking vocals, more Dylan than Dion but often very effective, many of the tracks, notably the outstanding *I Don't Think Of Her*, with Bernie Leadon and Mickey Raphael, *Cloudy Days*, with Gary Lucas on guitar, and *Beautiful Days*, with Cindy Bullens vocal and David Mansfield guitar, violin and mandocello, would be hard to improve on, while Flores comes across better than she has on any of her Hightone albums. Some of the 15 tracks have somewhat of a porch song feel, but while one, Neuwirth and Elliott Murphy's kitchen recording of Nan O'Byrne's *Sweet And Shiny Eyes*, works fine despite the telephone ringing in the background (I do think there should have been at least one barking dog), another, Bobby Charles' *Save Me Jesus* with Victoria Williams, can most kindly be described as amateurish. **JC**

### THE DAVE & DEKE COMBO HOLLYWOOD BARNDANCE

(Heyday, CD, HEY 040-2)

Unless they snuck in when I wasn't looking, Dave Stuckey and Deke Dickerson haven't made it to Austin since June 1991, when they made a lot of friends and left abiding memories at a La Zona Rosa rockabilly show that also included Big Sandy and High Noon. Like High Noon, they have a checkered recording history, with a British EP, a British CD (*Moonshine Melodies*, 93), a domestic 45 and a Finnish 45. They surfaced most recently on **Pushing The Norton**, a 1995 compilation celebrating San Francisco roots venue The Ace Cafe, which hooked them up with Heyday. Back in '91, MCT ran a Which Cats Are The Coolest? photo comparison, with Big Sandy and Go Cat Go, in which Dave & Deke won major points partly for their snazzy snap-brims but mainly for Deke's Mosrite doubleneck, a la Joe Maphis, and it ain't just for show. Dickerson is, as Stuckey justifiably brags on *Deke's Hot Guitar*, a chicken pickin' fool, while Stuckey himself has an uncanny ability to write 40s and 50s style material. Dedicating the album to historic West Coast country shoot-outs such as Town Hall Party and Hometown Jamboree, Dave & Deke combine Delmore Brothers-ish two part hillbilly harmonies with Merle Travis guitar stylistics, aiming squarely, as the title indicates, at the hillbilly/rockabilly dance crowd. While Stuckey and Dickerson, with Lance Ray Soliday drums and Shorty Poole doghouse bass/fiddle, could make a fine album no matter what, their aggressive perfectionism in using vintage equipment, Ampex 300 tape recorders, echo chamber and ribbon microphones, and recording in "High Fidelity Monophonic Sound" gives their work a classic and authentic sound. **JC**



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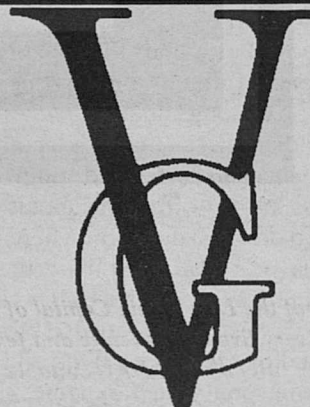


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## LET'S POLKA!

## CZECH MELODY TIME

The music of Texas Czechs, Germans and Poles make up one of the state's oldest music forms—the Boerne Village Band, organized in 1860, is the world's oldest continuously active German orchestra—yet it's one aspect of Texas' musical heritage that's been largely overlooked and is largely unfamiliar to most people, even in Texas. Indeed, few outside German and Czech communities are aware that it's uniquely Texan, its very traditional sound setting it apart from commercialized polka music in other parts of America, where old country roots have been crossed with Tin Pan Alley styles. Equally, Texas polka bands are, in the traditional homeland style, mostly made up of part-time musicians who only play on weekends, and many of them are still family bands, notably the numerous Baca family bands and orchestras of Fayetteville, dating back to 1892.

◆ At the same time, however, Texas polka bands also sound strikingly different because of the stylistic influence of country music. This can be traced back to the mid 30s, when San Antonio bandleader Adolph Hofner, of both Czech and German heritage, fused elements of Western Swing with traditional polkas and waltzes. This trend has continued to the present day, every band performing several straight country tunes as part of their live act and on their records. The most notable thing about this is the use of instruments such as piano, guitar and pedal steel, not normally associated with polka music, on both the country and the traditional material. While northern and midwest polka bands might sometimes use a guitar, only in a Texas polka band would one hear a pedal steel alongside trumpet, clarinet, saxophone, tuba or accordion on traditional polkas and waltzes.

◆ Many polka music shows are broadcast daily and weekly all over south, central and north central Texas. However, it's usually hard to hear them in Austin and other urban areas as they're aired on low power AM stations, the small towns of the hinterland, where the music still thrives, not having FM stations. Consequently, unless one's regularly out and about in outlying areas and knows where to tune on the AM dial, it's easy to understand why so many people don't know this type of

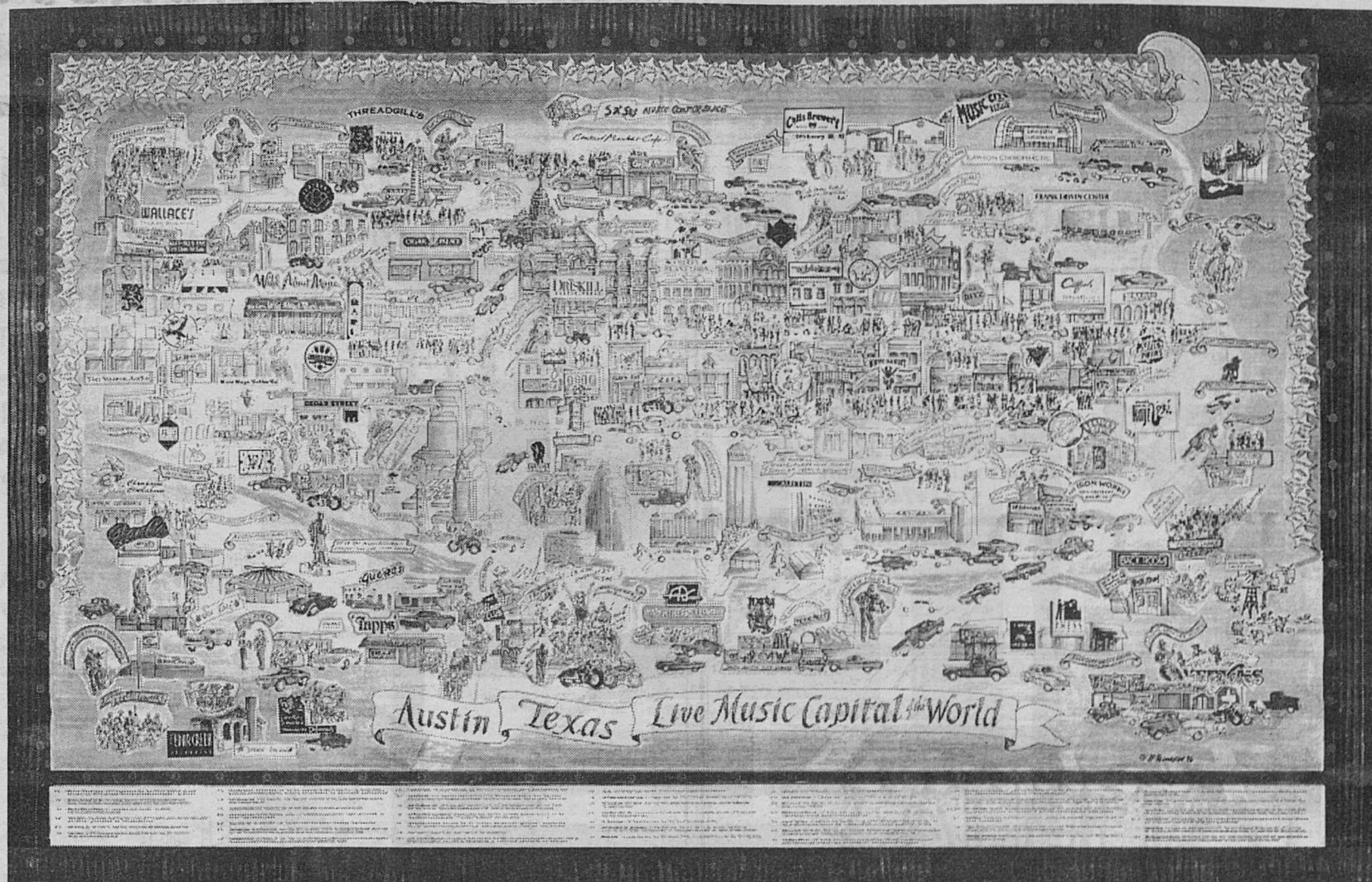
music exists or, worse yet, equate polka music with the bastardized 'oompah' thrown at the drunken hordes at such commercialized events as Wurstfest.

◆ However, there is one polka show that's on FM and in Austin, *Czech Melody Time*, which airs each Sunday morning from 10.30-11am on KOOP 91.7 and features Texas polka, waltz and march music of Texas-Czech, Bohemian, Moravian and Polish orchestras, past and present. It highlights the contemporary polka circuit in Texas while simultaneously presenting the historical perspective. Conjunto, cousin to German and Czech music, is also played on occasion in order to compare and contrast the musical styles. Additionally, there's a calendar, with announcements about upcoming polka-related events, the dances and festivals featuring Texas-Czech and German music and culture in Texas, stressing events in and around Central Texas.

◆ There's also a short Czech lesson and sometimes live music in the studio or a live interview guest. The show's been met with quite a bit of enthusiasm, particularly by Czechs in Austin and members of the several Czech heritage groups in Travis and Williamson counties, and even by people who'd never heard about this important Texas music before.

◆ This type of music has always been, and hopefully will continue to be, not only a listening and visual experience but a socializing and dance-orientated music. It's not uncommon to see some of the very old polka and schottische dance styles of the old countries still being performed at the dances held most Sundays at SPJST. KJT and K of C halls in south, central and north-central Texas, alongside more modern modified two-step style polka steps, and, of course, the waltz and standard country two step. The SPJST hall in Elgin has long been the primary location closest to Austin, however, after a hiatus of many years, polka music and dancing are making a comeback at the SPJST halls in both Round Rock and Taylor. A good example of this will be the dance on Easter Sunday, April 7th, from 3-7pm, at the Round Rock SPJST hall, featuring The Dancehall Boys. **Thomas Durnin**

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Local artist JP Redington's new poster of the Live Music Capital of the World features over 150 of the professional music acts, singer song writers and musical legends that call Austin home. Every live music venue and festival are represented, and a legend at the bottom has the address and phone numbers of all the best places to go. This beautiful, full color poster is suitable for framing in a standard 36" x 24" frame. You can get one for 15.95 at Wild About Music Gallery, Deck the Walls, Wallaces Book Store and The Convention Center Visitors Bureau. Or if you would like a copy signed in gold by the artist, call JP Redington at (512) 482-8890 in Austin, Texas.





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Butch Hancock Cactus Cafe, 9pm, \$6  
Amy Tiven Jovita's, 8pm, \$0  
Wayne Hancock + Miss Xanna Don't & The Wanted Lmo's, 10pm, \$2  
Muddy Waters' Birthday: Guy Forsyth & The Original Snake Boy + Dave Hooper's Anxiety Attack Flipnotics, 9pm, \$0  
Spaceheaters + Jack Man Sewell Headliners East, 6.30pm, \$2  
Invitational Jazz Jam Ruta Maya, 9pm, \$0  
George DeVore & The Yankee Liars La Zona Rosa, 8am, \$2

## FRIDAY 5TH

Alejandro Escovedo + Damon Bramlett La Zona Rosa, 10pm, \$2  
Darden Smith + Richard Dobson Cactus Cafe, 9pm, \$11.50  
Aunt Beanie's 1st Prize Beets + Charlie Burton & The Texas 12 Steppers Flipnotics, 9pm, \$0  
Brian Lee Headliners East (Patio), 9pm, \$2  
Fred Mitchum & John David Bartlett Ruta Maya, 9pm, \$0  
Ike Eichenberg & Ellen Todd Waterloo Ice House (38th), 9.30pm, \$2  
Mandy Mercier Jovita's, 6pm, \$0  
Sharecroppers Waterloo Ice House (6th), 9.30pm, \$2  
Wiley Cousins & The Well Hungarians Jovita's, 8pm, \$0  
Alan Haynes + Steve Johnsen Headliners East, 10pm, \$0

## SATURDAY 6TH

Los Pinkys Jovita's, 8pm, \$0  
Terry Allen + Will Sexton La Zona Rosa, 8pm, \$2  
Betty Elders Waterloo Ice House (6th), 9.30pm, \$2  
Darden Smith + Beth Wood Cactus Cafe, 9pm, \$11.50  
21st Century Blues Ruta Maya, 9pm, \$0  
Brian Lee Headliners East (Patio), 9pm, \$2  
Sharecroppers + Damon Bramlett Flipnotics, 9pm, \$0  
Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5  
Mary Cutrufello Gruene Hall, 1pm, \$0  
Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
Spencer Thomas & Big Pow Wow + Forrest Jourdan Headliners East, 9pm, \$2  
Pleasure Cats Gino's, 9.30pm, \$0  
Big Band Swing Jazz KOOP 91.7 FM, 9am  
Folkways KUT, 8am

## SUNDAY 7TH

Dancehall Boys Polka Band Round Rock SPJST Lodge, 3-7pm, \$2  
Asylum Street Spankers La Zona Rosa, 11.30am, \$2  
King Soul Revue La Zona Rosa, 8pm, \$0  
Matt Powell & Rainmakers Headliners East, 7pm, \$2  
Ponty Bone & The Squeezetones Gruene Hall, 5pm, \$0  
Spaceheaters Ruta Maya, 9pm, \$0  
Ted Hall's Blues Church Gino's, 8pm, \$0  
Czech Melody Time KOOP 91.7 FM, 10.30am  
Live Set: Sarah Brown KUT, 8pm  
Texas Radio KUT, 9pm

## MONDAY 8TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
Hook + Stephanie Bradley Headliners East, 6.30pm, \$2  
Open Stage w/Darral Gleason Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 9TH

Dave Hooper Boomerz, Oak Hill, 11.30pm, \$0  
Seela + Laughing Dogs Cactus Cafe, 9pm, \$0  
Don Walser's Pure Texas Band Jovita's,

8pm, \$0  
Guy Forsyth & The Real Deal + Forrest Jourdan Headliners East, 6.30pm, \$2  
Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 10TH

Hush + Panic Choir Cactus Cafe, 9pm, \$4  
Mouthbreathers Ruta Maya, 9pm, \$0  
Sharecroppers Jovita's, 8pm, \$0  
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
Van Wilks La Zona Rosa, 8.30pm, \$2  
John McVey & The Stumble + Stephanie Bradley Headliners East, 6.30pm, \$2

## THURSDAY 11TH

Diana Jones Saradora's, Round Rock, Kathy McCarty Cactus Cafe, 9pm, \$5  
Will Indian Artz, 7.30pm, \$0  
Cornell Hurd Band Jovita's, 8pm, \$0  
Sandblasters + Eddie Cute & Breakfast Time Flipnotics, 9pm, \$0  
Spaceheaters + Jack Man Sewell Headliners East, 6.30pm, \$2  
Invitational Jazz Jam Ruta Maya, 9pm, \$0  
Tina Marsh & Co2 Waterloo Ice House (6th), 9.30pm, \$2  
George DeVore & The Yankee Liars La Zona Rosa, 8am, \$2  
Rainravens Gruene Hall, 8pm, \$0

## FRIDAY 12TH

Aunt Beanie's 1st Prize Beets Ruta Maya, 9pm, \$0  
Bad Livers Cactus Cafe, 9pm, \$0  
Brian Lee Headliners East (Patio), 9pm, \$2  
Dave Hooper Ruta Maya Rio Grande, 9pm, \$0  
Earthpig & Fire + Rick Broussard Flipnotics, 9pm, \$0  
Grazmatics Artz, 7.30pm, \$0  
Mandy Mercier Jovita's, 6pm, \$0  
Phil Pritchett Waterloo Ice House (38th), 3pm, \$2  
Rhythm Rats Jovita's, 8pm, \$0  
Lisa Tingle & Plan C + Forrest Jourdan Headliners East, 6.30pm, \$2  
Susanna Sharpe & Samba Police + Sambax La Zona Rosa, 9.30pm, \$2  
Poor Yorick Waterloo Ice House (6th), 9.30pm, \$2  
Abra Moore Waterloo Ice House (6th), 9.30pm, \$2

## SATURDAY 13TH

Brian Lee Headliners East (Patio), 9pm, \$2  
Dave Hooper's Anxiety Attack Cafe Cubito, 26th Manor,  
Drums & Tuba Ruta Maya, 9pm, \$0  
Studebakers Artz, 7.30pm, \$0  
Tom Lewis Cactus Cafe, 9pm, \$9-\$7 AFTM  
Erik Moll Gruene Hall, 1pm, \$0  
Ray Price Gruene Hall, 9pm, \$2  
Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
Roosterbilly + Slaid Cleaves Flipnotics, 9pm, \$0  
Ted Roddy & The Talltops Jovita's, 8pm, \$0  
Little Joe & The Trutones Texicalli Grille, 2-4pm, \$0  
Pleasure Cats Gino's, 9.30pm, \$0  
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$2  
Storyville La Zona Rosa, 10pm, \$2  
Zendik Tribe Alive Auditorium On Waller Creek, 9pm, \$5 donation  
Big Band Swing Jazz KOOP 91.7 FM, 9am  
Folkways KUT, 8am

## SUNDAY 14TH

Los Pinkys Jovita's, 6pm, \$0  
Asylum Street Spankers La Zona Rosa, 11.30am, \$2  
Lourdes Perez Waterloo Ice House (38th), 3pm, \$2  
RedEye Artz, 7.30pm, \$0  
Dead Crickets Gruene Hall, 5pm, \$0  
Hey, Loretta! Loretta Lynn tribute w/ Kelly Willis, Toni Price, Sarah Elizabeth Campbell, Marti Brom, Libbi Bosworth, Mandy Mercier, Janet Lynn, Susanna Van Tassel, Amy Tiven, Gina Graziano,

Terri Joyce, Karen Posten, Kari Norwood + Ted Roddy, Jeff Hughes, Bruce Robison & others Broken Spoke, 8pm, \$2  
Woody Price Under The Sun, 1pm, \$0  
King Soul Revue La Zona Rosa, 8pm, \$0  
Matt Powell & Rainmakers Headliners East, 7pm, \$2  
Spaceheaters Ruta Maya, 9pm, \$0  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP 91.7 FM, 10.30am  
Live Set: Bill Oliver & Glen Waldeck KUT, 8pm  
Texas Radio KUT, 9pm

## MONDAY 15TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
Hook + Stephanie Bradley Headliners East, 6.30pm, \$2  
Open Stage w/Derral Gleason Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 16TH

Ellis Paul Cactus Cafe, 9pm, \$4  
Blue Velvet Party w/Miss Xanna Don't & The Wanted La Zona Rosa, 8pm, \$2  
Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
Guy Forsyth & The Real Deal + Forrest Jourdan Headliners East, 6.30pm, \$2  
Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 17TH

Alison Downey Ruta Maya, 9pm, \$0  
Domestic Science Club Cactus Cafe, 9pm, \$10  
Sharecroppers Jovita's, 8pm, \$0  
Threadgill's Troubadors + Roy Heinrich & guests Threadgill's, 6.30pm, \$0  
Van Wilks La Zona Rosa, 8.30pm, \$2  
John McVey & The Stumble + Stephanie Bradley Headliners East, 6.30pm, \$2

## THURSDAY 18TH

Diana Jones Borders Books, 8pm, \$0  
Domestic Science Club Cactus Cafe, 9pm, \$10  
Gillman Deaville Artz, 7.30pm, \$0  
Seela + Self-Righteous Brothers Flipnotics, 9pm, \$0  
Amy Tiven Jovita's, 8pm, \$0  
Christine Albert & others La Zona Rosa, 8pm, \$2 Victims of Violent Crimes benefit  
Roy Heinrich & The Pickups Broken Spoke, 8pm, \$0  
Spaceheaters + Jack Man Sewell Headliners East, 6.30pm, \$2  
Invitational Jazz Jam Ruta Maya, 9pm, \$0

## FRIDAY 19TH

Joe Ely Gruene Hall, 9pm, \$2  
Austin Lounge Lizards + Trout Fishing In America TU Ballroom, 9pm, \$12 adv \$15  
Buddy Mondlock Waterloo Ice House (6th), 9.30pm, \$2  
Correo Aereo Waterloo Ice House (38th), 9.30pm, \$2  
Jack Man Sewell Headliners East (Patio), 9pm, \$2  
Lisa Fancher & Firewater Artz, 7.30pm, \$0  
Mandy Mercier Jovita's, 6pm, \$0  
Teisco Del Rey & The Nutrockers + Herman The German & Das Cowboy Flipnotics, 9pm, \$0  
Lisa Tingle & Plan C + Stephanie Bradley Headliners East, 6.30pm, \$2  
Ponty Bone & The Squeezetones Jovita's, 8pm, \$0  
Cowboy Mouth La Zona Rosa, 10pm, \$2  
Real Dixons Ruta Maya, 9pm, \$0

## SATURDAY 20TH

Del McCoury Band Cactus Cafe, 9pm, \$12  
Diana Jones Cafezino, 8.30pm, \$3  
Caryl P Weiss & Mary Reynolds Waterloo Ice House (38th), 9.30pm, \$2  
Jack Man Sewell Headliners East (Patio), 9pm, \$2  
Toni Price Waterloo Ice House (6th), 9.30pm, \$2

David Ball Gruene Hall, 9pm, \$2  
Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
Roy Heinrich & The Pickups Jovita's, 8pm, \$0  
Pleasure Cats Gino's, 9.30pm, \$0  
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$2  
Alien Time + Special Guest Villain Flipnotics, 9pm, \$0  
Espiritu Ruta Maya, 9pm, \$0  
Moontower Madness: Los Lobos + Rev Horton Heat + Dirty Dozen Brass Band Austin Music Hall outdoor stage, 3rd  
Nueches, \$5 adv \$10  
Big Band Swing Jazz KOOP 91.7 FM, 9am  
Folkways KUT, 8am

## SUNDAY 21ST

Asylum Street Spankers La Zona Rosa, 11.30am, \$2  
Singer-Songwriter Showcase Jovita's, 6pm, \$0  
Herman The German & Das Cowboy Under The Sun, 2pm, \$0  
Burgers & Blues: Artists TBA La Zona Rosa, 4pm, \$2  
King Soul Revue La Zona Rosa, 8pm, \$0  
Toni Price Gruene Hall, 5pm, \$0  
Grazmatics Artz, 7.30pm, \$0  
Spaceheaters Ruta Maya, 9pm, \$0  
Matt Powell & Rainmakers Headliners East, 7pm, \$2  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP 91.7 FM, 10.30am  
Texas Radio KUT, 9pm

## MONDAY 22ND

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
Hook + Stephanie Bradley Headliners East, 6.30pm, \$2  
Open Stage w/Darral Gleason Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 23RD

Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
Guy Forsyth & The Real Deal + Forrest Jourdan Headliners East, 6.30pm, \$2  
Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 24TH

Martin Carthy & Dave Swarbrick Cactus Cafe, 8.30pm, \$10-\$8 AFTM  
Sharecroppers Jovita's, 8pm, \$0  
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
John McVey & The Stumble + Stephanie Bradley Headliners East, 6.30pm, \$2  
Joe King Carrasco & The Crowns + Van Wilks Auditorium Shores, 7pm, \$0

## THURSDAY 25TH

Ana Ege + Pam Mayo Flipnotics, 9pm, \$0  
Emily Kaitz & Mary Reynolds Artz, 7.30pm, \$0  
Paul Glasse, Champ Hood & Others Wild About Music, 7pm, \$10 adv \$12 Kerrville Music Foundation benefit  
Susanna Van Tassel Jovita's, 8pm, \$0  
Walt Lewis Gruene Hall, 7.30pm, \$0  
Spaceheaters + Jack Man Sewell Headliners East, 6.30pm, \$2  
Invitational Jazz Jam Ruta Maya, 9pm, \$0  
Loose Diamonds Cactus Cafe, 9pm, \$4

## FRIDAY 26TH

Mandy Mercier & The Threadgill's Troubadors Waterloo Ice House (6th), 9.30pm, \$2  
Santiago Jimenez y Su Conjunto Jovita's, 8pm, \$0  
Dad Gum Swing Artz, 7.30pm, \$0  
Ingrid Karklins & Backbone Laguna Gloria, 3809 W 38th, 8pm, \$5  
Jack Man Sewell Headliners East (Patio), 9pm, \$2  
Mandy Mercier Jovita's, 6pm, \$0  
Michael Hedges Cactus Cafe, 9pm, \$23-\$50 adv \$26-\$50  
Spot + Tim Kerr Flipnotics, 9pm, \$0  
Bruce Robison Gruene Hall, 8pm, \$0  
Lisa Tingle & Plan C + Forrest Jourdan Headliners East, 6.30pm, \$2  
Chad Hudson La Zona Rosa, 10pm, \$2  
Gumbopolis Ruta Maya, 9pm, \$0

## SATURDAY 27TH

Abra Moore w/Mitch Watkins & Her Band Cactus Cafe, 9pm, \$7  
Brian Cutean Waterloo Ice House (38th), 9.30pm, \$2  
Brian Lee Headliners East (Patio), 9pm, \$2  
Correo Aereo Ruta Maya, 9pm, \$0  
Le Rififi + Room 248 Flipnotics, 9pm, \$0  
Lourdes Perez Waterloo Ice House (6th), 9.30pm, \$2  
Slaid Cleaves Artz, 7.30pm, \$0  
Roy Heinrich & The Pickups Texicalli Grille, 2-4pm, \$0  
Tailgators Jovita's, 8pm, \$0  
Pleasure Cats Gino's, 9.30pm, \$0  
Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$0  
Big Band Swing Jazz KOOP 91.7 FM, 9am  
Folkways KUT, 8am

## SUNDAY 28TH

Los Pinkys Jovita's, 6pm, \$0  
Asylum Street Spankers La Zona Rosa, 11.30am, \$2  
Crawfish Broil: Artists TBA La Zona Rosa, 4pm, \$2  
Ten Ton Swing Under The Sun, 1pm, \$0  
King Soul Revue La Zona Rosa, 8pm, \$0  
Matt Powell & Rainmakers Headliners East, 7pm, \$2  
Spaceheaters Ruta Maya, 9pm, \$0  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP 91.7 FM, 10.30am  
Live Set: Earthpig & Fire KUT, 8pm  
Texas Radio KUT, 9pm

## MONDAY 29TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
Hook + Stephanie Bradley Headliners East, 6.30pm, \$2  
Open Stage w/Darral Gleason Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 30TH

UT Brazilian, Afro-Caribbean & Mariachi Ensembles Cactus Cafe, 8pm, \$0  
Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
Guy Forsyth & The Real Deal + Forrest Jourdan Headliners East, 6.30pm, \$2  
Open Mike Flipnotics, 9pm, \$0

## VENUES

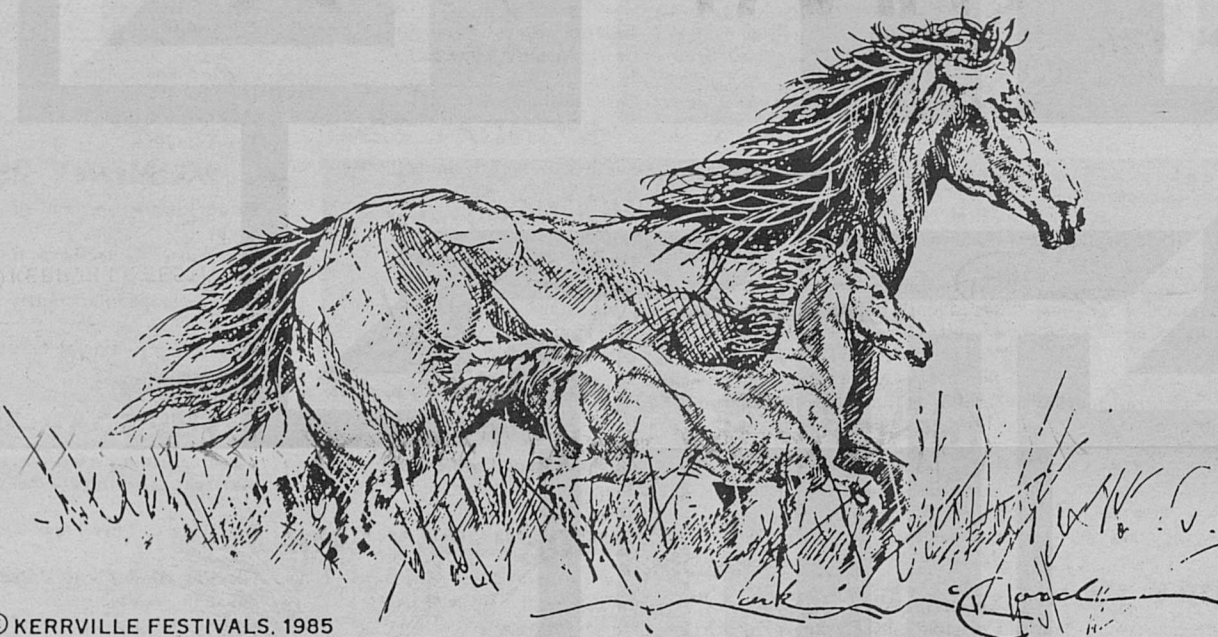
Artz 2330 S Lamar. 442-8283  
Babe's 208 E 6th. 473-2262  
Broken Spoke 3201 S Lamar. 442-6189  
Cactus Cafe Texas Union, 24th & Guadalupe. 475-6515  
Cafezino 5414 Parkcrest Dr. 453-2233  
Continental 1315 S Congress. 441-2444  
Flipnotics 1601 Barton Springs. 322-9750  
Gino's 730A W Stassney. 326-4466  
Gruene Hall New Braunfels. 625-0142  
Hank's 1000 S Lamar. 707-COOL  
Headliners East 406 E 6th. 476-3488  
Jovita's 1619 S 1st. 447-7825  
La Zona Rosa 4th & Rio Grande. 472-9075  
KUT 90.4 FM  
Ross' Old Austin Cafe 11800 N Lamar. 835-2414  
Ruta Maya 218 W 4th. 472-9637  
Texicalli Grille 534 E Oltorf. 442-2799  
Under The Sun 5341 Burnet. 453-8128  
Threadgill's 6416 N Lamar. 451-5440  
Waterloo Ice House 600 N Lamar. 472-5400  
Waterloo Ice House 1106 W 38th. 451-5245



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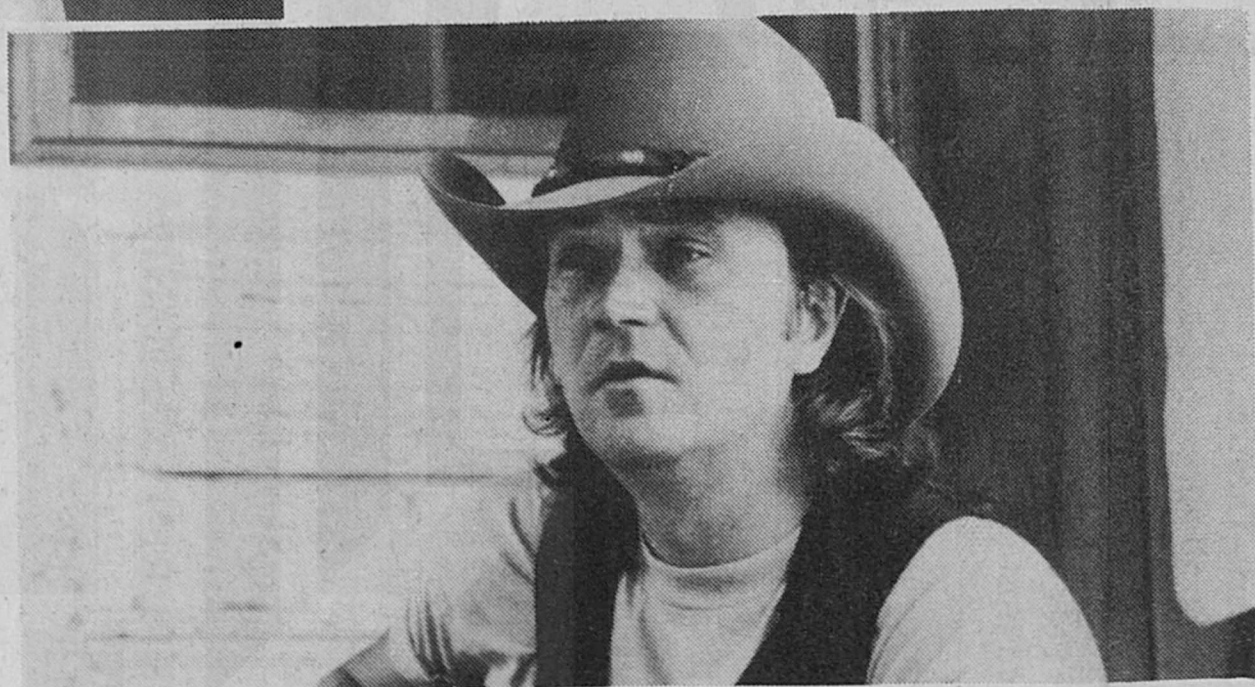
David Amram  
Austin Lounge Lizards  
Aztec Two Step  
Tom Ball & Kenny Sultan  
Brave Combo  
David Broza  
Michael Camp  
Tom Chapin  
Chenille Sisters  
Guy Clark  
Peppino D'Agostino  
Gail Davies  
Jonathon Edwards  
Kurt Elling  
Bob Franke  
Vance Gilbert  
Eliza Gilkyson  
Nanci Griffith  
Butch Hancock  
Carolyn Hester  
Sara Hickman  
Tish Hinojosa  
Ray Wylie Hubbard  
James Keelaghan  
Robert Earl Keen  
Jimmy LaFave  
Patty Larkin  
Michael Lille  
The Limelitters  
Dave Mallet  
Iain Matthews  
Mary McCaslin  
Michael Martin Murphy  
Carrie Newcomer  
Gary P. Nunn  
Odetta  
Tom Paxton  
Riders in the Sky  
Peter Rowan  
Chris Smither  
Bill Staines  
Noel Paul Stookey  
Hans Theesink  
Timbuk 3  
Trout Fishing in America  
Kevin Welch  
Susan Werner  
Cheryl Wheeler  
Josh White, Jr.  
Dar Williams  
Lucinda Williams  
Peter Yarrow  
and 85 more!



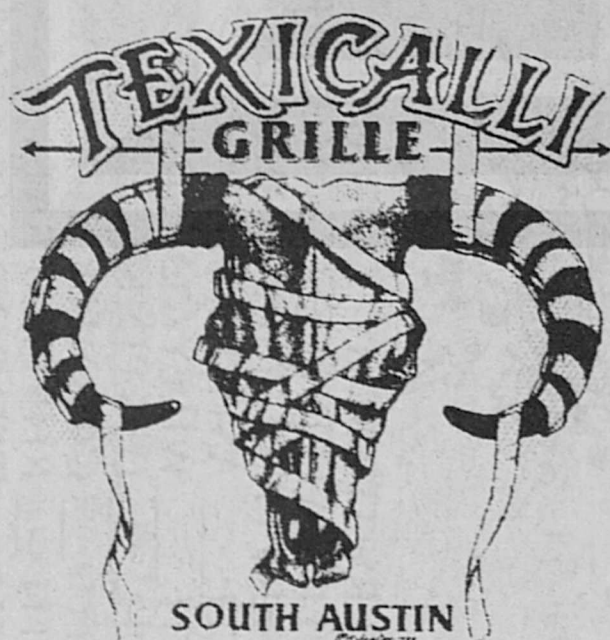


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