

# MUSIC CITY FREE TEXAS

**TED RODDY**

**#54  
FEBRUARY  
1994**



## **HONEST JOHN REVIEWS**

**Juke Boy Bonner • Trina Cahlander • Call North • The Cartwrights  
Country On CD • Fabu • Herman The German • Melissa Javors • Will LeBlanc  
Colin Leyland & The Spittin' Hooks • The Naughty Ones • Novellas • Potter's  
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PREVIEWS • LIVE MUSIC CALENDAR**





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## LOOKING GOOD

A picture, they say, is worth a thousand words; in my experience it's also worth a thousand notes. Give me a publicity shot that took hundreds of hours to produce, and I'll take maybe two seconds to tell whether the artist or band is going to be any use at all. It's not totally reliable, a photo of Joe Cocker, for instance, hardly inspires confidence, but as a rule of thumb it works pretty good. For every time my semeiotic reading of signs, symbols, subliminals and signifiers misfires, it's on the money 99 other times. Hell, you don't even need the gestalt with Garth Brooks, his shirt alone tells you this is someone you seriously don't want to listen to.

- Austin isn't much into image, this is pretty much a What You See Is What You Get town, where you'd be hard pressed to tell the artists from the audience during a break. You don't find too many image consultants, a flourishing sub-industry in Nashville and other centers, here. Personally, I strongly approve of the prevailing ethos, that we're only here for the music, and it's noticeable that the bands that do put on some kind of spectacle usually need to distract attention from their music, but there's another side to it—Austin seems disinclined to make any connection between its laidback style and its relative lack of commercial success.

- In the annual MCT poll, there used to be a Valentine category, in which the electorate—largely made up, mark you, of music business

professionals—was invited to vote for Austin musicians on the basis of charisma and/or sex appeal, but, perhaps because of the invisible smog of political correctness that hangs over the city, the response was always minimal. OK, maybe they just couldn't think of anyone to vote for—most Austin musicians are about as charismatic as their microphone stands, and not as good-looking either.

- There's one local music maven who actually gets upset by any mention of charisma or sex appeal, to which I can only ask, how are things on the planet Zarg these days? In a perfect world, talent would indeed be all an artist needed to succeed, and pigs would be pigeons. I don't care much for it myself, but the fact is that the relative importance of talent, or even charisma, or even, God help us, genuine sex appeal, by no means negligible or contemptible assets for a performer, as against mere photogenic looks and youth has been on a downward spiral for decades, especially for women, and, accelerated as it is by video, I don't look to see it being reversed anytime in the near future.

- Music, like the rest of show business, is increasingly dominated by talentfree hunks and babes, and about all we can do is shun the polluted mainstream in favor of musical bywaters that still run pure, where only the music matters, or try and seek out hunks and babes who actually have some talent too. Not impossible, just very, very improbable. **JC**

## TED RODDY

When a youthful Ted Roddy, now most renowned for his velvety baritone, decided to get the hell out of Corpus Christi, he'd never considered being a singer and thought his entrée into the thriving early 80s Dallas blues scene would be the harmonica. However, when he auditioned for Mark Pollock & The Midnighters, "they simply elected me to be the singer."

- Having created a vocalist by fiat and given him three years of experience on the road, the band petered out and Roddy started his own, Teddy & The Talltops, which played its first gig in April, 1983 and celebrated its 10th anniversary last year with Austin and Dallas shows which reunited the 35 players who've passed through it over the years, including the original guitarist, Rev Horton Heat, and his first replacement, none other than Mark Pollock. From the first, Roddy wanted The Talltops to reflect his own musical diversity, to be equally at home with blues, country and rockabilly, which made his eventual move to Austin all but inevitable.

- In 1985, deciding he'd done all he could in Dallas, Roddy came to Austin and started over, Joe Dickens, Speedy Sparks and Mike Buck being among the original Austin Talltops. "The problem has always been finding people who could manage diverse styles and could go in any direction, like Mark Korpi. Most people have certain strengths, so I'd go with those strengths, which was sometimes frustrating." At one point, in an attempt to clarify things for clubs, the media and his own players, Roddy experimented with having two names for the same band, The Talltops for blues gigs, Honky Tonk DeLuxe for country ones, "but I decided it was futile. Whatever it was called, it

was my show." However, with his current band, Mandy Mercier fiddle, Lisa Pankratz drums, Rob Douglas bass and Korpi or Caspar Rawls guitar, Roddy feels he has something that's greater than the sum of its parts; "Everyone's really into whatever the concept is that I have and we really enjoy playing together."

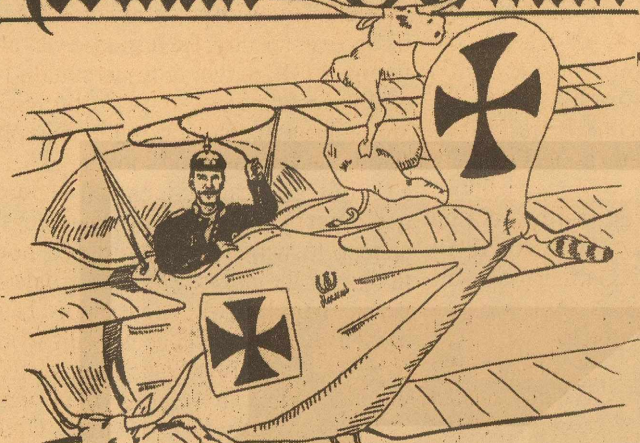
- By the time you read this, Teddy & The Talltops should be in the studio making a Dan Forte produced album for release this spring (a Live Set tape is long out of print and a Swedish LP has always been hard to find). "This will be *the* Ted Roddy country album, with original material and songs by friends like Joe Dickens," says Roddy, acknowledging the problems. "We want to get the sound out, but there's just no country circuit. It's a real temptation to hit that solid, well-defined blues circuit with a straight blues band, but that just wouldn't be me."

- Meantime, Roddy's other current project, The Naughty Ones ("I want to take them to Vegas. That would be so cool"), does have an album out (see Reviews), to be launched at a black & white ball at The Continental on the 5th. "Between The Talltops, The Naughty Ones and blowing blues harp with the Blue Monday Orchestra at Antone's, I get to cover all my bases. Just having a ball, having a good time in Austin."

- Whatever Roddy throws his energy into—other credits include the Rockabilly Legends series that first brought Ronnie Dawson, Sid King and Johnny Carroll to Austin and the enormously popular annual Elvis' Birthday extravaganzas—it's not just him having a good time. Everybody else does too. **JC**



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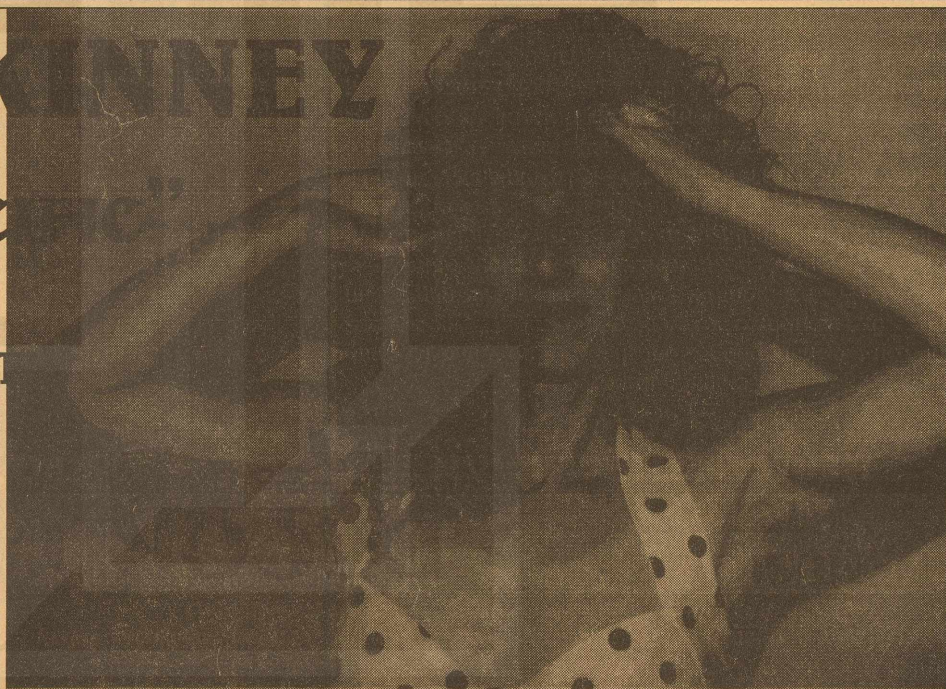
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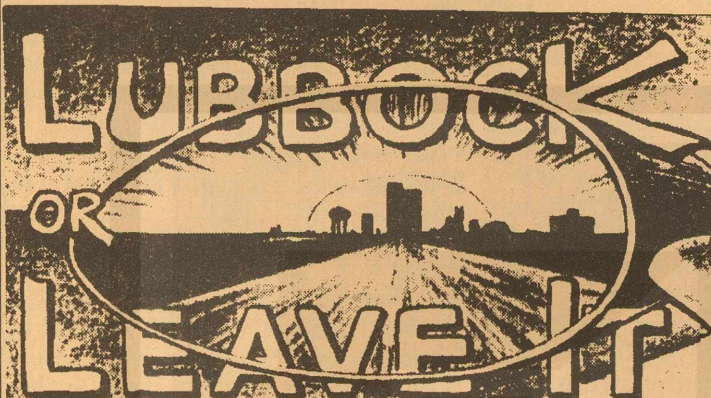
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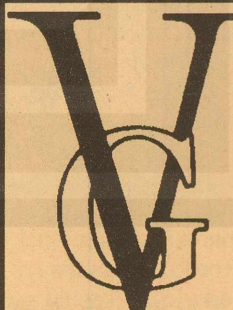
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# HONEST JOHN'S SMOKING SECTION

For the benefit of anybody writing about Texas music, mainly myself, a cut out and keep guide to the Jameses of Texas.

**JIMMIE:** Dale Gilmore; Rodgers; Vaughan  
**JIMMY:** Belken; Day; Dean; Gilmer; Giuffre; Heap; LaFave; Wyble

- Once bitten, twice shy, I guess. I know I'm not alone in being wary of running the gauntlet of **Antone's** door staff, but I must admit the many are rather suffering from guilt by association with the one, who has now faded out of the picture. While acknowledging the existence of a problem, and conceding that, for instance, putting cigarettes out on customers is inappropriate behaviour, the survivors insist that smiles and welcomes are now standard issue. So, apologies to Michelle, Debbie, Nell and Ilsa and may the shadow of what's ername soon be lifted from them.

- Every year, the **MCT** Poll Party—or, as *La Zona's Statesman* ad would have it, Doll Party (typo or sly compliment to Mesdemoiselles Albert, Brom, Morales, Morales, Pankratz and Price?)—seems to have a Hero, someone who saves the day by going over and above the call of duty. This year's was **Terry Kirkendall**, drummer with the Cornell Hurd Band, who went home, got his kit and nobly filled the gap left by the last minute defection of Don Walser's regular player. Which meant that he got to be part of **The Don Walser Orchestra**, featuring Jesse Taylor and John X Reed on guitars, Floyd Domino on piano, Ponty Bone on accordion and John Ely on steel guitar. The whole set was amazing, but their 20 minute version of *In The Mood* was simply unforgettable.

- One thing that didn't come off was a plot to embarrass **Steve Clark**, who's stepped down after almost 18 years of booking music at the Waterloo Ice Houses. He deftly sidestepped it by not showing up (claims he didn't get back to town in time). The idea was for my henchwoman **Christine Albert** to announce a special award: "In appreciation from *Music City Texas*, on behalf of all the musicians who have performed at Waterloo Ice House (any location), **STEVE CLARK** is named Human Being of the Last Two Decades." Ah well, it's the thought that counts and we wish Steve the best as he devotes himself to photographing musicians and shooting small birds (or is it the other way round?).

- Gearing up for an East Coast tour this spring as **Ronnie Dawson's** backing band, High Noon are sending out a very fancy color poster to all the stops along the way. If you should come across it, look closely at the bottom left for Sean Mencher's unobtrusive quote from old Carter Family playbills—"The program is morally good."

- While I don't fancy myself as a promoter, it seemed absolutely essential that *somebody* made sure that the **Ronnie Dawson/Mingo Saldivar** Carnegie Hall doubleheader—The Blond Bomber meets The Dancing Cowboy—wasn't simply wasted on the Yankees, and somehow I was it. I must say, I'm getting to be a big fan of **Steve Dean**, the new manager of Antone's (pro tem). There may be other club bookers who would have answered my three questions, Do you know who Ronnie Dawson is? Do you know who Mingo Saldivar is? Do you want to put on a show with both of them? with Of course, Of course and Hell, yes!!, but offhand I can't think who they be. So mark May 14th on your calendar now. This show is going to be a Texas kickass monster.

- I don't see many music videos (something to do with not having a TV), so I owe Walt Lewis for spotting that on **Jimmie Dale Gilmore's** video of *I'm So Lonesome I Could Cry* the songwriter is credited as Hank Williams Sr. Lewis, by the way, is one of the three artists, the others beings Walt Hyatt and Walt Wilkins, that my friend Louis wants to set up a regional tour for, under the banner *Walts Across Texas*.

- Along with Freddie Fender and other Tejano artists, **Arista Texas'** initial signings include **Flaco Jimenez**. Label head **Cameron Randle**, his former manager, reminisced about setting up a European tour for him and getting frantic complaints from a Beverly Hills agency that he couldn't add an opening act. When Randle said there wasn't one, they asked, "Well, who's this girl Su Conjunto?"

- "Her daddy bought her a baby blue Duster when she turned 17. Her daddy was a fool to trust her 'cos that was one little mean machine," says Webb Wilder in *How Long Can She Last* (see Reviews). The question here is how long can **Marian Alexander's** '71 Duster last? When the owner of Wild About Music bought it new in 1970 (for \$2000!), it was actually Glacial Blue, but it's primary color has long been bumper stickers. Recently, Alexander thought her venerable gas guzzler, possibly the last member of its generation still serving as sole means of everyday transportation, had reached the end of the road, mechanics diagnosing hundreds of dollars worth of repairs; "it was like losing a member of the family." But then **Slaid**

**Cleaves**, singer, songwriter and leader of The Moxies, threw aside his feckless musician mask and revealed himself as Dusterman, raising the stricken dinosaur from the dead with his superhuman powers (and \$15 worth of parts). An inspirational story, whose comic strip, TV and film rights are still available.

- As Austin's Chief of Police and **Barbara Roseman** stood in the back room of Butch Hancock's Lubbock Or Leave It and surveyed the empty table that had once held racks of tape duplicators, the rozzer remarked, "This must have been the work of a Waterwheel Soundworks customer." "Quite the contrary," replied Roseman, "The one thing of which we can be absolutely certain is that no Austin musician was involved in this crime." "How do you make that out, ma'am?" queried the copper. "I do not believe an Austin musician would do such a thing, but, in any case, consider the curious matter of the DAT player and the board mixer," said Roseman. "But the DAT player and the board mixer weren't taken," responded the perplexed peeler. "Precisely. *That* is the curious matter," observed Roseman. "Ah," said the sleuth, light finally dawning, "you mean that any Austin musician would have made a point of abstracting those items. That's brilliant, Ms Roseman." "Elementary, my dear Ms Watson," replied Roseman, puffing reflectively on her favorite deerstalker.

- Roseman would like me to mention that **Waterwheel Soundworks** is back in business and ready to dupe your SXSW tape.

- Benjamin Serrato reports that **WFMU**, out of East Orange, New Jersey, has a program that's announced as "Music from Texas, Louisiana and other Third World countries."

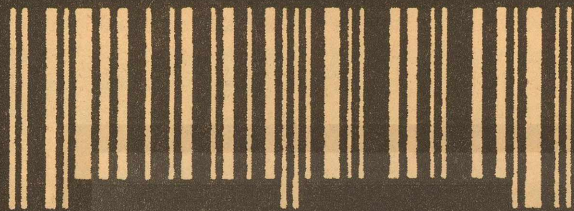
- Working on Townes Van Zandt's new CD (see Reviews), it seemed simpler to whip up a database than to track all his titles as it were by hand. So, as I've already done it, I offer copies of **A Guide To Townes Van Zandt** to anybody interested. It's a complete discography with an A-Z of all the songs ever recorded by Van Zandt, originals and covers, showing which albums they're on (plus those in the songbook **For The Sake Of The Song**). Send an sae or, if you're a subscriber I'll put it in with the next mailout (small contributions, extra stamps or whatever, appreciated).

- A new subscriber asks "Does it strike you as odd that a Texan should read about a Texas music magazine, edited by a Brit, in another magazine that comes out of Baltimore?" Just to add yet another wrinkle, the very complimentary piece in *Dirty Linen* was written by a Canadian. I noticed recently that **MCT's** biggest subscriber base, after Texas, is Chicago, whatever that means.



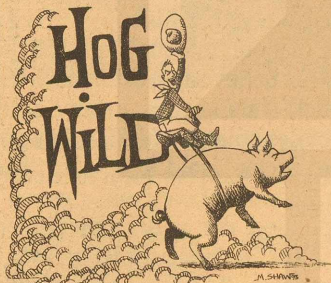
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## MUSIC CITY TEXAS

# RECORD REVIEWS

### HERMAN THE GERMAN & DAS COWBOY

(Texicalli, import CD)

For you Germanophones out there, I know and Herman knows that it ought to be "Der Cowboy," but "Das" sounds better, OK? Last month's cover feature on Herman got an amazing amount of positive feedback, but none of it was as gratifying as the enthusiasm of a British musician in town for a recording project, who just flipped out at a Continental Sunday night. This is a man who used to play bass with The Shadows! Very true to his live sets, these 10 sensational slices out of Herman's enormous repertoire of 50s rockabilly, obscure instrumentals, TV themes and polkas make a great showcase for one of the most underrated guitar players in Austin—and, as my postwoman, a new and rabid convert, observed, they're just so much *fun*. Setting the tone with Gene Vincent's *Pink Thunderbird*, Herman, guitarist Bert McIlwan, and drummer Jeff Morré, with Jeff Diamond playing bass on 5 tracks, Kevin Smith on one, Mark Rubin, who also plays tuba on *Happy Herman Polka*, on three, blast their way through a selection that includes *Munsters*, Carl Perkins' *Right String Baby (But The Wrong Yo-Yo)*, *Blue Jean Baby* (another Vincent classic), a rocked-up, and revision of the traditional Israeli chestnut *Hava Nagila* and Owens' *Buck's Polka*. A while ago, Don McLeese remarked that the proliferation of Austin labels was a healthy sign, but I'd be a lot more impressed if an artist of Herman's talents still didn't have to go to Finland to get a deal. **JC**

### POTTER'S FIELD

ESPERANTO

(independent CD)

### CALL NORTH

### JUST DOESN'T MATTER

(Biff Productions, cassette)

### COLIN LEYDEN & THE SPITTIN' HOOKS

### Big Boy Joe

(independent cassette)

I learnt to cook spaghetti by taking out strands and throwing them at the wall until one stuck. If the songs on these three acoustic rock debuts were pasta, the floor would be a mess. You can play them all over and over and nothing sticks, though John Hudson's *Don't Wreck My Life* (Call North) sort of slithers a bit sliding down. There simply isn't a decent song between the lot of them, there isn't even a tune you want to hum. On top of that, apart from Misty Conn (congas, Potter's Field) and Dee Anna Smith (vocals, Call North), the musicianship is amateur at best, terrible at worst. Putting out an 11 track CD on which the only mildly memorable feature is the conga work demonstrates a certain hubris on the part of Potter's Field and I can only hope they haven't dug their own grave with the financial burden. Limiting himself to four tracks on cassette, rather the obvious format for this kind of project, at least shows some realism from Leyden, but he seriously needs to shake his band down. Call North, with a six track cassette, are a duo, having lost their rhythm section last summer, so at least they don't compound their problems like the others, and, with Smith's striking voice and a reputation for Good Attitude, offer a glimmer of hope that they might amount to something down the line. **JC**

### JUKE BOY BONNER LIFE GAVE ME A DIRTY DEAL

(Arhoolie, CD)

Before major surgery in 1963, Weldon Bonner earned his nickname by playing current blues hits of the day in Houston bars, his style a cross between Lightning Hopkins and Jimmy Reed. However, while recuperating, he started writing poetry, published in Houston's African-American weekly *Forward Times* and, when he regained some of his strength, put it to music and returned to performing, his intense street poetry lyrics charging his standard blues format with crackling life. Like so many black bluesmen, his first recognition was in Europe, celebrated in *I Got My Passport*, but he made two albums for Arhoolie, all but two tracks of which are on this CD, plus the previously unissued title track, which, like much of his material, reflects a tough life. As Bonner says, ("It's a") *Struggle Here In Houston*, where he warns his own people *Stay Off Lyons Avenue*, a free form masterpiece, and whose hookers and hustlers he applauds in the powerhouse *Houston, The Action Town*. His unique sensibility surfaces most clearly in *Going Back To The Country*, whose traditional title conceals "Now I'm not crazy about country living/ And it's not really my desire/ But if I move back to the sticks/ I don't have to worry about no sniper's fire," and *Being Black And I'm Proud*, which concludes "You respect me and I respect you, I don't care if you're white, blue, black or green . . ." **JC**

### MELISSA JAVORS THE REAL WOMAN IN ME

(Making Waves, import CD)

A musician who dropped by while *Wild Horses* was up remarked, "Boy, that could be a hit record. Not for her though." A good example of the San Antonio artist's student of life songwriting, one can imagine an awful lot of women hearing *Wild Horses* and echoing Javor's implied question—how come my ex has become such a boring clod? Javors has a fine instinct for striking a balance between the opacity of songs that are too personal and the banality of those that are too general. Clearly drawing on her own experiences and feelings, she doesn't so much reveal herself as raise echoes, at least with anyone who's been round the block a few times. A prime candidate for AAA radio, she frames her delicate lyrics, and rather light voice, in spare arrangements, playing piano, solo on *The Real Woman In Me*, another song one can imagine many women relating to, and with David Heath's fretless bass on *The Speed Of Light*, "our song" for many Javors fan couples, or dulcimer, with Van Wilks playing electric or acoustic guitar on many of ten tracks. **JC**

### WILL LeBLANC RELENTLESS PURSUIT

(Sheister, CD)

If you should happen to be a Cajun from Baton Rouge who lives in Houston and has Bob Wills and John Prine as major influences, the result, apparently, is something LeBlanc calls "swamp swing." Actually, it's even more complicated than that, as LeBlanc and his Bayou Boys throw in some rockabilly, a reggae number (but then reggae traces back to Jamaicans listening to second-line on New Orleans radio) and a blues on top of the cajun-country-swing. One way and another, he's come up with a distinctive style on an album that's far more of a band effort, and more consistent, than his two previous 'troubador' releases. The songs that make the quickest impression are the blue collar *I Don't Drink and I've Got A Job*, either one of which one could easily imagine being a hit for a country singer seeking some credibility. The most powerful, though, and, with Shake Russell and Roberta Morales on lead vocals, Jack Saunders on harmonies, something of a Houston all-star effort, is the bluesy title track. **JC**



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**THE CARTWRIGHTS**

**PONDEROSA FABULOSO**

(Big Iron, CD)

Recently I've noticed an ugly tendency in the Austin media to act conciliatory towards Nashville, but I say piss on that noise. When there are still people around who put out original albums with song titles like *Not Enough Whiskey In This World*, *Sorry I Killed You*, *I Own The Road* and *Take Me Drunk I'm Home*, who needs the bastards. The Cartwrights are a kind of Dallas honky tonk supergroup, who more or less created the current Metroplex fad for country with a rock & roll attitude. Fronted by three singers, songwriters and pickers, Donny Ray Ford, a leading, if, up to now, rather erratic, figure in Dallas country, Alan Wooley of Killbilly and Barry Kooda, once, with Tex Edwards, of seminal Dallas punk band The Nervebreakers, the band's main problem is one of identity and sorting out strengths. All three are terrific songwriters—there simply isn't a dud among 14 tracks that range from plaintive country soul to rocking black humor, and they all come up with some absolute killers, notably Ford's *One Sunrise*, Wooley's *This Life Is Killing Me* and Kooda's *Treat You Right*—but having each sing his own songs, Wooley five, Ford and Kooda four each, constantly alters the overall sound and isn't always the most effective use of resources. Ford, the best singer of the three, or Kooda, for instance, could have given Wooley's fine *I Own The Road* ("Get out of my way, little Yuppie scum, or I'll beat your head like beating a drum") the requisite white trash menace that Wooley's gentle voice simply fails to convey. However, even if their first album, also the first for a new Texas roots label, produced by Ed Miller at Cedar Creek with Lloyd Maines on steel, Howard Kalish fiddle and Ted Roddy harmonica, has a kind of R&D feel, nonetheless the building blocks for a truly classic hard-edged, gritty Texas country band are all there, just waiting to fall into the perfect pattern. Even with a few flaws, an album that's highly recommended for the quality of the songs and the vigor of the concept. **JC**

**TEXAS CITY MUSIC**

**VOLUME ONE**

(MCA Special Markets & Products, CD)

Over the years, Decca/MCA have signed (and dropped) many Texas artists and picked up more through corporate acquisitions, notably the Houston R&B/soul labels Duke and Peacock. Indeed their direct mail operation (1-800-4-TX-TUNE) takes its name from a publishing company taken en passant. Reflecting the catalog's eclecticism, the budget price launch CD is a Texas shotgun: Bob Wills (*San Antonio Rose*), Bobby Bland (*I Pity The Fool*), Big Mama Thornton (*Hound Dog*), Joe Ely (*Me And Billy The Kid*), Steve Earle (*Guitar Town*), Freddy Fender (*Wasted Days And Wasted Nights*, the '75 remake, not the '58 original), Doug Sahm (*Cowboy Peyton Place*), Delbert McClinton (*Two More Bottles Of Wine*), Johnny Ace (*Pledging My Love*; from Memphis but Ace did lose at Russian Roulette backstage at a Houston club), Kelly Willis (*Whatever Way The Wind Blows*), Jerry Jeff Walker (*Hill Country Rain*), Nanci Griffith (*It's A Hard Life Wherever You Go*), Buddy Holly (*I'm Gonna Set My Foot Down*) and Ernest Tubb (*Waltz Across Texas*). Old, new(ish), borrowed and blue, in fact, with an accent on familiar big hits and signature tunes. While it's interesting, at least, to see a company like MCA taking such a flyer on the concept of Texas music sui generis, the most promising aspect for Texas music fans is the promise of exclusive reissues, starting with long out of print works by Sahm and McClinton. **JC**

**COUNTRY MUSIC  
FOUNDATION**

**COUNTRY ON COMPACT DISC**

(Grove, paperback)

Paul Kingsbury, editor of the *Journal Of Country Music*, and 25 others cover 2000 CDs by 500 artists in this "Essential Guide To The Music." As a resource, with a mid-93 cut-off date (Billy Joe Shaver's *Tramp On Your Street* is in, but not Junior Brown or Jimmie Dale Gilmore's parallel releases), its main weakness is that it doesn't include the Bear Family catalog, incomparably the most important in the genre (on a local note, Watermelon, eg Escovedo, is in, but not Dejadisc, eg Fracasso). The critics, including Don McLeese, who takes care of most of the contemporary Texans (Van Zandt, Ely, Gilmore, Hancock, Clark, etc, though no Terry Allen, which really chaps my hide), Bill Malone and Bob Oermann, vary wildly in depth of analysis and rigor in evaluation, some, seemingly drawn from an Old Boy Network, being truly worthless. Thus, in different hands, Olivia Newton-John comes off as the equal of Lacy J Dalton! While it makes for interesting, occasionally irritating, dipping, I have a basic problem with the concept, best illustrated by the Hank Williams entry. All 12 CDs listed get 5 stars, which is fine except that Williams never made an album in his life. He made singles, which is the way God intended country to be recorded and why most every country LP, let alone CD, except *Red-Headed Stranger* is 90% filler. **JC**

**TOWNES VAN ZANDT  
THE NASHVILLE SESSIONS**

(Rhino, CD)

First off, this has to be about the most secretive album I've ever come across. Apparently it's a "lost" recording (the tapes went missing) from some years back, supposedly featuring a host of top Nashville pickers and session people, though who they are is not revealed in sub-minimalist liner notes—even the songs are uncredited! The kindest thing one can say about it is that it's Van Zandt's "country" album and, if nothing else, it closes the book on the question of whether he's a country artist (not). To be honest, I can hardly bear to listen to this ruthless gilding of the lily. I mean, Townes is Townes, who needs all this frou-frou bullshit clutter? However, as with some other recent, and somewhat marginal, Van Zandt releases, there's a catch. Yes, we're talking "previously unreleased," two songs that aren't on any other album, *The Spider Song* and *Upon My Soul*. Clever bastards, these indies. So, not just completism for it's own sake, but I'll never learn to love this album. **JC**

**WEBB WILDER  
& THE BEATNECKS**

**IT CAME FROM NASHVILLE**

(Watermelon, CD)

One time, a local star with a spotty recording history was talking about his first album and someone who played on it dug me in the ribs and whispered, "You remember? The good one, the one everyone liked." I've often thought this would make a good motto for Watermelon. Pace Andy Warhol, I believe *everybody* has one great single in them but long experience shows that few people have even one good album in them, and that's nearly always the first. Wilder, who made his reputation with this always hard to find, long out of print, 1987 rock & roll cult classic, establishing his colorful persona on five raucous live tracks, has certainly not matched it on subsequent recordings for bigger labels. Enhanced by four additional cuts, this reissue of a roots masterpiece practically qualifies as a public service, and also demonstrates how Watermelon are quietly repositioning themselves as a national, rather than local/regional, player. **JC**



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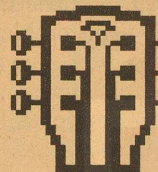
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**NOVELLAS  
LETTERS HOME**

(independent CD)

When Silver Threads blew in from the Bay Area a couple three years ago, they made an immediate impact with Gina Graziano's effective cowpunk songs, Maria McKee-esque vocals and dynamic stage presence and Brian Wahl's hot guitar work. Then they lost their drummer to another band. Since then, they've lived a kind of half-life, flickering on and off like a dud fluorescent, and anybody could be excused for thinking they'd gone for good. Under the circs, Graziano, Wahl and bassman Pat Collins' decision to breathe new life into their band by putting their debut album out under a new name makes considerable sense. That name, deliberately less country inflected, reflects the prolific Graziano's predilection for songs as short stories, with acknowledged echoes of Dylan and Costello—and how wonderful to hear someone cite *Nashville Skyline* and *Almost Blue* as country influences when so many people actually boast about being disciples of the fucking Eagles. The fact that a cut from this album has already been tapped for the next volume of *A Town South Of Bakersfield* rather usefully provides a context. Galvanized by drummer Dave Sanger, "without whom this project would never have happened," and with assists from Arty Passes steel, Dave Webb keyboards, Randy Glines harp and Craig Marshall and Kristin De Witt harmony vocals, Graziano, Wahl and Collins demonstrate that you can keep one foot on the West Coast and another in Austin without losing your balance. **JC**

**FABU  
NAIVETÉ**

(Daisy, CD)

What Fabu do, they do extraordinarily well. Amy Atchley and Pam Miller, both classically trained and stunning vocalists, and David Hemmeline are quite superb at close harmonies, and their core players, Elias Haslanger sax, Chris Searles drums and percussion and John Ridenhour bass, are first class musicians. But, even, though they've progressed beyond their early "Manhattan Transfer do folk" style, to me Fabu is a been there, done it group. I've seen them, admired their expertise and polish and have no particular desire to see them again, and the same applies to the album, even *After My Absence* with Mitch Watkins' spine-tingling acoustic guitar. When one looks for the beef, the problem isn't that it's all bun but that it's all lettuce, tomato and mayo. Their 13 original songs carry so much rococo ornamentation that it's hard to distinguish their basic structures, or tell them apart. For practical purposes, when you've heard one, you've heard them all. You might, of course, love the one/all, some people are Fabu devotees, but I can't help but feel that they're people who aren't heavily into music as a regular thing. **JC**

**WALT WILKINS  
BULL CREEK SOUVENIR**

(independent CD)

One of the very few real talents to come out of open mikes in recent years, the low-profile Wilkins, sole survivor of a "Welsh" triumvirate, of which the other members, Barbara Clark and Bob Roberts, have left Austin, has quietly built up a loyal following, to the point where he can virtually guarantee a full Chicago House for deliberately spaced out performances. An engaging, low-key performer with a conversational vocal style and fine taste in supporting musicians, he's not really identifiable from this album as an Austin, or even Texas, singer-songwriter (well, there is one reference to Dairy Queen). On the plus side, this means no Texas bullshit, on the minus, a certain lack of grit. There's a soft-centeredness about Wilkins' work that prevents my admiration for such indubitably excellent and well-arranged numbers as the enigmatic *Ruby's 2 Sad Daughters*, the country *Back In Love & Blue* and the moving love song *As Beautiful As Now* from translating into real enthusiasm. I respect Wilkins as one of Austin's better, and, perhaps more to the point, one of the best *young* lyrical craftsmen, but he never grabs me by the throat, which, whether by frontal assault, flank attack or sneaking up from behind, is really all I ask of an artist. **JC**

**THE NAUGHTY ONES  
I Dig Your Voodoo**

(Continental, CD)

Born from the merging of a Ted Roddy daydream alter ego, lounge crooner Teddy Casablanca (a character in *Valley Of The Dolls*), and drummer Mike Buck's yen to exercise mambo muscles unused with the LeRois, The Naughty Ones is essentially an excuse to have fun playing oddball songs they'd picked up over the years but never been able to use. "It's not meant to be any major musical statement," says Roddy, who describes the music as "sleazy listening." Roddy's smooth baritone, Michael Sweetman greasy sax, Mark Korpi's guitar, Dave Wesselowski's bass and Buck's jungle rhythms come together in a glistening ball of wax that charms and disarms by its very unpretentiousness. Continental Records' first release ("Made In Texas By Texans") was originally conceived as a single (*Harlem Nocturne/Boulevard Of Broken Dreams*), then an EP and ended up as a 14 cut album. With only one original (the all-band effort title track), the material comes from amazingly diverse sources, including Louis Jordan (*Azure Tê*), Charlie Parker (*Billie's Bounce*), Charlie Rich (*What's My Name*), Mancini & Mercer (*Charade*) and Theolonius Monk (*Well You Needn't*). Polyester music for the denim crowd. **JC**

**TRINA CAHLANDER**

(Kato, cassette)

From Boulder, Colorado, Cahlander didn't so much get to Texas as soon as she could as spiral in via points as far afield as Iowa and Los Angeles. Along the way, she absorbed a spectrum of folk, jazz and alternative influences that are brought to bear in a tape that really shouldn't work, for me at any rate, but mysteriously does. I mean, she's been compared to Sade and Annie Lennox and even acknowledges use of a sampler on one track. Scary! What might have ended up as an unfocused, overambitious, wannabe bore is, instead, diverse, coherent and charming. There's a mind at work here, and, even though none of the songs are earth-shattering, and I could easily tire of *Your Answering Machine's In Love With Me*, Cahlander's intelligence shows clearly in spare, delicately filigreed arrangements through which her light, gently textured voice moves with understated precision. It's not rock & roll, but I kinda like it. **JC**

**NEXT MONTH**

Let's see, what we got picked out for you? How about Larry Monroe on A Life In Radio, Mark Rubin on Texas-Czech bands, Honest John on Good Attitude and The Bidness, reviews of albums by Barb Donovan, Eva Ybarra, High Noon, Bonnie Barnard, Sarah Elizabeth Campbell, Lisa Mednick, Harry Choates, Robert Shaw, Mance Lipscomb, Lightning Hopkins, Hop Wilson, Barbara Lynn, CJ Berkman, and many surprises (wow, it actually got released, what a surprise!).





*Christine Albert*

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CO-WRITER, SONG OF THE YEAR,  
"COME AWAY WITH ME"\*  
#1 VOCAL HARMONIES  
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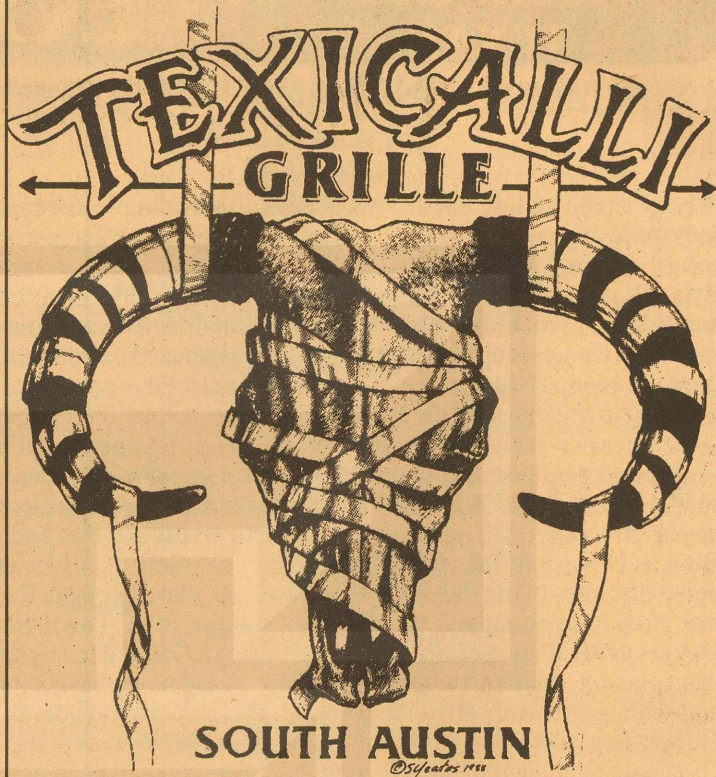
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\*"Come Away With Me" appears on  
Christine Albert's CD The High Road.



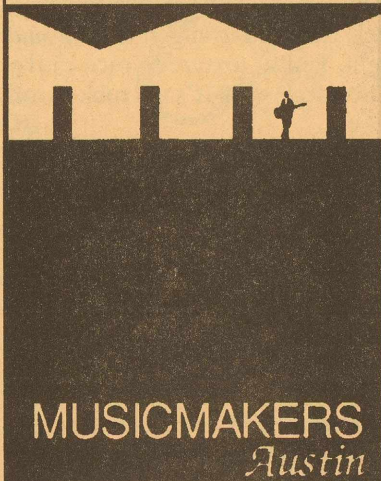
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**24 HOURS • 8 DAYS A WEEK**



**Wed 2nd/9th/16th/23rd • TEDDY & THE TALLTOPS** (Antone's). Importing an idea that's had great success in San Diego, Ted Roddy and his current hot line-up start a Honky Tonk Happy Hour, from 6pm, dovetailing neatly, for hard core dancers, into John Dorn's Swinging Dance Party.

**Wed/Thu 2nd/3rd • BUTCH HANCOCK & JESSE TAYLOR** (Cactus Cafe). Two nights? Pretty puny I call that. Well, obviously "30 Daze of February" isn't destined to become one of those Austin traditions. Gearing up for his first new album since 1987, the multifarious Hancock, also at La Zona Rosa on the 25th with Taylor and a full band, seems to be turning his attention back to his somewhat neglected role as recording artist. Barbara, can I really not mention you-know-what? Well, look for a major announcement from Rainlight sometime soon.

**Thu 3rd/10th/17th/24th • JOHN X REED & FRIENDS** (Continental). A charter member of the Lubbock Mafia and a great, all-purpose guitar player, Reed's drop by friends have included Jesse Taylor, Alvin Crow, Ponty Bone, Doug Sahm and, on one memorable occasion, the Hancock all-stars—Tommy, Butch & Wayne together. On the 3rd, X & Co will mark the 35th anniversary of the deaths of Buddy Holly, The Big Bopper and Ritchie Valens and X would love to hear from anybody who can sing *Chantilly Lace*.

**Thu 3rd • CHRIS THOMAS** (Chicago House). A solo acoustic show by a one time Austin favorite, the son of Louisiana bluesman Tabby Thomas, who now lives in Denmark.

**Fri 4th • MOSE ALLISON** (La Zona Rosa). Straddling both R&B and bebop, the Mississippi born Allison's laconic vocals and idiosyncratic piano playing seem rooted in his years with Al Cohn and Stan Getz, but his songs, such as *Seventh Son*, *Parchman Farm* and *I Love The Life I Live*, belong in the blues tradition. Enormously influential, especially in Britain, Allison cut a truly classic album, *Back Country Suite*, as long ago as 1957, but last time in Austin was still an extraordinary and compelling performer.

**Sat 5th • THE NAUGHTY ONES** (Continental Club). Black and white ball to celebrate the release of *I Dig Your Voodoo* (see Reviews). Steve Wertheimer is supposedly pricing searchlights for the occasion.

**Sun 6th/13th/20th/27th • JAMES MCMURTRY** (La Zona Rosa, 8.30ish). A month of Sundays, with the celebrated singer-songwriter trying out "work in progress" on anybody willing to pay two bucks to be a sounding board, which sounds like a bargain to me.

**Thu 10th • MEREDITH MILLER** (Chicago House). What a difference a year makes. Twelve months ago, when her debut CD, *Bob*, was released, Miller, then 21, had a lovely voice, variable but often quite brilliant material and was so gauche she was all but unbearable on stage. Since then, her performance skills have undergone a well-nigh miraculous transformation, now she can hold and enchant an audience with the best of them. Also opening for David Halley at the Cactus Cafe on the 19th, Miller is quite clearly going to play a major role in continuing Austin's singer-songwriter tradition.

**Fri 11th • HERMAN THE GERMAN & DAS COWBOY** (Waterloo Records/Flipnotics/Austin Outhouse). Three chances to catch Austin's fastest guitarslinger in action, at a 5pm in-store, a 9pm coffee shop gig and, following The Sandblasters, at midnight in his natural polkabilly habitat. This month, in addition to his regular Sunday opening slot for Junior Brown at the Continental, Herman has three in-stores (CDs of Austin on the 12th, Musicmania on the 19th), and emulates freewheeling acts like Bad Livers by playing such diverse clubs as Jovita's (5th) and Emo's (24th).

**Sat 12th • JACKPIERCE** (La Zona Rosa). Not a recommendation but a warning—avoid the 4th & Rio Grande area tonight. Last time the frat and sorority favorites, best described as "the Indigo Boys," played La Zona, the entire wait and bar shift swore they'd never work another Jackopierce show. Highlight was some frats asking a waitress to take her shirt off and then having the gall to complain when she told them to fuck off.

**Sun 13th • EMILYFEST** (La Zona Rosa, 7pm). An all-star tribute to Emily Kaitz, singer, songwriter, bass player, guitarist and piano tuner, whose wry humor and deft wordplay has produced many lyrical gems. Honoring her will be Trout Fishing In America, Austin Lounge Lizards, Therapy Sisters, Jimmy LaFave, Christine Albert, Maryann Price, Don McCalister, Melissa Javors, Dick Price, Kirt Kempter and others.

**Mon 14th • CHRISTINE ALBERT** (Waterloo Ice House, 6th/Lamar). For romantically inclined couples, Albert's annual dinner show, mainly performing her French material with The Cow Beret Orchestra, the venue transformed into a bistro for the occasion, has to be the best musical bet for Valentine's Day. Alternatively...

**Mon 14th • CARLENE JONES** (Austin Outhouse). A recent returnee, after some years in New Mexico, Jones "celebrates" the occasion under the banner Love Stinks!, her

no cover show promising bitchin' blues and heart broke ballads.

**Wed 17th • HACKBERRY RAMBLERS** (Musicmania/La Zona Rosa). With the same, interrelated, line-up as when they formed in the late 30s, this is the oldest, most respected and most authentic of Cajun bands, and still going strong, supporting a new album from Flying Fish.

**Fri 19th • DOC WATSON + BAD LIVERS** (La Zona Rosa). Watson retired back in 1988 and now makes very few appearances, this being his only Texas show this year, and health problems may well mean it's the last. Watson was playing electric guitar in commercial North Carolina bands when his personal interest and family background in old time music made him, more or less by accident, a hero of the 60s Folk Revival. Since then, his warm, engaging presence, wide ranging musical interests, embracing 16th century Appalachian folk songs, hillbilly, bluegrass, blues and Bob Dylan, and, above all, his outstanding flat-picking have made him an American icon. With Merle Travis (after whom he named his son) and Chet Atkins, Watson is one of the fathers of modern acoustic guitar playing, enormously influential in many genres. Opening, Bad Livers promise an all-traditional set.

**Fri 25th • SARAH ELIZABETH CAMPBELL** (Waterloo Ice House, 6th/Lamar). The official release party (following a Bummers Night celebration on Tuesday) of Campbell's Dejadisc CD *Running With You* (review next issue).

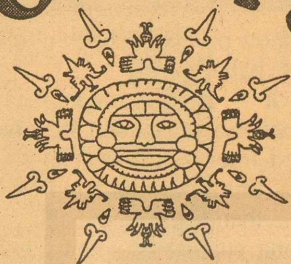
**Sat 26th • AUSTIN KLEZMORIM** (Cactus Cafe). Bill Averbach and his rabbis of rhythm with their annual Purim Shpeil, celebrating the Jewish equivalent of Mardi Gras with their energetic and invigorating gypsy jazz.

**Sat 26th • PAUL GLASSE, MITCH WATKINS & FRIENDS WHO SING** (Waterloo Ice House, 6th/Lamar). Two of Austin's outstanding pickers play host to two of Austin's outstanding female vocalists, Christine Albert, Betty Elders, plus A Mystery Guest.

**Sun 27th • MINGO SALDIVAR + LOS PINKYS** (Club Carnival, 7pm). One of the great conjunto accordionists and the acknowledged master of Tejano Country, the rootsy, bilingual blend of conjunto and hard country that's more country than anything coming out of Nashville. Saldivar's translations of Johnny Cash are sensational and when he sing "You don't know me, but you don't like me," he brings a whole new dimension to *Streets Of Bakersfield*. Opening is the excellent conjunto led by Polish-American accordionist Bradley Williams.



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6th (5pm) \_\_\_\_\_ Susan Lindfors & David Rodriguez  
10th \_\_\_\_\_ The Derailers  
11th \_\_\_\_\_ Johnny Degollado y Su Conjunto  
12th \_\_\_\_\_ Beth Williams  
13th (5pm) \_\_\_\_\_ Susan Lindfors & Friends  
17th \_\_\_\_\_ David Rodriguez y Banda  
18th \_\_\_\_\_ Zydeco Loco  
19th \_\_\_\_\_ TBA  
20th (5pm) \_\_\_\_\_ Susan Lindfors & Friends  
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11th Charlie & Bruce Robison w/Rich Brotherton  
12th Special Consensus  
14th Christine Albert & The Cow Beret Orchestra  
18th Brian Cutean 19th Betty Elders  
24th Fabu (8.30pm)  
25th Sarah Elizabeth Campbell (CD release)  
26th Paul Glasse & Mitch Watkins & Friends Who Sing  
(Betty Elders, Christine Albert & mystery guest)

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11th Slaid Cleaves & The Moxies + Potter's Field  
12th Trinity Box + Coffee Sergeants • (Upstage) Fabu  
13th Keith Bryson + Bow Brannon + Wimberly Volunteer  
Fire Ants • (Upstage) Susan Lindfors + Kim Simpson +  
Steve Newton  
15th Nancy Scott  
16th Dosmillard + Diana Jones  
18th Laughing Dogs  
19th Buddy Forsyth Show  
23rd Chicago Showcase: Aunt Beanie's 1st Prize Beets +  
Seela Misra + Amy Tuttle + John McGaughy  
25th Karen Tyler + Ned Henry  
26th Susan Colton  
27th Leeann Atherton & Friends  
Open Mikes every Monday & Wednesday  
Call Chicago Hotline 473-2542 for more info



# COMING YOUR WAY Beta Test Version

**Tue 1st** Don Walser Trio (J); Bummer Night w/Sarah Elizabeth Campbell (LZR); Toni Price (CC, 6pm); Guy Forsyth + Lee Persons (HE); Naughty Ones (CC); Snake Boy Johnson + Snake Doctors (Joe); Green Apple Quick Step (A); Loose Diamonds + Kris McKay + Sleestacks + MJ Torrance + more (Hole In Wall); Sincola + Gretchen Phillips Experience (Cac)

**Wed 2nd** Butch Hancock & Jesse Taylor (Cac); Texana Dames (J); Champ Hood & Threadgill Troubadors + guests (T, 6.30pm); Earthpig (F); John Dom's Swingin' Dance Party (EL); Seville's + Wayne Hancock (HE); Teddy & The Talltops (A, 6pm); Floyd Moore Band (LZR); Hand To Mouth + Tracy Conover (Joe); Stumble (BOS); KNAC Night: Wannabes + Sidehackers + Black Irish (A); Naughty Ones + Chris Thomas + David Grissom, Speedy Sparks, David Holt, Chris Layton, Tommy Shannon, Bill Carter, Gibby Haynes + TBA (CC); Trish & Darren (Hole In Wall); Open Mikes (CH/CHU)

**Thu 3rd** Butch Hancock & Jesse Taylor (Cac); Los Pinkys con Isidro Samilpa (J); John X Reed & Friends (CC, 6pm); Chris Thomas (CH); Kathi Nordone (F); Sawdust Boogers (WIH/38th); High Noon + Snake Boy Johnson (HE); Tailgaters w/Ponty Bone (LZR); Doster & Elskes (BOS); Larry B & Little Wing + Live Wire (Joe); Cula De Cafe (WIH/6th, 5pm); Mady Kaye (Mama's Attic); Dirtbags + Butterscotch Tuna (A); Rainravens (BOS)

**Fri 4th** Mose Allison (LZR, 9pm/11pm); Alejandro Escovedo + Jeff Buckley (Cac); Allen Damron + Larry Wilson (WIH/38th); Jim Volk + Indra's Passion w/Pamela Lind + Hammel On Trial (WIH/38th); Mary Reynolds (CH); Herman The German & das Cowboy (F); Marti Brom & Her Jet Tone Boys (J); Solid Senders + Joanna Howerton (HE); Junior Medlow & Tomado Alley (BOS); Mighty Sam McLain + Beatdaddies (A); Snake Boy Johnson + T Harvey Combo (Joe); Will Taylor Quintet (WIH/6th, 5pm)

**Sat 5th** Don Walser's Pure Texas Band (Broken Spoke); Alejandro Escovedo + Abra Moore (Cac); Doghouse + Jeff Buckley + Kevin Gant (CH); Lynn Miles + Laura Nadeau (WIH/38th); Purple Martins + Bandu Espiritu (LZR); Christine Albert (WIH/6th); Herman The German & Das Cowboy (J); Naughty Ones (CC); Duke Robillard + Seville's (A); El Jefe (BOS); Solid Senders + Snake Boy Johnson (HE); Toby Anderson + Hand To Mouth (Joe); Spot + Peglegasus (F); Folkways (KUT, 8am)

**Sun 6th** James McMurtry (LZR); Texana Dames (LZR, 4pm); Emily Kaitz + Dick Price (CH); Susan Lindfors + David Rodriguez (J, 5pm); Junior Brown + Herman The German & Das Cowboy (CC); Guy Forsyth (A); Riley Osbourne (LZR, noon); T Harvey Combo + Michael Rubin + Boogie Tribe (Joe); Slippery Fish (B); Blues Jam (HE); Live Set: TBA (KUT); Route 93 (HOT 93.3, 1pm); Texas Radio (KUT, 9pm)

**Mon 7th** Don Walser's Pure Texas Band (B); Erik & Erik + Doak Short & Dirty Dogs (HE); Blue Monday Band (A); Greg Hall (BOS); Walter Higgs & Shufflepigg + Danger Zone (Joe); Van Wilks (LZR); Open Mikes (CH/CHU); Open Stage (Cac); Blue Monday (KUT)

**Tue 8th** Don Walser Trio (J); Bernice Lewis (Cac); Bummer Night w/Sarah Elizabeth Campbell (LZR); Toni Price (CC, 6pm); Guy Forsyth + Lee Persons (HE); Naughty Ones (CC); Greg Hall (BOS); Snake Boy Johnson + Snake Doctors (Joe); Susanna Sharpe & Samba Police (A, 7pm); KNAC Night: Hominy Bob + WAD + Dum Dum Boys (A)

**Wed 9th** Texana Dames (J); Champ Hood & Threadgill Troubadors + guests (T, 6.30pm); Earthpig (F); Jody Lazlo (Cac); John Dom's Swingin' Dance Party (EL); Teddy & The Talltops (A, 6pm); Texas Sheiks + Wayne Hancock (HE); Bob Margolin Band (A); Gary Primich (LZR); Hand To Mouth + Tracy Conover (Joe); Stumble (BOS); Open Mikes (CH/CHU)

**Thu 10th** John X Reed & Friends (CC, 6pm); Meredith Miller (CH); Sawdust Boogers (WIH/38th); Walter Salas-Humara (Cac); Derailers (J); High Noon + Snake Boy Johnson (HE); Teddy & Talltops + Marti Brom & Her Jet Tone Boys (CC); Doster & Elskes (BOS); Jim Talbot + Live Wire (Joe); WC Clark Blues Revue (A); Cula De Cafe (WIH/6th, 5pm); Apaches Of Paris (LZR); Rainravens (BOS)

**Fri 11th** Don Walser Trio (Cac); Johnny Degollado y Su Conjunto (J); Danny, Erik & Mark (WIH/38th); Herman The

German & Das Cowboy (Waterloo Records, 5pm; F, 9pm; + Sandblasters, Austin Outhouse, midnight); Charlie & Bruce Robison w/Rich Brotherton (WIH/6th); Chris Duarte (A); David Brown & Blueshaws (B); Doster, Holt, Brock & Taylor (BOS); Jim Talbot + Tracy Conover (Joe); Solid Senders + Joanna Howerton (HE); Will Taylor Quartet (WIH/6th, 5pm)

**Sat 12th** Slaid Cleaves & The Moxies + Potter's Field (CH); Big Ed (WIH/38th); Fabu (CHU); Jackpierce + Vertical Horizon (LZR); Michele Solberg + Yeast (Cac); Special Consensus (WIH/6th); Herman The German & Das Cowboy (CDs Of Austin, 2pm); Bill Carter & The Blame + Snake Brown Trio (A); Solid Senders + Tangled Blue (HE); Walter Higgs & Shufflepigg + Snake Boy Johnson (Joe); Beth Williams (J); Coffee Sergeants + Trinity Box (CH); Jim Scarbrough (BOS); Naughty Ones + Electrolux (EL); Folkways (KUT, 8am)

**Sun 13th** James McMurtry (LZR); Texana Dames (LZR, 4pm); Emilyfest: Trout Fishing In America + Austin Lounge Lizards + Jimmy LaFave + Christine Albert + Therapy Sisters + Don McCalister + Kirt Kemper + Melissa Javors + Gail Lewis + Dick Price (LZR, 7pm); Keith Bryson + Bow Brannon + Wimberly Volunteer Fire Ants (CH); Susan Lindfors + Kim Simpson + Steve Newton (CHU); Susan Lindfors + Steve Newton + Kim Simpson (J, 5pm); Junior Brown + Herman The German & Das Cowboy (CC); Guy Forsyth (A); Jim Talbot Blues Party + T Harvey Combo (Joe); Riley Osbourne (LZR, noon); Slippery Fish (B); Blues Jam (HE); Live Set: Fabu (KUT); Route 93 (HOT 93.3, 1pm); Texas Radio (KUT, 9pm)

**Mon 14th** Don Walser's Pure Texas Band (B); Mississippi Leghounds (LZR); Christine Albert's Cow Beret Orchestra (WIH/6th); Erik & Erik + Doak Short & Dirty Dogs (HE); Blue Monday Band (A); Walter Higgs & Shufflepigg + Danger Zone (Joe); Poncho Sanchez (A, 7pm); Open Stage (Cac); Open Mikes (CH/CHU); Blue Monday (KUT)

**Tue 15th** Don Walser Trio (J); Bummer Night w/Sarah Elizabeth Campbell (LZR); Nancy Scott (CH); Toni Price (CC, 6pm); Guy Forsyth + Lee Persons (HE); Naughty Ones (CC); Malford Milligan w/Derek O'Brien + Guests (A); Snake Boy Johnson + Snake Doctors (Joe); Purple Martins (BOS)

**Wed 16th** Texana Dames (J); Champ Hood & Threadgill Troubadors + guests (T, 6.30pm); Novellas (CC); Dosmillard + Diana Jones (CH); Earthpig (F); Eddie From Ohio (Cac); John Dom's Swingin' Dance Party (EL); Seville's + Wayne Hancock (HE); Teddy & The Talltops (A, 6pm); Hand To Mouth + Tracy Conover (Joe); Stumble (BOS); Roxanne Hale (LZR); KNAC Night: Sincola + El Flaco + Milk Trout (A); Open Mike (CHU)

**Thu 17th** David Rodriguez y Banda (J); John X Reed & Friends (CC, 6pm); Hackberry Ramblers (Musicmania, 5pm); Hackberry Ramblers + Steve James (LZR); Sawdust Boogers (WIH/38th); Slaid Cleaves (F); Christine Albert (Cac); High Noon + Snake Boy Johnson (HE); Hellions w/Jesse Taylor (BOS); Jim Talbot + Live Wire (Joe); Sue Foley Band (A); Cula De Cafe (WIH/6th, 5pm); Rainravens (BOS)

**Fri 18th** Zydeco Loco (J); Brian Cutean (WIH/6th); Fabu (WIH/38th); Christine Albert (Grune Hall); Herman The German (F); Iguanas (LZR); Long John Hunter + Guitar Jake Andrews (A, 7pm); Solid Senders + Joanna Howerton (HE); Toni Price Band + Loose Diamonds (A); Will Taylor Quintet (WIH/6th, 5pm); Laughing Dogs (CH); Van Wilks (BOS)

**Sat 19th** David Halley + Meredith Miller (Cac); Betty Elders (WIH/6th); Buddy Forsyth Show (CH); Doc Watson + Bad Livers (LZR); Herman The German & Das Cowboy (Musicmania, 3pm); Alan Haynes (BOS); Boozoo Chavis & The Magic Sounds (A); Hand To Mouth + T Harvey Combo (Joe); Kenny Cordray (B); Solid Senders + Tangled Blue (HE); Naughty Ones (Hole In Wall); Spot + Peglegasus (F); Folkways (KUT, 8am)

**Sun 20th** James McMurtry (LZR); Tomas Ramirez (LZR, 4pm); John Gorka + Cheryl Wheeler + Patty Larkin + Cliff Eberhardt (TU Ballroom); Susan Lindfors + Mandy Mercier + Roy Heinrich (J, 5pm); Junior Brown + Herman The German & Das Cowboy (CC); Gatemouth Brown + Guy Forsyth (A); Jim Talbot Blues Party + T Harvey Combo (Joe); Sarah Elizabeth Campbell (LZR, noon); Slippery Fish (BOS); Blues Jam (HE); Live Set: Son Caribe (KUT); Route 93 (HOT 93.3, 1pm); Texas Radio (KUT, 9pm)

**Mon 21st** Don Walser's Pure Texas Band (B); Erik & Erik + Doak Short & Dirty Dogs (HE); Blue Monday Band (A); Walter Higgs & Shufflepigg + Danger Zone (Joe); Walter Tragert (LZR); Open Mikes (CH/CHU); Open Stage (Cac); Blue Monday (KUT)

**Tue 22nd** Don Walser Trio (J); Novellas + Lucky Strikes (Hole In Wall); Fabu + Cula De Cafe (Cac); Sarah Elizabeth Campbell's Bummer CD Release (LZR); Toni Price (CC, 6pm); Guy Forsyth + Lee Persons (HE); Naughty Ones (CC); Snake Boy Johnson + Snake Doctors (Joe); Susanna Sharpe & Samba Police (A, 7pm)

**Wed 23rd** Texana Dames (J); Chicago Showcase: Aunt Beanie's 1st Prize Beets + Seela Misra + Amy Tuttle + John McCaughy, host Russ Somers (CH, 8pm); Earthpig (F); John Dom's Swingin' Dance Party (EL); Teddy & The Talltops (A, 6pm); Texas Sheiks + Wayne Hancock (HE); Hand To Mouth + Tracy Conover (Joe); Stumble (BOS); KNAC Night: Agony Column + Nosebleed + Mr Groper (A); Los Hurtin' Dogs (LZR); Open Mike (CHU)

**Thu 24th** John X Reed & Friends (CC, 6pm); Chicago House Fundraiser: Artists TBA (Cac); Fabu (WIH/6th); Sawdust Boogers (WIH/38th); Herman The German & Das Cowboy (Emo's); High Noon + Snake Boy Johnson (HE); Hellions w/Jesse Taylor (BOS); Jim Talbot + Live Wire (Joe); Jimmy LaFave's Night Tribe (LZR); Robert Cray + Larry McCray (Terrace, 8pm); WC Clark Blues Revue (A); Cula De Cafe (WIH/6th, 5pm); Peglegasus (F); Rainravens (BOS); Tribal Nation (J)

**Fri 25th** Butch Hancock w/Jesse Taylor & Band (LZR); Danny Barnes, Erik Hokkanen & Mark Rubin (WIH/38th); Karen Tyler + Ned Henry (CH); Mandy Mercier (J); Sarah Elizabeth Campbell (WIH/6th); Toni Price + Doak Short (Cac); Christine Albert (Central Market, 6pm); Herman The German (F); Jim Talbot + Tracy Conover (Joe); Sarah Brown Trio (BOS); Solid Senders + Joanna Howerton (HE); Will Taylor Quintet (WIH/6th, 5pm)

**Sat 26th** Sisters Morales (J); Austin Klezmorim Purim Shpiel (Cac); Paul Glasse, Mitch Watkins & Friends Who Sing (Christine Albert & Betty Elders) WIH/6th; Susan Colton (CH); Hand To Mouth + Live Wire (Joe); Omar & The Howlers + Ted Morgan & Seville's (A); Solid Senders + Tangled Blue (HE); Lucky Strikes (F); Crash Test Dummies (LZR); Danny & The Hurricanes (BOS); Slaid Cleaves & The Moxies + Damon Bramblet (WIH/38th); Folkways (KUT, 8am)

**Sun 27th** Mingo Saldivar + Los Pinkys (Club Carnaval, 7pm); James McMurtry (LZR); Texana Dames (LZR, 4pm); Leeann Atherton & Friends (CH); Sarah Elizabeth Campbell (LZR, noon); Susan Lindfors + TBA (J, 5pm); Junior Brown + Herman The German & Das Cowboy (CC); Guy Forsyth (A); Jim Talbot Blues Party + T Harvey Combo (Joe); Slippery Fish (BOS); Blues Jam (HE); Blue Monday (KUT); Live Set: Flying Saucers (KUT); Route 93 (HOT 93.3, 1pm); Texas Radio (KUT, 9pm)

**Mon 28th** Don Walser's Pure Texas Band (B); Yonder Bros Pick Of The Litter (Cac); Erik & Erik + Doak Short & Dirty Dogs (HE); Blue Monday Band (A); Mississippi Leghounds (LZR); Walter Higgs & Shufflepigg + Danger Zone (Joe); Billy Cobham Band (A, 7pm); Open Mikes (CH/CHU)

## VENUE GUIDE

A=Antone's 2915 Guadalupe. 474-5314

B/BOS=Babe's/Babe's Other Side 208 E 6th. 473-2262

Cac=Cactus Cafe Texas Union, Guadalupe & 24th.

471-8228

CH/CHU=Chicago House/Chicago House Upstage

607 Trinity. 473-2542

CC=Continental Club 1315 S Congress. 441-2444

EL=Electric Lounge 302 Bowie 476-FUSE

F=Flipnotics 1601 Barton Springs. 322-9750

HE=Headliners East 406 E 6th. 476-3488

Joe=Joe's Generic Bar 315 E 6th. 480-0171

J=Jovita's 1619 S 1st. 447-7825

KUT 90.5 FM

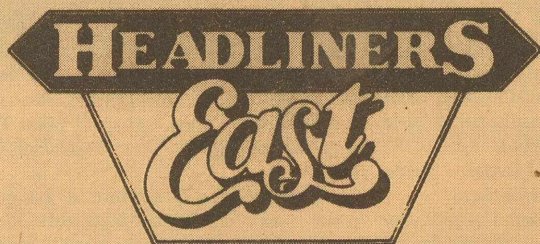
LZR=La Zona Rosa 612 W 4th. 482-0662

T=Threadgill's 6416 N Lamar. 451-5440

WIH/6=Waterloo Ice House 600 N Lamar. 472-5400

WIH/38=Waterloo Ice House 1106 W 38th. 451-5245





**406 EAST 6th 476-3488**

**SHOWS AT 6.30pm & 10.30pm,**

**Sundays 10pm only**

- 1st Guy Forsyth Band + Lee Persons Band**
- 2nd Ted Morgan & The Sevilles**  
**+ Wayne Hancock**
- 3rd High Noon + Snake Boy Johnson**
- 4th Solid Senders + Joanna Howerton**
- 5th Solid Senders + Snake Boy Johnson**
- 6th Headliners Blues Jam**  
**hosted by Part Time Lovers**
- 7th Erik & Erik (9pm)**  
**+ Doak Short & The Dirty Dogs**
- 8th Guy Forsyth Band + Lee Persons Band**
- 9th Texas Sheiks + Wayne Hancock**
- 10th High Noon + Snake Boy Johnson**
- 11th Solid Senders + Joanna Howerton**
- 12th Solid Senders**  
**+ Murry Woods & Tangled Blue**
- 13th Headliners Blues Jam**  
**with Part Time Lovers**
- 14th Erik & Erik (9pm)**  
**+ Doak Short & The Dirty Dogs**
- 15th Guy Forsyth Band + Lee Persons Band**
- 16th Ted Morgan & The Sevilles**  
**+ Wayne Hancock**
- 17th High Noon + Snake Boy Johnson**
- 18th Solid Senders + Joanna Howerton**
- 19th Solid Senders**  
**+ Murray Woods & Tangled Blue**
- 20th Headliners Blues Jam**  
**with Part Time Lovers**
- 21st Erik & Erik (9pm)**  
**+ Doak Short & The Dirty Dogs**
- 22nd Guy Forsyth + Lee Persons Band**
- 23rd Texas Sheiks + Wayne Hancock**
- 24th High Noon + Snake Boy Johnson**
- 25th Solid Senders + Joanna Howerton**
- 26th Solid Senders**  
**+ Murray Woods & Tangled Blue**
- 27th Headliners Blues Jam**  
**with Part Time Lovers**
- 28th Erik & Erik (9pm)**  
**+ Doak Short & The Dirty Dogs**

# LA ZONA ROSA

## MUSIC IN FEBRUARY

- Tue 1st • Bummer Night**  
**with Sarah Elizabeth Campbell**
- Wed 2nd • Floyd Moore Band**
- Thu 3rd • Tailgators with Ponty Bone**
- Fri 4th • Mose Allison (9pm & 11pm shows)**
- Sat 5th • Carnaval Ball**  
**The Purple Martins + Banda Espiritu**
- Sun 6th • Riley Osbourne (noon)**  
**Texana Dames (4pm) • James McMurtry (8.30pm)**
- Mon 7th • Van Wilks**
- Tue 8th • Bummer Night**  
**with Sarah Elizabeth Campbell**
- Wed 9th Gary Primich**
- Thu 10th • Apaches Of Paris**
- Fri 11th • TBA**
- Sat 12th • Jackopierce + Vertical Horizon**
- Sun 13th • Riley Osbourne (noon)**  
**• Texana Dames (5pm) • Emilyfest: Trout Fishing**  
**In America + Austin Lounge Lizards + Jimmy**  
**LaFave + Therapy Sisters + Christine Albert + Don**  
**McCalister + Melissa Javors + Dick Price + Gail**  
**Lewis + Kirt Kempter (7pm)**  
**• James McMurtry (8.30pm)**
- Mon 14th Mississippi Leghounds**
- Tue 15th • Bummer Night**  
**with Sarah Elizabeth Campbell**
- Wed 16th • Roxanne Hale**
- Thu 17th • Hackberry Ramblers + Steve James**
- Fri 18th • Iguanas**
- Sat 19th • Doc Watson + Bad Livers**
- Sun 20th • Sarah Elizabeth Campbell (noon)**  
**• Tomas Ramirez (4pm)**  
**• James McMurtry (8.30pm)**
- Mon 21st • Walter Tragert**
- Tue 22nd • Sarah Elizabeth Campbell**  
**Bummer CD Release**
- Wed 23rd • Los Hurtin' Dogs**
- Thu 24th • Jimmy LaFave's Night Tribe**
- Fri 25th • Butch Hancock & Jesse Taylor**
- Sat 26th • Crash Test Dummies**
- Sun 27th • Sarah Elizabeth Campbell (noon)**  
**Texana Dames (4pm) • James McMurtry (8.30pm)**
- Mon 28th • Mississippi Leghounds**

**AUSTIN'S  
ICEHOUSE  
FOR THE  
ARTS**



**4th & Rio Grande 482-0662**