

# MUSIC CITY FREE TEXAS

TOMMY HANCOCK

#88 DECEMBER 1996

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HONEST JOHN : Co-writing • Births & Deaths  
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## SURVIVAL OF THE COOLEST/2

Not that I have any desire to get into the obituary writing business, but almost immediately after last month's editorial on the impending crisis facing independent labels, Steve Wilkison announced that Dejadisc is folding its tents. Technically, the label isn't stone-dead, but I don't think it's a good idea to hold your breath waiting for its next release. Wilkison has laid off his staff, closed his San Marcos office and taken a job in Nashville, planning to run the label in his spare time, which I take to mean he'll spend weekends trying to get rid of his inventory. Put it another way, I doubt very much that a reasonable offer would fall on deaf ears.

◆ What makes the decline, if not actual fall, of Dejadisc particularly sad and alarming is that it was far and away the best of the Austin area labels. During its brief existence, it put out four of the finest Texas albums of all time, let alone the 90s, albums that really should be in the collection of anyone who's halfway serious about Texas music. They are David Rodriguez's **The True Cross** (which I still think is a rotten title, suggesting Christian music, but I may be prejudiced as I came up with the title of the original cassette release, **Man Against Beast**); **Across The Great Divide: The Songs Of Jo Carol Pierce**; Ray Wylie Hubbard's **Loco Gringo's Lament**; and Wayne Hancock's **Thunderstorms And Neon Sign**. Very close behind them comes **Pastures Of Plenty: An Austin Tribute To Woody Guthrie**, followed by solid, if less spectacular albums by Michael Fracasso, Richard Buckner, Sarah Elizabeth Campbell and Michael Elwood & Beth Galiger.

◆ This I regard as a pretty impressive track record, and Wilkison can rightfully take enormous pride in the overall quality of his output. Quantity was another matter. For what it's worth, among his souvenirs are no less than three MCT Poll 'Album of the Year' awards, for the Pierce, Hubbard and Hancock CDs, but I guess neither they nor his files full of glowing reviews were worth all that much, as none of Dejadisc's releases sold particularly well. This, of course, prompts the reflection, always sobering for a music writer, that reviews don't sell records. However, though Wilkison, like all indie owners, had to wrestle with the protean demons of promotion and distribution, his flair—I particularly admired the way he snapped up the Jo Carol Pierce album when Watermelon and dos were dragging their feet—was offset by self-indulgence, lack of focus and occasional utter failure of business acumen, all of which contributed to Dejadisc's collapse.

◆ Wilkison's main indulgence was his devotion to Elliott Murphy, a remarkable singer-songwriter, but one who's lived in Paris most of his life and is barely even a cult figure in America. The original concept of the label was to make available on CD albums that had previously only been on LP or cassette, hence the name, but even this was soon abandoned and Dejadisc never established any consistent identity, either in genre or geography—Wilkison's last release was of an undistinguished Minneapolis kid rock band. I still remember when he told me he'd signed Lisa Mednick—I couldn't believe my ears. I mean, I like Mednick, she's a fine sidewoman, but it was perfectly obvious to me, though apparently not Wilkison, that this was going to be a very tough record to sell, even if it turned out any good, which it didn't. It wasn't the last Dejadisc album that didn't make any financial or artistic sense. You could, of course, say, well, it's his business, he can run it anyway he wants, but remember it's his business that's in the toilet.

◆ In the liner notes to Johnny Paycheck's **The Real Mr Heartache** (see Reviews), his former partner Aubrey Mayhew, responding to Paycheck's financial complaints, remarked, "The biggest sales I ever had on a single with Little Darlin' was probably eight or nine thousand, and most of them were two or three thousand. And many of 'em were five hundred... An independent couldn't put out the volume necessary to be a profit-making enterprise." That was in the 60s, but substitute CD for single and it could be Wilkison or any other indie label owner talking today. I think there are three morals to be drawn from the Dejadisc story. One, decide whether the label is a hobby or a business. Two, find a market niche and establish yourself in it. Three, if you're not going to have any million selling winners, at least try to avoid having egregious losers.

JC

## TOMMY HANCOCK

Everyone who's ever known him has at least one Tommy Hancock story, and the one I tell is of the time a British TV unit, making a documentary about Texas music, was filming the Texana Dames at La Zona Rosa. When they took a break, the Brits started stripping down their gear, and had just about finished packing up when the next set started, with Tommy Hancock sitting in. The director listened dumbfounded for about ten seconds and started screaming at his crew to get set up again, and was later heard bitterly complaining, "Why didn't anybody warn me?" At 67, Tommy Hancock is still one cool dude.

◆ By the time I got to Austin in the late 80s, Hancock had pretty much quit performing, but then he'd been doing it for a long time. He learned to play fiddle in the Army during WW2, and back home in Lubbock, joined a Western Swing band, "it beat hell out of getting a real job." War, in fact, has been rather good to Hancock, who inherited the band when the leader was drafted for Korea. Tommy Hancock & The Roadside Playboys, "we were called that because merchants would sponsor us to play in courthouse squares when we were passing through," did well enough in West Texas for Hancock, who in 1955 married the band's singer, Charlene Condray, to open Lubbock's famous Cotton Club.

◆ Smoking dope, "I guess that came in round 1965," connected Hancock to a rising generation of young musicians who started coming to the club. He calls it "an interesting invasion by the hippies," though Jesse Taylor mainly remembers the bouncer Hancock detailed to stand guard over his young friends, "Otherwise the cowboys would have killed us." Between discussing spiritual matters with Jimmie Dale Gilmore, "the first person of any intelligence I ever ran into who believed in God," and dropping acid, Tommy & Charlene "turned the whole thing round." Selling the club to Joe Ely, they moved to the mountains of New Mexico and formed the Supernatural Family Band, which included six of Tommy's eight children and a shifting cast of young Lubbock musicians, notably Gilmore, like the Hancocks also deeply involved in the Divine Light Mission.

◆ The Supernatural Family Band story would fill a book, briefly, after stints in Denver and California, in 1980 the Hancocks had decided to settle in Florida and on their way back to Colorado to collect their belongings stopped over in Austin, which was bursting with Lubbock bands, all old friends. "I never had seen no Texas like this. I thought it was all like Lubbock! Jimmie wanted us to come in the 70s but I thought I'd had enough of Texas and never considered it. Course, by that time the whole country thing was over." Even so, Florida plans were scrapped. Over the next few years, younger Hancocks drifted out of the loosely structured band and eventually Charlene and her daughters Conni and Traci Lamar decided to form Texana Dames. "I didn't really enjoy playing enough any more, so it worked out pretty good."

◆ "After I quit playing, I started dancing a lot and found I was a better dancer than I ever was a musician, and I enjoyed it more. It's nicer to hold a beautiful woman than a fiddle, if you can believe that. Music and dancing are two sides of the same coin, art and sex, a nice combination, but there are precious few good dancing situations in Austin, and far more women who want to dance than men. So I wrote a book to try and inspire more men and picked out songs that would bring out the points in the book that addressed male sexual psychology. When the book comes out, the albums will make far more sense."

◆ However, the albums, no less than four of them, are now out there on their own. **TOM X: Lost In North Austin** (reviewed #85) has now been joined by **TOM X: True Stories & Strange Romances**, **TOMMY HANCOCK & THE PHANTOM DANCE BAND: Big Band Country & Mystic Music Of The Great American Outback** and **Dancers Do It On The Floor** (all unnumbered Akashic CDs). They feature the Texana Dames, Tomas Ramirez, Jesse Taylor, John Reed, Keith Ferguson, East Side Flash, Alvin Crow, Erik Hokkanen, Jimmy Day, Mark Rubin, Ponty Bone, David Heath, Wiley Cousins and many others, and, apart from Bob Wills' *San Antonio Rose* on Outback and some instrumentals, all are made up of original Hancock material.

◆ "I had a whole lot of new songs from when I was living on the border, but by the time we got to them, we'd already cut 35 tracks, so I figured let's do 'em all. As I get older, time seems more important. I learned so much. If I'd known all that when I was young, I'd be rich and famous! Trouble is, making records is the limit of my expertise. I have no idea how to sell them. Still, I really made them for my friends, so if they get no further than that, it was still a gratifying project. Such a treat, working with all my favorite musicians."

◆ However, Hancock adds, "I ODed on it, so I'm not going to mess with it again," so these albums may well be the last gasp of the Texas country underground, that bizarre meeting ground of hippie dopers and shitkicking cowboys that, more than anyone, Hancock personifies.

JC



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# HONEST JOHN'S SMOKING SECTION

Couple of apologies this month. Numero uno, the one saving grace of the *San Antonio Express-News* was, and still is, music writer **Jim Beal Jr** and my regrets for putting him on the staff of the now defunct *San Antonio Light*. Numero dos; reviewing Stop The Truck's CD, I identified guitarist **Boomer Norman** as Boomer Nelson. Oddly, the first person to notice this was Danny Young, because he once made *exactly* the same mistake while introducing the Walt Lewis Band, which makes me feel a little better.

◆ I'm gearing up for some fairly major changes to MCT, including a new name, but I figure on getting the 1996 Poll out of the way first, so I'll preview them next month and implement in February. For the nonce, and pretty much of a dead giveaway, this month's Births & Deaths, in the first stage of amendment, now includes Louisiana born Zydeco, Cajun, Swamp Pop and New Orleans R&B musicians, but excludes Texas born jazz musicians and, rather arbitrarily, Texans I can't be bothered with, the Mandrell sisters and the Gatlin brothers to name just six. You got a problem with that?

◆ As a sidebar to this and last month's editorials, an indicator of how badly things are going in the music business from violinist **Gene Elders**, normally in heavy demand as a session player who finds himself at somewhat of a loose end these days. One label alone had booked him for three separate recording sessions in Austin studios this year and each time cancelled, not because they didn't want him but because all three projects were scrapped. Strike a match on that.

◆ Spare a thought for perennial also rans **Ruthie & The Wranglers** (see Reviews), this year nominated for no less than 13 Wammies (Washington Area Music Association awards) in the Country and Roots Rock categories. If they lived anywhere else, they'd be hot contenders, but unfortunately for them a couple of other people call DC home—Mary Chapin Carpenter and Bill Kirchen, who, for the *seventh* year running, mopped up all the awards in those categories. Sounds like if you've been to one Wammie awards ceremony, you've been to them all.

## TWO MANY COOKS

C o-writing is a *bête noire* I've often touched on tangentially, pretty much always derogatorily, and along the way have found that many people, if they don't quite share my basic hostility to the practice, instinctively feel uncomfortable about it. I've been meaning for some while to try and explore this issue, but never seem to find the space, however, though every month brings at least one album to remind me that it's far from being a superannuated or irrelevant topic, for some reason, now's the time.

◆ There's a wonderful true story that brilliantly elucidates my basic attitude to co-writing: talking to Peter Rowan, Cash Edwards of Under The Hat Productions made a remark that Rowan thought would be a good hook for a song. When he suggested they work on it together, Edwards' response was "Peter, this is Texas. You write your own goddamn songs here."

◆ Well, yes, you would have thought so. Certainly when you look at the work of the elite of Texas songwriters, Townes Van Zandt, Terry Allen, Butch Hancock, Guy Clark, Ray Wylie Hubbard, Billy Joe Shaver, Jo Carol Pierce, David Rodriguez, Al Strehli, Betty Elders, Jimmy LaFave, Michael Fracasso, Troy Campbell, Barb Donovan, Blaze Foley, Steve Earle, Robert Earl Keen, William James IV, they almost invariably write their own goddamn songs. And these are the people who either brought me to Texas or helped keep me here. Coincidence? I think not.

◆ I guess I really started thinking about co-writing in negative terms at a Rosie Flores show, when she was proudly introduced songs with "I wrote this with Guy Clark... Jimmie Dale Gilmore... Katy Moffatt

... Tom Russell," the list went on and on, and the songs were all dogshit, patent, irredeemable dogshit. The hideous implication was that two people, even two people both manifestly capable of writing good, even great, songs on their own, couldn't achieve anything worthwhile together. In each case, the lyrical total was far less than the sum of the creative parts.

◆ When I think about co-writing, I have this image of Keats calling Shelley and saying, "Let's get together tomorrow afternoon and co-write some odes." Well, he couldn't, of course, because the telephone hadn't been invented yet, but, more to the point, he *wouldn't*. Call me a naïve, sentimental fool, but to me a songwriter should have at least some ambition to being an artist, striving to make a personal, original statement, and art is created by individuals. This is, and always has been, true in visual art—you ever heard of co-painting or co-sculpting?—but it holds almost as good for other art forms, theatre (OK, smartass, I'll give you Beaumont & Fletcher), fiction, opera, ballet, even architecture, and, most especially, poetry, which I believe has been utterly displaced in modern times by songwriting, but that's a whole other issue.

◆ The unavoidable problem here is that there have been some great, moreover consistently great, songwriting partnerships, the Louvin Brothers, Leiber & Stoller, Felice & Boudleaux Bryant, for instance, but the operative word is "partnerships." Figuratively or literally, they were married to each other, living in each other's pockets for years on end, not getting together for a few hours once in a while. If you're thinking of other great partnerships, bear in mind that most of them divided the labor, one (Gilbert, Brecht, Hammerstein) writing the lyrics, the other (Sullivan, Weill or Eisler, Rodgers) the music.

◆ Again, very often multiple credits have nothing to do with writing and everything to do with the more sordid aspects of the music business. One name may be that of the person who alone wrote the song, while any others are likely to be those of people who required a credit, ergo shared royalties, as their price for placing or recording it. An additional wrinkle is that shared credits often give a falsely equal impression of disproportionate contributions, Fred Rose, for instance, got co-credit with Hank Williams for simply coming up with the title of *Mansion On The Hill*.

◆ All this aside, it seems to me there's a fundamental distinction in songwriting between art and craft—while an individual can create either, only an individual can create art and, allowing for rare, transcendent exceptions, a team can only create craft. Which has nothing to do with quality—Leiber & Stoller and the Bryants wrote unabashed commercial trash, but it was great trash, far more valid than bad art, hell, bad trash is better than bad art. At least it has no pretensions.

◆ Ray Wylie Hubbard once described the process of songwriting as "tearing strips off my soul," and these strips are, I imagine, what we all look and hope for, but virtually all songwriters dry up, temporarily or permanently, with nothing left to give. This seems to be when even proven talents seem to turn to co-writing, creating an empty, sterile, soulless grey area, neither art nor craft, of songs that might well have been discarded by either writer working alone but end up perpetuated, and recorded, usually by the junior co-writer, to whom the association is worth more than the song itself. Another debilitating dynamic, which seems particularly common among fortysomething LA songwriters, is the notion that two, or even more, people who've never been able to write a hit on their own, will somehow succeed in doing it together.

◆ What it comes down to is this, if the people I mentioned at the beginning, Van Zandt, Allen, etc. can write truly great songs on their own, how come it takes two or three people to write mediocre crap?

## DECEMBER BIRTHS & DEATHS

- |      |  |
|------|--|
| 1st  | Mary Martin • 1913 • Weatherford<br>Rocky Hill • 1946 • Dallas<br>Slim Willet • 1919 • Victor<br>Lee Dorsey † 1986   |
| 2nd  | Charline Arthur • 1929 • Henrietta<br>Daniele Alexander • 1954 • Fort Worth<br>Mercy Dee Walton † 1962   |
| 3rd  | Jimmy Heap † 1977  |
| 4th  | Larry Davis • 1936 • Missouri<br>Ernie Durawa • 1942 • San Antonio<br>Gary P Nunn • 1945 • Oklahoma  |
| 6th  | Hugh Farr • 1903 • Llano<br>Robert Ealey • 1925 • Texarkana<br>Joe King Carrasco • 1953 • Dumas<br>Tish Hinojosa • 1955 • San Antonio<br>Leadbelly † 1949<br>Roy Orbison † 1988                                |
| 7th  | Grey Ghost • 1903 • Bastrop<br>Bill Boyd † 1977  |
| 8th  | Floyd Tillman • 1914 • Ryan, OK<br>Ernie Gammage • 1944 • Brownwood<br>Ramon Ayala • 1945 • Mexico   |
| 9th  | Glenn Reeves • 1932 • Shamrock<br>David Houston • 1938 • Bossier City, LA  |
| 10th | Rich Minus • 1940 • San Antonio<br>Johnny Rodriguez • 1951 • Sabinal   |
| 11th | Big Mama Thornton • 1926 • Montgomery, AL<br>J Frank Wilson • 1941 • Lufkin<br>Troy Campbell • 1964 • Germantown, OH   |
| 12th | La Costa • 1951 • Seminole<br>Kevin Smith • 1967 • CO<br>Clifton Chenier † 1987  |
| 13th | Conni Hancock • 1957 • Lubbock   |
| 14th | Leo Wright • 1933 • Wichita Falls  |
| 15th | David Guion • 1892 • Ballinger<br>Red River Dave • 1914 • San Antonio<br>Jesse Belvin • 1932 • San Antonio<br>Betty Elders • 1949 • NC   |
| 16th | Shelby Singleton • 1931 • Waskom<br>Billy Gibbons • 1949 • Houston<br>Kimberly M'Carver • 1957 • Mesquite  |
| 17th | Nat Stuckey • 1937 • Cass County<br>Arthur Neville • 1937 • New Orleans  |
| 18th | Pee Wee Crayton • 1914 • Rockdale<br>Bobby Keys • 1943 • Slaton<br>John Reed • 1945 • Charleston, SC<br>Jacky Ward • 1946 • Groveton<br>Blaze Foley • 1949 • Arkansas<br>Don Santiago Jimenez † 1984           |
| 19th | Professor Longhair • 1918 • Bogalusa, LA<br>Phil Ochs • 1940 • El Paso   |
| 20th | Bobby Page • 1938 • Rayne, LA<br>Herman The German • 1952 • Germany  |
| 21st | Black Ace • 1907 • Hughes Springs<br>Harmonica Slim Blaylock • 1934 •<br>Douglasville<br>Paul • 1940 • Joshua<br>Lee Roy Parnell • 1956 • Abilene<br>Danny Barnes • 1961 • Belton                              |
| 22nd | King Karl • 1931 • Grand Coteau, LA<br>Red Steagall • 1937 • Gainesville<br>Speedy Sparks • 1945 • Houston   |
| 23rd | Esther Phillips • 1935 • Galveston   |
| 24th | Dave Bartholomew • 1920 • Edgard, LA<br>Lee Dorsey • 1924 • New Orleans<br>Stoney Edwards • 1937 • Seminole, OK<br>Cornell Hurd • 1949 • Honolulu<br>Doyle Bramhall Jr • 1968 • Dallas<br>Derwood Brown † 1978 |
| 26th | TD Bell • 1922 • Lee County<br>Rattlesnake Annie • 1941 • Paris<br>'Phareaux' Felton • 1948 • Houston<br>Kristi Guillory • 1978 • New Orleans<br>Peck Kelley † 1980  |
| 27th | Tom Tall • 1937 • Amarillo<br>Will T Massey • 1968 • San Angelo<br>Bob Luman † 1978  |
| 28th | Billy Williams • 1916 • Waco<br>Charles Neville • 1938 • New Orleans<br>Edgar Winter • 1946 • Beaumont<br>Jon Emery • 1946 • Maine<br>Blues Boy Willie • 1946 • Memphis<br>Freddie King † 1976                 |
| 29th | Virgil Johnson • 1935 • Cameron<br>Walt Wilkins • 1960 • San Antonio   |
| 30th | Michael Nesmith • 1942 • Dallas  |
| 31st | Rocky Morales • 1940 • San Antonio<br>Robert Pete Williams † 1980  |



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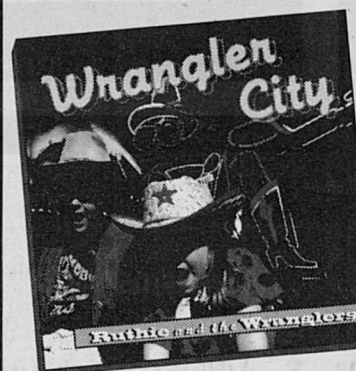
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### THE REAL MR HEARTACHE: THE LITTLE DARLIN' YEARS

(Country Music Foundation, CD, 023D)

**P**roblem with Paycheck is that he *looks* like the kind of guy if you got into it with him in a barroom, he'd pull out a gun and shoot you. To be fair, he didn't always look like a psycho redneck serial killer, in fact he was pretty goodlooking in the 60s, but, more to the point, he was a helluva honkytonk singer and songwriter. In fact, one could very easily argue that his 1967 LP *Jukebox Charlie* was the single greatest influence on current Austin country music vocal and songwriting styles. Born Donald Lytle in Ohio, 1941, Paycheck had abortive stints, as Donnie Young, on Decca as a rockabilly and Mercury as a country singer, but shone as a sideman, playing bass and singing harmony with Porter Wagoner, Faron Young, Ray Price and George Jones. However, in 1962, Aubrey Mayhew of Pickwick, rejecting the songs on a demo tape, paid \$200 to find out who was singing them and persuaded Pickwick to set up a subsidiary to record Paycheck. The first five tracks are actually from 1964-66 Hilltop singles, *Don't Start Counting On Me*, *The Girl They Talk About*, *The Real Mr Heartache* and Joe Poovey's *I'm Barely Hanging On To Me*, though only Hank Cochran's *A-11*, lifted but reinvented and revved-up, from a Buck Owens' LP, had any success. Getting no support from Pickwick, Mayhew and Paycheck set up Little Darlin', cracking the Top 10 with their first release, *The Lovin' Machine*. Over the next two years, Paycheck and Mayhew pumped out a string of sensational honk tonk singles, including Joe Poovey's *He's In A Hurry (To Get Home To My Wife)* and Bobby Bare's *Motel Time Again*, but mainly original songs by Paycheck, though, as he got bored easily, they were usually seen through by Mayhew, who contends Paycheck "would probably be one of the top five country songwriters of all time . . . but he never had the patience." The most famous are, of course, *Apartment #9*, which launched Tammy Wynette, and *Touch My Heart*, a hit for Ray Price, though for Paycheck aficionados, pride of place goes to *(Pardon Me) I've Got Someone To Kill*. That was the most obviously left field of Paycheck's songs, but even the titles of *(It's A Mighty Thin Line) Between Love And Hate*, *(Like Me) You'll Recover In Time* and *If I'm Gonna Sink (I Might As Well Go To The Bottom)* show how far removed his hardedged honkytonk, compounded by Mayhew's ultrahot production, emphasizing Lloyd Green's high end steel guitar playing with echo and deliberate distortion, was from Countrypolitan fluff. *If I'm Gonna Sink* was Little Darlin's last single and Paycheck did indeed go to the bottom, winding up as a Skid Row alcoholic. Later, of course, he was rescued, dried out and turned into a star, but his best work, as so often, was behind him and he deserves to be remembered for any one of these truly wonderful 24 cuts than for David Allen Coe's cartoon *Take This Job And Shove It*. Or, of course, for shooting people in bars. **JC**

## JACK SAUNDERS

(White Cat, CD, WCRCD007)

**B**eing linked by marriage to a coven of Shake Russell/Dana Cooper/Jack Saunders fans, I'm more familiar with the work of these Houston-associated singer-songwriters and erstwhile colleagues than I used to be, but this hasn't materially altered my view that, privatim et seratim, they're congenital, if congenial, middleweights, neither quite strong enough to knock one out nor quite weak enough to be safely ignored. By bonding with their audiences, however, they built up a fanatically loyal, if static, following, as Shake & Dana, Shake & Dana & Jack and, latterly, Shake & Jack with Dana going solo. In October, however, Russell and Saunders quietly split up after 14 years together, and, having had the foresight, or realism, to cut this album a couple of years ago, Saunders has moved quickly to establish a separate identity, and I have to admit that I'm a good deal more impressed than I'd've anticipated. Going back to a long abandoned Russell/Cooper format, Saunders has opted for a band sound, both live, with Sisters Morales' rhythm section and LaFave/Escovedo guitarist Rick Poss (Cactus, 4th), and in the studio, where he himself played basses and acoustic and electric guitars. This, along with some radically different arrangements, allows him to distinguish his new persona from his duo/trio work and many albums with Russell/Russell & Cooper, even though most of the material was on their set lists for years, but then this creative recycling also gives him the opportunity to establish just how much of that material was either written by him alone (five of the ten tracks) or co-written with his former partners. I have to admit I rather thought of Saunders as the perennial junior partner but he's come into his own with a crisp, convincing album which, it should be said, is far more professionally executed and packaged than anything he's been involved in over the last 14 years. **JC**

# RECORD REVIEWS

## STEVE BRICE

### THE SINCITIZEN SESSIONS: VOL 1—ORIGINAL SINS

(Sincitizen, CD, 001)

**N**otwithstanding the obvious allusion, Gram Parsons isn't Brice's inspiration but simply a reference point in a continuum which he delineates in *Rubber Room*, a better than average disillusioned-with-Nashville song (though, as always, one has to ask, what did you expect?), whose other occupants are Hank Williams, Ernest Tubb, Marty Robbins, Willie Nelson, Waylon Jennings, Johnny Cash, Steve Earle, Rosanne Cash, Rodney Crowell, Rodney Foster and Nanci Griffith, with Mary Chapin Carpenter "next in line." Of them, however, Nelson and Jennings seem clearly the most influential, Brice's 17 songs being very much in the quirky early 70s Outlaw mold, running a gamut of what used to be standard country preoccupations, drinking, prison, faithlessness, abandonment, moving out, moving on, nostalgia, religion. Brice has some very fancy hired hands—one has to commend him for being so upfront about this aspect of his album—notably Al Perkins of Dwight Yoakam's band, on pedal and lap steel, dobro and electric guitar, Larry Franklin, who I think was with Asleep At The Wheel for a while, fiddle and mandolin, and violinist Andrea Zonn, currently with Lyle Lovett, but Zonn dramatically highlights his main problem. Brice's voice is big and deep but both limited and generic, so the contrast between the bulk of the album and the two and half electrifying tracks on which Zonn switches from harmonies to lead is extremely marked. As a songwriter he'd have been much better off making an 'Andrea Zonn sings Steve Brice' album, because with her clarity, strength, vibrancy and compellingly understated intensity, she can really sell a lyric. And, of course, you and I would have been much better off because we'd have a consistently outstanding album instead of a consistently interesting one with occasional standouts. **JC**

## KATHY ROBERTSON

### AT THE CANTINA

### RUTHIE & THE WRANGLERS

### WRANGLER CITY

(self-released CD/Lasso, CD, 02282)

**Y**ou might find both these albums under 'R' in the Country section, but they're divided by far more than a continent—there are two entirely different mindsets behind them. Robertson, originally from Texas but long resident in LA (she had a cut on **A Town South Of Bakersfield**) doesn't have a band, she has Friends, and her album is a pure West Coast studio construct. However, among such usual Southland suspects as Rosie Flores, Chris Gaffney, Big Sandy and Katy Moffatt, one has to hand it to her for bringing in Bonnie Owens, who sings on three of the 14 tracks and contributed two songs, *Startin' Today* and *Leona* (co-written with Leona Williams, another ex-Mrs Haggard). Which brings us to another distinctive, though regrettably not unique, LA aspect of the album, the curse of multiple writing credits. Gaffney managed *Lift Up Your Leg* on his own, but it took at least two people to write the rest of the contemporary material and not only do they have the emptiness one associates with co-writing, they're not much good even as artifices—Flores & Julian Dawson's *It Came From Memphis* is particularly mechanical and Gaffney/Flores/Moffatt's LA-style Tex-Mex is contrived. But if she lacks judgement when it comes to her peers, Robertson has excellent taste in early 50s classics, covering Kay Starr & Tennessee Ernie Ford's *I'll Never Be Free* (1950) with Gaffney, Jean Shepard's first single *Twice The Lovin* (1952), and Skeeter & Betty Jack Davis' *I Forgot More Than You'll Ever Know* (1953) with Owens. Robertson has a strong, rich country contralto and some fine players, including Hellecaster guitarist Jerry Donahue, who also produced, and several of Merle Haggard's Strangers, and with more discrimination she, or she and Owens, could have made a much better album. Her Rolodex approach may have aimed for diversity, but it only achieved inconsistency.

◆ While Ruth Logsdon's DC-based honkytonk/rockabilly band does have a couple of special guests, notably Bill Kirchen playing lead guitar on two tracks, they're icing on the solid cake of a working unit that's been around since 1989. The album's an organic extension of their live shows and it sparks and sparkles all the way, from the flatout jump up rockabilly of *Hot Potato* to the mournful, bluesy *The Lonely Walk*, a compelling Logsdon showcase by John Sherick (one of Kelly Willis' Fireballs before she moved to Austin). Logsdon wrote six of the 13 songs, notably *Gone But Not Forgotten* and *My Car Knows Where You Live* and her bass player Mark Noone two, *Hot Potato* and the excellent *I'm A Little Confused*, both unassisted, despite being married to each other. In fact, quirky covers of *Town Without Pity* and *Dirty Dirty Feeling* (originally done by Gene Pitney and Elvis, there's also a rocking version of Connie Francis' *Paper Roses*) are the only co-writes in sight. Though Logsdon's *Rockabilly Song #10* is somewhat the generic exercise the title suggests (it's also on a Spinout 45, but local rave reviews quite rightly focussed on the flip, a kickass version of *Harper Valley PTA*), the material otherwise shows clear signs of having been extensively road tested and audience approved. Backed by Noone, drummer Wes Shepherd and Billy Shelton's laconic but vivid guitar work, Logsdon's live wire energy is very infectious, and for all her versatility—she even throws in a cowgirl song—she and the band are equally effective, convincing and fun as honkytonkers, rockabillys or something in between. Mighty fine, and warmly recommended. They can be contacted at 1-800-391-1854. **JC**



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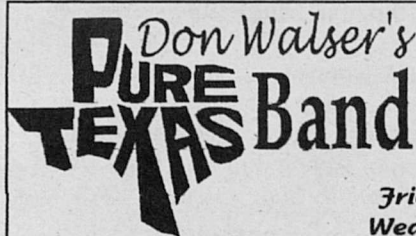
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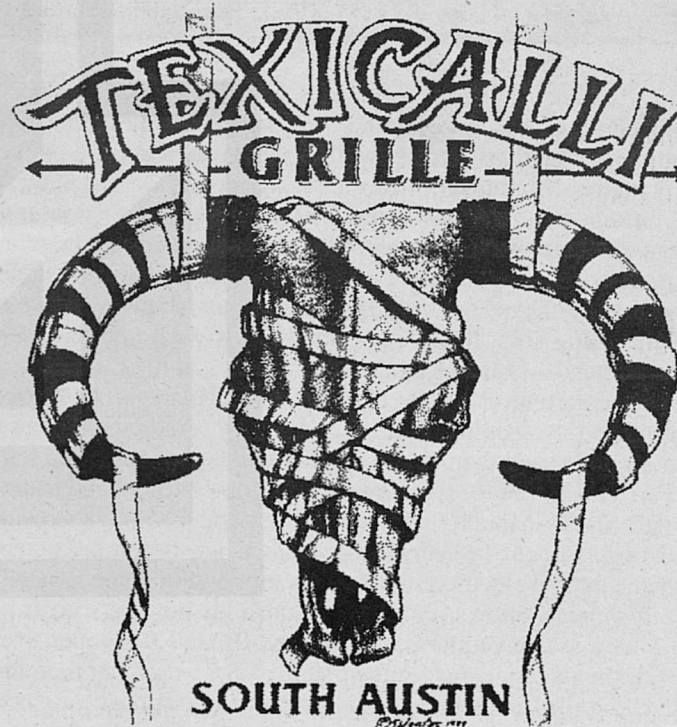
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**VOL 4: TEX-MEX CONJUNTO CLASSICS**

(Arhoolie, CDs, 101-104)

Last month, I cited Arhoolie as a nonspecialist label that'll survive because though it does a lot of things, it does them all better than anyone else. Barely were the words out of my mouth than these four budget line compilations, the first in a series of ten, arrived in the mail to dramatically make the point. While Arhoolie is rivalled, even surpassed, in certain specific aspects by specialist labels, nobody else comes close to the strength and depth of its historical, classic and contemporary holdings in so many regional, mostly Southern, and ethnic genres. Put it another way, no other label, drawing solely on its own back catalog, could put out such diverse and worthwhile compilations. Reviewing them comes down to reciting a litany of great names, 15 per album. **Vol 1:** Mississippi Fred McDowell, Lightning Hopkins, John Jackson, Lil Son Jackson, Mance Lipscomb, Black Ace, Snooks Eaglin, Bukka White, Dr Ross, Robert Pete Williams, Jesse Fuller, Big Joe Williams, Smoky Babe, RL Burnside and KC Douglas. **Vol 2:** Sonny Boy Williamson, Big Mama Thornton, Big Joe Duskin, Earl Hooker, Charlie Musselwhite, John Littlejohn, Joe Turner & Pete Johnson, Katie Webster, Omar Shariff, Bee Houston, Juke Boy Bonner, Good Rockin' Robinson, Piano Red, Johnny Young and Charles Ford. **Vol 3:** Beausoleil, Nathan Abshire, Wade Frugé, Dewey Balfa with Marc Savoy & DL Menard, 'Cheese' Read, California Cajun Orchestra, Harry Choates, Hackberry Ramblers, Savoy-Doucet, Canray Fontenot, Austin Pitre, Magnolia Sisters, Dewey Balfa & Nathan Abshire, Michael Doucet and Joe Falcon. **Vol 4:** Flaco Jimenez, Conjunto Bernal, Lydia Mendoza (with Narciso Martinez), Santiago Jimenez Jr, Don Santiago Jimenez, Los Pavos Reales, Tony De La Rosa, Valerio Longoria, Los Pingüinos Del Norte, Juan Lopez, Fred Zimmerle & Trio San Antonio, Narciso Martinez, Los Cenzontles, Steve Jordan and Los Caminantes (Flaco's first group). Forthcoming volumes will cover Louisiana Zydeco, Mexican Regional, World Music, Piano Blues, Tex-Mex Tejano and—the only suspect one of the bunch because all Arhoolie really has in this field is Rose Maddox—Country.

JC

## JIMMY BREAU

**LE CHEMIN QUE T'AS PRIS**

**ROYCE NAQUIN & YVONNE SMITH**

**A DAY ON THE BAYOU**

(La Louisianne, CD, 1015/Lanor, CD, 1060)

From simple empirical observation, you'd conclude that musical talent just ain't hereditary—for every born to boogie Natalia Maines there are far more second generation hypes like Natalie Cole, famous names with minimal aptitudes. Focus on Cajun, however, and bloodlines seem to be a major factor in a genre dominated by successive generations of often interrelated clans. Great-grandson of Auguste Breaux, grandson of Amédé Breaux, grandnephew of Cléoma Falcon, son of Preston Breaux and younger brother of Pat and Gary Breaux, all significant names in the field, accordionist Jimmy Breaux, true to the album title, a waltz his father wrote, and recorded with his brothers shortly before he was born, has taken the road his family seems to have been on since the boat landed. With David Doucet on guitar and Steve Riley contributing vocals on four of the 13 tracks, fiddler UJ Meaux singing on two others, Breaux's material shows where his loyalties lie, arrangements of the traditional *Hackberry Hop*, *Papa George Special* and, an appropriate closer, *Breaux Bridge Stomp*, Fernest Abshire's *Tu Veux Que Je Reviens*, Walter Mouton's *Scott Playboy Special*, Octa Clark's *Back 'O Town Two-Step*, Blackie Forestier's *Lonesome Night Waltz*, Lawrence Walker's *Wandering Aces Special* and *Walker Special*, Wilson Touchet's *Two-Step Du Vieux Temps* and Preston Breaux's title track and *Broken Family Waltz*. Aiming neither for innovation nor flamboyance, Breaux pays homage to the dance sound of his father's generation, fine ensemble playing accented by brief, controlled solos.

◆ In the same vein, everyone else on Naquin and Smith's country tinged album is a Cormier—Mitchell accordion, Chad fiddle, Nolan acoustic and bass guitars and Joey drums—while Smith, singer and accordionist with the Cajun Friends Band, is kin to the Heberts, Naquin, singer and bass player with the Lafourche Cajun Band, to the Guidrys. Both Smith and Naquin give the impression that their regular gigs are at upmarket tourist traps, not exactly inauthentic—if nothing else, their mostly original, though somewhat derivative, material is all in French—but not what you'd call rootsy either. Still, they both have fine, strong voices, the Cormiers are as tight as a drum and the album grows on one.

JC

# RECORD REVIEWS

## FILE

**LA VIE MARRON**

**THE SAVOY-SMITH CAJUN BAND**

**NOW AND THEN**

(Green Linnet, CD, GLCD 2124/Arhoolie, CD, 457)

Back in the 80s, Filé proudly labelled itself "regressive Cajun music" in defiant antithesis to the progressive tendency of the day. Now, on its first release since 1988, though a sequence of radical personnel changes it's become the most adventurous and genre-bending of all Cajun bands. Symptomatically, founder Ward Lormond now plays both Cajun and 3-row button accordions, while his new (since then) colleagues include David Egan, the only pianist, let alone boogie-woogie pianist, in Cajun music, and Creole fiddler, guitarist and banjo player D'Jalma Garnier, a former Austinite (LeRoi Brothers, Ponty Bone, his own French Band). Moreover, CC Adcock plays electric and acoustic guitars on several tracks. Right there, one could reasonably, and quite rightly, deduce that this won't be straight Cajun, and while they're firmly anchored in that tradition, they put all kinds of twists on it, Zydeco, New Orleans R&B, Dixieland, lala, swamp pop, blues and rock & roll, whether arranging traditional songs like *Lucille* or in Lormond, Garnier and Egan's original material. It was this eclectic flexibility that endeared them to the late Canray Fontenot, freewheeling, crosscultural master of danceable fiddle tunes, to whom the album, which features his *Bonsoir Moreau* and *Fido Dixieland*, is dedicated.

◆ For consistency of purpose, we turn to Savoy-Smith, which is Savoy-Doucet when Michael Doucet's with Beausoleil and Louisiana state fiddle champion Ken Smith, a protégé of Wallace 'Cheese' Reed, joins accordionist Marc Savoy and guitarist Ann Savoy. Doucet and the Savoyes have been playing old time Cajun music together for 18 years, and Smith doesn't introduce any funny business. With Tina Pilone bass on nine of the 15 tracks, much of the material is taken from 78s or from the original performers, Austin Pitre's *Evangeline Boys Special*; *Rainbow Waltz*, recorded by Amédé Breaux as *Hard Luck Waltz*; Pee Wee Broussard's *Wee Pee Special*; a medley of Canray Fontenot's *Old Carpenter's Waltz* and Shelby Vidrine's *Contredanse De Mamou*; Amédé Ardoin's *Blues De Basile*, *Choupique* and *Two-Step De Prairie Soileau*; Lawrence Walker's *Walker Special*; Cleoma Falcon's *C'est Un Pécher De Dire Un Menterie* (It's A Sin To Tell A Lie); *Le Moulin Cassé*, the Thibodeaux Boys' Cajun version of Memphis Minnie's *What's The Matter With The Mill?*; a medley of Dennis McGee's *One-Step Des McGees* and a 1930s Hackberry Ramblers swing song, *O, Ma Josephine*; *Separation Waltz*, which fuses elements of versions by Eva Touchet, Cleoma Falcon and Cheese Reed; *Lovesick Waltz* by Aldus Roger's vocalist Roy Morgan. What I've always admired about the Savoyes and Doucet, to which add Smith, apart from their musicianship, is that their intellectual mission never becomes academic. They may be a tasteful concert hall degree removed from the dancehall originals, whose lowbrow Saturday night function was to help Cajuns get wasted and/or laid, but, unlike so many 'cultural' groups, at least you never feel there's going to be a test after the show.

JC

## LOS GATOS DE JAPON

**TONY DE LA ROSA PRESENTS**

(Hacienda, CD, HAC-7437)

Call it purism or call it prejudice, but there are certain inarguably knotty cultural problems that are best exemplified by that hardy perennial debate, Can white men sing the blues? Theoretically, I incline to the view that music that doesn't spring from roots within a culture is simply ersatz, superficially similar to the real thing but lacking its essence. In practice, of course, it ain't so easy, and certainly this album sharply challenges such preconceptions. Offhand, the idea of a Japanese conjunto, even more than an Anglo conjunto, as Los Pinkys once were, strikes one as mildly amusing, a more than usually ironic comment on modern Japanese culture, but when such a conjunto has an album produced and presented by the legendary Tony De La Rosa, who's purist enough to refuse to acknowledge his own compromised Rounder CD, and released on the genre's foremost label, it kinda stifles the snickering. With Adan De La Rosa playing bajo sexto on two tracks, Tony De La Rosa himself singing *Mejor Solo* and contributing sound effects to *El Mosquito Americano*, which is sung by Brave Combo's Bubba Hernandez, Kenji Katsube accordion and vocals. Hajime Matsui bajo sexto and vocals, Takumi Mori bass and Keiichi Tanaka drums and vocals aren't going to take over South Texas, but neither would they sound out of place on Güero Polka's KEDA show. With a normal mix of polkas, including De La Rosa's *Atotonilco* and *El Circo*, and rancheras, with a bolero (the classic *Volver, Volver*), and two versions of the cumbia *El Mosquito Americano*, one in Spanish, the other, putting a new twist on bilingual, in Spanish and Japanese, this is part standard conjunto, part novelty and part fuel for musical polemics. Wonder what their hometown gigs are like?

JC



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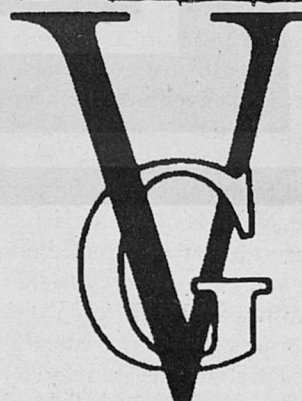
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# MUSIC CITY TEXAS

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Please note the following:

Except in the **Gig Of The Year**, **Album (Texas)** and **Texas Act** categories, only people actually resident in or around Austin during 1996 are eligible. Votes for any others will be voided.

**Texas Act** is intended to recognize performers and bands who have a distinct Texas identity.

**Human Being Of The Year** is open to non-musicians who are actively involved in Austin music.

**Third Coast Act** is kind of a Baton Rouge to Brownsville catchall for Conjunto, Zydeco and Cajun.

Please return your completed ballot by **DECEMBER 20th**. Mail to: Music City Texas, 620 Circle Ave, Round Rock, TX 78664; fax to 512/218-8055; or e-mail to [musiccitytx@aol.com](mailto:musiccitytx@aol.com).

Thanks. Have fun arguing with your significant others and/or friends.

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| WOMAN OF THE YEAR          | SONGWRITER      | NEW ACT         | DRUMS/PERCUSSION      |
|                            |                 |                 |                       |
| MAN OF THE YEAR            | FEMALE VOCALIST | ACCORDION       | ANY OTHER INSTRUMENT  |
|                            |                 |                 |                       |
| BAND OF THE YEAR           | MALE VOCALIST   | ACOUSTIC GUITAR | MULTI-INSTRUMENTALIST |
|                            |                 |                 |                       |
| HUMAN BEING OF THE YEAR    | TEXAS ACT       | ELECTRIC GUITAR | VENUE (Bookings)      |
|                            |                 |                 |                       |
| GIG OF THE YEAR            | ACOUSTIC ACT    | STEEL GUITAR    | VENUE (Acoustics)     |
|                            |                 |                 |                       |
| ALBUM OF THE YEAR (Texas)  | COUNTRY ACT     | FIDDLE/VIOLIN   | VENUE (Ambience)      |
|                            |                 |                 |                       |
| ALBUM OF THE YEAR (Austin) | ROCKABILLY ACT  | HARMONICA       | RADIO PROGRAM         |
|                            |                 |                 |                       |
| GOOD ATTITUDE              | BLUES/R&B ACT   | UPRIGHT BASS    | RECORD STORE (New)    |
|                            |                 |                 |                       |
| STAGE PRESENCE             | THIRD COAST ACT | ELECTRIC BASS   | RECORD STORE (Used)   |
|                            |                 |                 |                       |





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# DECEMBER MUSIC CALENDAR

## TUESDAY 3RD

Ellis Paul Cactus Cafe, 9pm, \$5  
Redeye Waterloo Ice House (Burnet), 8pm, \$0  
Stevenson Ford Local Flavor, 305B E 5th, 5.30pm, \$0  
Toni Price Continental, 6.30pm, \$0  
Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
George DeVore & The Roam La Zona Rosa, 9.45am, \$0  
Mr Fabulous Continental, 10pm, \$?  
Phil Hurd Band Local Flavor, 305B E 5th, 7.30pm, \$0  
Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0  
Open Mike Flipnotics, 9pm, \$0  
Open Mike Ruta Maya, 9pm, \$0  
Country Roots KOOP, 9am  
Fals-Do-Do KOOP, 10am

## WEDNESDAY 4TH

Aunt Beanie's 1st Prize Beets Jovita's, 8pm, \$0  
Bummer Night w/Sarah Elizabeth Campbell La Zona Rosa, 8.30pm, \$?  
Jack Saunders + Trish Murphy Cactus Cafe, 9pm, \$5  
Rubinchik's Orkestr Flipnotics, 9pm, \$0  
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
Johnny Cash Erwin Center, 7.30pm, \$18/\$22  
Waterloo Jam Waterloo Ice House (6th), 9.30pm, \$?

## THURSDAY 5TH

Clandestine Cactus Cafe, 9pm, \$0  
Darcy Deaville Artz, 7.30pm, \$0  
Terri Hendrix Gruene Hall, 7.30pm, \$0  
Cornell Hurd Band Jovita's, 8pm, \$0  
Shaun Young & His Texas Trio Flipnotics, 9pm, \$?  
Big Pow Wow La Zona Rosa, 9.30pm, \$?  
Recliners Continental, 6.30pm, \$0  
Ian McLagan & Bullet + Sarah Brown Continental, 10pm, \$?  
Larry Wilson & The Spaceheaters + Velvet Hammer + Zealots Liberty Lunch, 9pm, \$?  
Barton Creek Breakdown KVRX, 7am  
Country Swing & Rockabilly Jamboree KOOP, 9am  
Phil Music KUT, 8pm

## FRIDAY 6TH

Alejandro Escovedo + Clovis Cactus Cafe, 9pm, \$7  
Aunt Beanie's 1st Prize Beets + Ana Egge Flipnotics, 9pm, \$?  
Dana Cooper Waterloo Ice House (6th), 9.30pm, \$?  
Jubilettes Stubb's, 5.30pm, \$0  
Roosterbilly Artz, 7.30pm, \$0  
Shawn Colvin + Kelly Willis + Kris McKay + Sara Hickman + Jack Ingram La Zona Rosa, 9pm, \$?  
Brett Perkins + Karen Armstrong + Don Conoscenti + Peppino D'Agostino + Celeste Krenz Lubbock Or Leave It, 4th Brazos, 8pm, \$10  
Gil T's Big House Jovita's, 8pm, \$0  
Blues Specialists Continental, 6.30pm, \$0  
Golden Arm Trio Ruta Maya, 9pm, \$0  
Black Family + 81/2 Souvenirs Continental, 10pm, \$?  
Lone Star State Of Mind KGSR, 10pm  
New American Roots Music KOOP, 9am

## SATURDAY 7TH

Jimmy LaFave + Ellis Paul Cactus Cafe, 9pm, \$8  
Ana Egge + Linda Lozano + Kim Miller Artz, 7.30pm, \$0  
Dave Hooper 503 Coffee Bar, 7pm, \$0  
Kerrville Xmas Reunion: Allen Damron + Bobby Bridger + Don Conoscenti + Betty Elders + Peppino D'Agostino + Jane Gillman + Lindsay Halsley + Ellis Paul Waterloo Ice House (6th), 8pm, \$12  
Tish Hinojosa La Zona Rosa, 10pm, \$?  
Charlie & Bruce Robison Continental, 10pm, \$?  
Dead Crickets Gruene Hall, 1pm, \$0  
Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5  
Pleasure Cats Gino's, 9.30pm, \$0  
Paul Glasse & Mitch Watkins Flipnotics, 9pm, \$?  
Tomas Ramirez Trio Jovita's, 8pm, \$0  
Big Band Swing KOOP, 9am

Folkways KUT, 8am

## SUNDAY 8TH

Los Pinkys Jovita's, 6pm, \$0  
Texana Dames Guero's, 3pm, \$0  
Asylum Street Spankers La Zona Rosa, 11am, \$?  
Bob Livingston & Friends Waterloo Ice House (Burnet), 3pm, \$0  
Grazmatics Artz, 7.30pm, \$0  
Herman The German Under The Sun, 6pm, \$0  
King Soul Revue La Zona Rosa, 8pm, \$0  
Ted Hall's Blues Church Gino's, 8pm, \$0  
Czech Melody Time KOOP, 10.30am  
Texas Radio KUT, 9pm

## MONDAY 9TH

Brown Hornet Benefit: Jubilettes + 81/2 Souvenirs + Jazz Pharaohs + Asylum Street Spankers Continental, 10pm, \$?  
Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
George Carver & Modern Agriculture Ruta Maya, 9pm, \$0  
Open Stage + Linda Lozano Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 10TH

Redeye Waterloo Ice House (Burnet), 8pm, \$0  
Tammy Gomez con La Palabra Ruta Maya, 9pm, \$0  
Toni Price Continental, 6.30pm, \$0  
Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
Let's Get Big + Mary Hattersley's Blazing Bows Cactus Cafe, 8pm, \$0  
George DeVore & The Roam La Zona Rosa, 9.45am, \$0  
Mr Fabulous Continental, 10pm, \$?  
Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0  
Open Mike Flipnotics, 9pm, \$0  
Country Roots KOOP, 9am  
Fals-Do-Do KOOP, 10am

## WEDNESDAY 11TH

John Gorka + Lucy Kaplanski Cactus Cafe, 9pm, \$12  
Nancy Scott Sharri's, 8pm, \$?  
Rubinchik's Orkestr Flipnotics, 9pm, \$0  
Stevenson Ford Jovita's, 8pm, \$0  
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
Brad Andrews Trio Ruta Maya, 9pm, \$0  
Inheritance La Zona Rosa, 9.30pm, \$3  
Waterloo Jam Waterloo Ice House (6th), 9.30pm, \$?

## THURSDAY 12TH

Jesse Taylor La Zona Rosa, 10pm, \$?  
John Gorka + Lucy Kaplanski Cactus Cafe, 9pm, \$12  
Dave Hooper's Anxiety Attack Artz, 7.30pm, \$0  
Gwill Owen + Greg Trooper + Duane Jarvis Continental, 10pm, \$?  
Christine Albert Armadillo Xmas Bazaar, 8pm, \$3.50  
Cornell Hurd Band Jovita's, 8pm, \$0  
Shaun Young & His Texas Trio Flipnotics, 9pm, \$?  
Wiley Cousins & The Well Hungarians Gruene Hall, 7.30pm, \$0  
Recliners Continental, 6.30pm, \$0  
Tina Marsh & CO2 Waterloo Ice House (6th), 9.30pm, \$?  
Big Game Hunters Ruta Maya, 9pm, \$0  
Barton Creek Breakdown KVRX, 7am  
Country Swing & Rockabilly Jamboree KOOP, 9am  
Phil Music KUT, 8pm

## FRIDAY 13TH

Ray Wylie Hubbard Armadillo Xmas Bazaar, 8pm, \$3.50  
Austin Lounge Lizards Cactus Cafe, 9pm, \$10  
Earthplg + Spot Flipnotics, 9pm, \$?  
Emily Kaltz + Mary Reynolds Artz, 7.30pm, \$0  
Gilligan Stump + Kairos! Co Ruta Maya, 9pm, \$0  
Jubilettes Stubb's, 5.30pm, \$0  
Don Walser's Pure Texas Band Cibolo Creek Country Club, 9pm, \$?

Mandy Mercier & Threadgill's Troubadors Waterloo Ice House (Burnet), 10.15pm, \$0  
Woody Price Band Jovita's, 8pm, \$0  
Mr Fabulous La Zona Rosa, 9.30pm, \$?  
Blues Specialists Continental, 6.30pm, \$0  
Booze Weasels + V-Roys Continental, 10pm, \$?  
Poor Yorick Waterloo Ice House (6th), 9.30pm, \$?  
Lone Star State Of Mind KGSR, 10pm  
New American Roots Music KOOP, 9am

## SATURDAY 14TH

Butch Hancock Armadillo Xmas Bazaar, 8pm, \$3.50  
David Halley Artz, 7.30pm, \$0  
Jimmy LaFave Borders, 8pm, \$0  
Austin Lounge Lizards Cactus Cafe, 7.15pm & 10pm, \$10  
Danny & The Junior Levins Armadillo Xmas Bazaar, 3.30pm, \$1.75  
Ed Miller Waterloo Ice House (6th), 9.30pm, \$?  
Elizabeth Wills Ruta Maya, 9pm, \$0  
Filé Cibolo Creek Country Club, 9pm, \$?  
Sharecroppers Flipnotics, 9pm, \$?  
Slaid Cleaves + Peter Keane Waterloo Ice House (Burnet), 9.30pm, \$?  
Toni Price Continental, 4-5pm, \$0  
Don McCallister Jr Jovita's, 8pm, \$0  
Texas A La Moag Ross' Old Austin Cafe, 8pm, \$0  
Bill Carter & Will Sexton Gruene Hall, 9pm, \$?  
Pleasure Cats Gino's, 9.30pm, \$0  
Grupo Son Yuma + Tosca Continental, 10pm, \$?  
Big Band Swing KOOP, 9am  
Folkways KUT, 8am

## SUNDAY 15TH

Texana Dames Guero's, 3pm, \$0  
Shawn Phillips Armadillo Xmas Bazaar, 3.30pm, \$1.75  
Alison Smith Ruta Maya, 9pm, \$0  
Asylum Street Spankers La Zona Rosa, 11am, \$?  
High Stakes Rollers Artz, 7.30pm, \$0  
Tribu De Ixchel Jovita's, 6pm, \$0  
Junior Brown Continental, 10pm, \$?  
Liberty Ranch Under The Sun, 6pm, \$0  
Tailgators Gruene Hall, 4pm, \$0  
King Soul Revue La Zona Rosa, 8pm, \$0  
Pamela Hart Armadillo Xmas Bazaar, 8pm, \$3.50  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP, 10.30am  
Texas Radio KUT, 9pm

## MONDAY 16TH

Fred J Eaglesmith Flipnotics, 9pm, \$? to be confirmed  
Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
WC Clark Armadillo Xmas Bazaar, 8pm, \$3.50  
Open Stage + Kim Miller Cactus Cafe, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 17TH

Marcia Ball & Sarah Elizabeth Campbell Armadillo Xmas Bazaar, 8pm, \$3.50  
Redeye Waterloo Ice House (Burnet), 8pm, \$0  
Toni Price Continental, 6.30pm, \$0  
Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
Ian McLagan & Bullet + Sarah Brown Continental, 10pm, \$?  
Will Sexton & Friends + George DeVore & The Roam La Zona Rosa, 9.45am, \$0  
Ken Schaffer's Safety In Numbers Showcase La Palapa, 6pm, \$0  
Open Mike Flipnotics, 9pm, \$0  
Open Mike Ruta Maya, 9pm, \$0  
Country Roots KOOP, 9am  
Fals-Do-Do KOOP, 10am

## WEDNESDAY 18TH

Rubinchik's Orkestr Flipnotics, 9pm, \$?  
Storyville La Zona Rosa, 10pm, \$?  
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
Don Walser's Pure Texas Band Armadillo Xmas Bazaar, 8pm, \$3.50  
Susanna Van Tassel Jovita's, 8pm, \$0

81/2 Souvenirs Continental, 6.30pm, \$0  
Grupo Son Yuma Continental, 10pm, \$?  
Waterloo Jam Waterloo Ice House (6th), 9.30pm, \$?

## THURSDAY 19TH

Austin Lounge Lizards Armadillo Xmas Bazaar, 8pm, \$3.50  
Nancy Scott + Emily Kaltz Artz, 7.30pm, \$0  
Nash Sisters Ruta Maya, 9pm, \$0  
BR5-49 Continental OR La Zona Rosa, 10pm, \$?  
Cornell Hurd Band Jovita's, 8pm, \$0  
Shaun Young & His Texas Trio Flipnotics, 9pm, \$?  
Recliners Continental, 6.30pm, \$0  
Barton Creek Breakdown KVRX, 7am  
Country Swing & Rockabilly Jamboree KOOP, 9am  
Phil Music KUT, 8pm

## FRIDAY 20TH

Flaco Jimenez + Los Pinkys La Zona Rosa, 10pm, \$?  
Ponty Bone & The Squeezetones Armadillo Xmas Bazaar, 8pm, \$3.50  
Jubilettes Stubb's, 5.30pm, \$0  
Larry Seaman + Violet Crown Ruta Maya, 9pm, \$0  
Mary Reynolds & Caryl P Weiss Waterloo Ice House (Burnet), 10.15pm, \$?  
Slaid Cleaves Borders, 8pm, \$0  
Studebakers Artz, 7.30pm, \$0  
Cowboy Christmas: Don Edwards + Don Walser + Hays County Gals & Pals Bates Recital Hall, 8pm, \$17/\$13  
Herman The German + Norton Brothers Flipnotics, 9pm, \$?  
Blues Specialists Continental, 6.30pm, \$0  
Gary Primich Jovita's, 8pm, \$0  
Naughty Ones Continental, 10pm, \$?  
Sambaxé Waterloo Ice House (6th), 9.30pm, \$?  
Van Wilks Band Gruene Hall, 8pm, \$0  
Lone Star State Of Mind KGSR, 10pm  
New American Roots Music KOOP, 9am  
Texas Show KVRX, 9pm

## SATURDAY 21ST

Ponty Bone & The Squeezetones Jovita's, 8pm, \$0  
Lisa Fancher & Firewater Artz, 7.30pm, \$0  
Max Nofziger & The Slick Politicos Armadillo Xmas Bazaar, 3.30pm, \$1.75  
Toni Price Waterloo Ice House (6th), 9.30pm, \$?  
Van Wilks Armadillo Xmas Bazaar, 8pm, \$3.50  
Gary P Nunn Gruene Hall, 9pm, \$?  
Old 97s + Hollisters Continental, 10pm, \$?  
Pleasure Cats Gino's, 9.30pm, \$0  
Salsa Extavaganza La Zona Rosa, 10pm, \$?  
Barbers Waterloo Ice House (Burnet), 9.30pm, \$?  
Tunji Ruta Maya, 9pm, \$0  
Big Band Swing KOOP, 9am  
Folkways KUT, 8am

## SUNDAY 22ND

Texana Dames Guero's, 3pm, \$0  
Asylum Street Spankers La Zona Rosa, 11am, \$?  
Austin Carolers w/Mady Kaye Armadillo Xmas Bazaar, 3.30pm, \$1.75  
Slaid Cleaves Band Gingerman, 9pm, \$0  
King Soul Revue La Zona Rosa, 8pm, \$0  
Mason Ruffner Gruene Hall, 4pm, \$0  
Susanna Sharpe & Samba Police Armadillo Xmas Bazaar, 8pm, \$3.50  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP, 10.30am  
Texas Radio KUT, 9pm

## MONDAY 23RD

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Therapy Sisters Armadillo Xmas Bazaar, 8pm, \$3.50  
Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0  
Don Walser's Pure Texas Band Babe's, 8pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 24TH

Texana Dames w/Tomas Ramirez Armadillo Xmas Bazaar, 8pm, \$3.50  
Toni Price Continental, 6.30pm, \$0  
Lou Ann Barton + Hook Herrera Continental, 10pm, \$?  
Country Roots KOOP, 9am  
Fals-Do-Do KOOP, 10am

## WEDNESDAY 25TH

Slaid Cleaves Band Threadgill's, 6.30pm, \$0

## THURSDAY 26TH

Shaun Young & His Texas Trio Flipnotics, 9pm, \$?  
Recliners Continental, 6.30pm, \$0  
George DeVore & The Roam La Zona Rosa, 10pm, \$?  
Barton Creek Breakdown KVRX, 7am  
Country Swing & Rockabilly Jamboree KOOP, 9am  
Phil Music KUT, 8pm

## FRIDAY 27TH

Don Walser's Pure Texas Band Stubb's, 10pm, \$?  
Jubilettes Stubb's, 5.30pm, \$0  
Sheridans Ruta Maya, 9pm, \$0  
Will Indian Gruene Hall, 8pm, \$0  
Blues Specialists Continental, 6.30pm, \$0  
Loose Diamonds + George DeVore & The Roam La Zona Rosa, 10pm, \$?  
Mojo Nixon Continental, 10pm, \$?  
Johnny Goudie + Billy White Flipnotics, 9pm, \$?  
Lone Star State Of Mind KGSR, 10pm  
New American Roots Music KOOP, 9am

## SATURDAY 28TH

Joe Ely La Zona Rosa, 10pm, \$?  
Kimberley M'Carver Waterloo Ice House (Burnet), 9.30pm, \$?  
Grazmatics Artz, 7.30pm, \$0  
Mad Cat Trio Flipnotics, 9pm, \$?  
One Black Lung Waterloo Ice House (6th), 9.30pm, \$?  
LeRoi Brothers + Toni Price Continental, 10pm, \$?  
Pleasure Cats Gino's, 9.30pm, \$0  
Big Band Swing KOOP, 9am  
Folkways KUT, 8am

## SUNDAY 29TH

Texana Dames Guero's, 3pm, \$0  
Joe Ely La Zona Rosa, 10pm, \$?  
Slaid Cleaves Band Gingerman, 9pm, \$0  
Johnson Valley Boys Artz, 7.30pm, \$0  
Junior Brown Continental, 10pm, \$?  
Spencer Jarmon Gruene Hall, 4pm, \$0  
George Carver & Modern Agriculture Ruta Maya, 9pm, \$0  
Ted Hall's Blues Church Gino's, 9pm, \$0  
Czech Melody Time KOOP, 10.30am  
Texas Radio KUT, 9pm

## MONDAY 30TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
Threadgill's Troubadors + guests Threadgill's World HQ, 6.30pm, \$0  
Blue Monday KUT, 8pm

## TUESDAY 31ST

Jimmy LaFave's Night Tribe + Mason Ruffner Cibolo Creek Country Club, 9pm, \$10adv/\$12 door  
Don Walser's Pure Texas Band Sons Of Hermann Hall, Dallas  
Ronnie Dawson + 81/2 Souvenirs Continental, 10pm, \$?  
Michele Solberg Ruta Maya, 9pm, \$0  
Storyville La Zona Rosa, 10pm, \$?

## 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  
Continental Club 1315 S Congress. 441-2444  
Flipnotics 1601 Barton Springs. 322-9750  
Gino's 730A W Stassney. 326-4466  
Gruene Hall New Braunfels. 625-0142  
Jovita's 1619 S 1st. 447-7825  
La Zona Rosa 4th & Rio Grande. 472-9075  
KOOP/KVRX 91.7 FM  
KUT 90.4 FM  
Ruta Maya 218 W 4th. 472-9637  
Under The Sun 5341 Burnet. 453-8128  
Threadgill's 6416 N Lamar. 451-5440  
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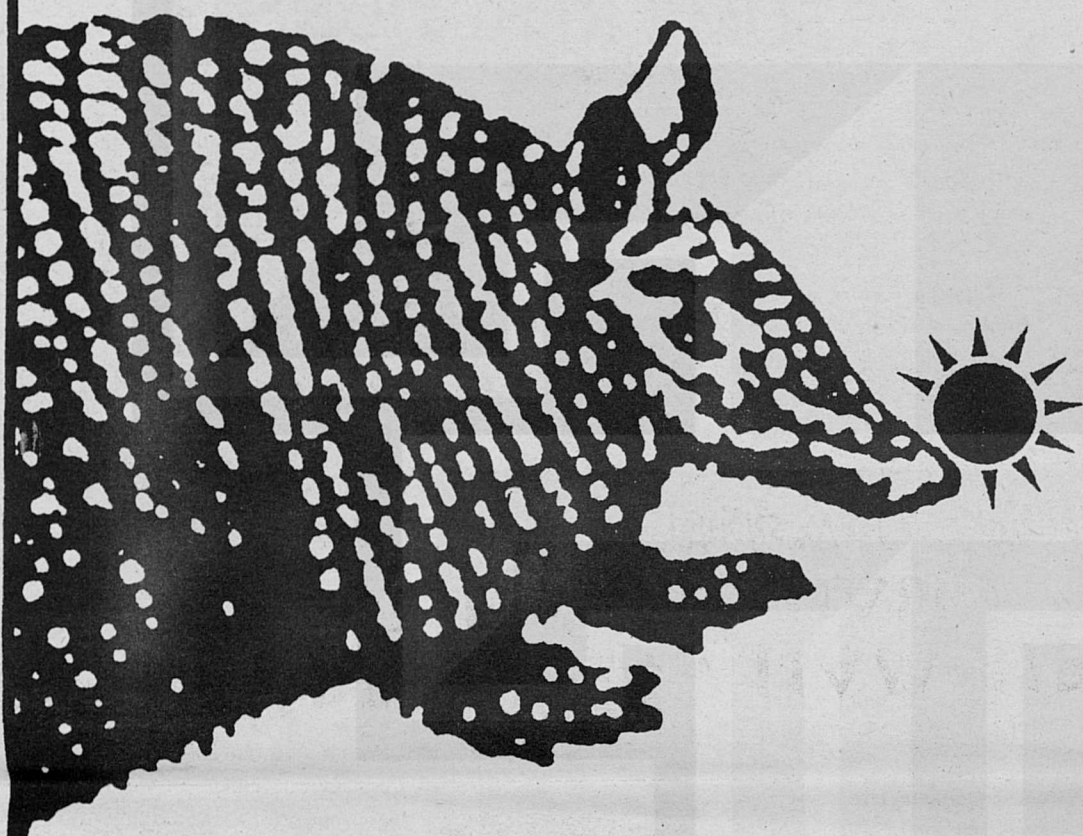
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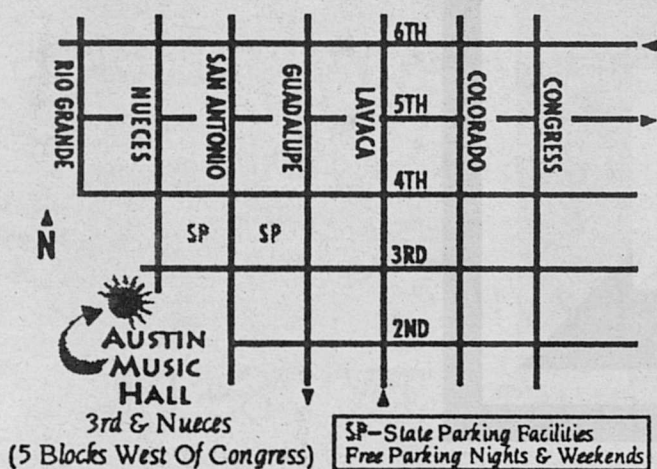


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Friday 13 Ray Wylie Hubbard  
Sat. 14 Butch Hancock  
Sun. 15 Pamela Hart  
Mon. 16 W. C. Clark  
Tues. 17 Marcia Ball & Sarah Elizabeth Campbell  
Wed. 18 Don Walser & His Pure Texas Band  
Thurs. 19 Austin Lounge Lizards  
Friday 20 Ponty Bone & The Squeezetones  
Sat. 21 Van Wilks  
Sun. 22 Susanna Sharpe & The Samba Police  
Mon. 23 Therapy Sisters  
Tues. 24 Texana Dames & Tomás Ramirez

## AFTERNOON PERFORMANCES WEEKENDS 3:30 PM-5:30 PM

- Sat. 14 Danny & The Junior Levins  
Sun. 15 Shawn Phillips  
Sat. 21 Max Nofziger & The Slick Politicos  
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