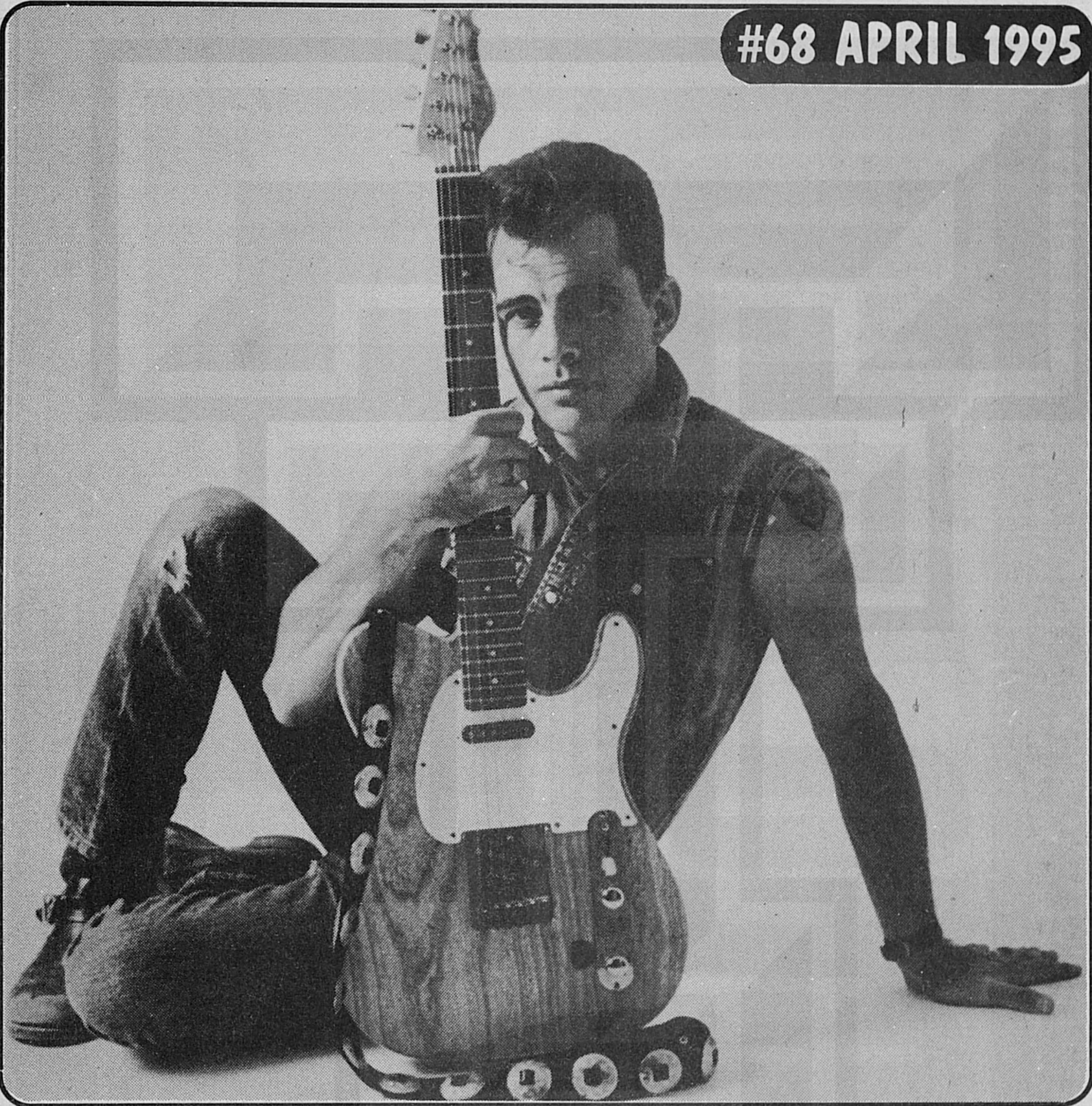


MUSIC CITY TEXAS

#68 APRIL 1995

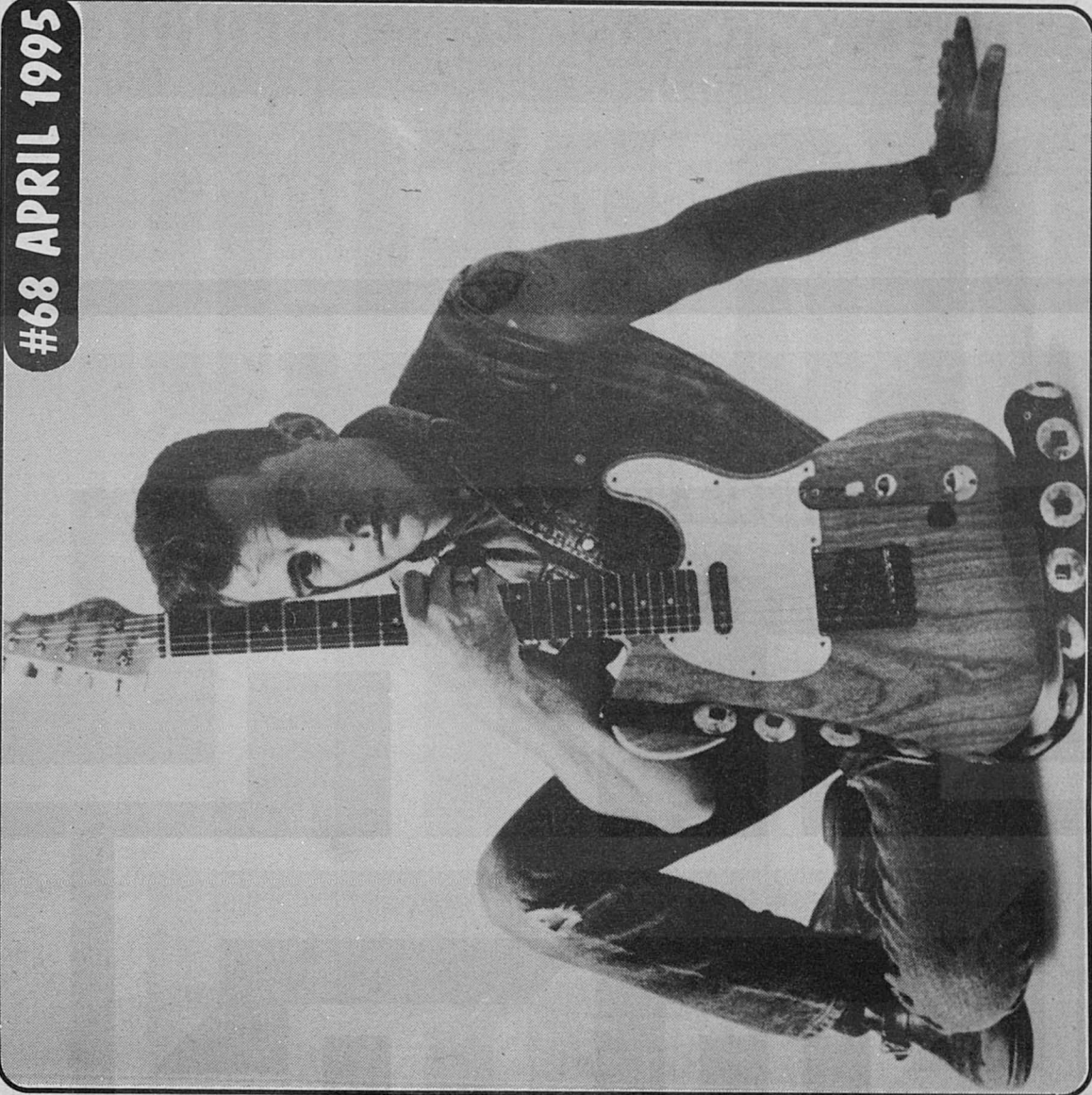


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REVIEWS**

**Josh Alan • Austin Lounge Lizards • Derailers • Steve Earle
Merle Haggard • Hamilton Pool • Ivory Joe Hunter
Lightning Hopkins • Flaco Jimenez • George Jones • Dale Watson
APRIL LIVE MUSIC CALENDAR**

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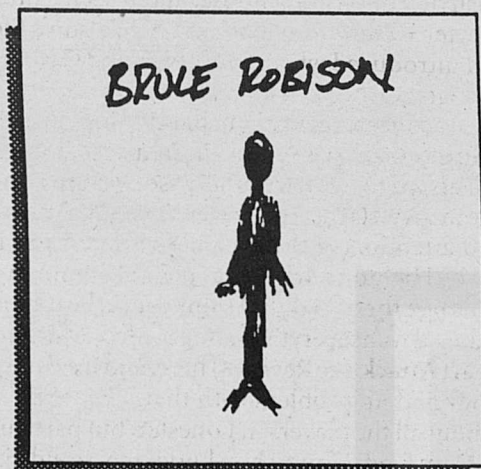
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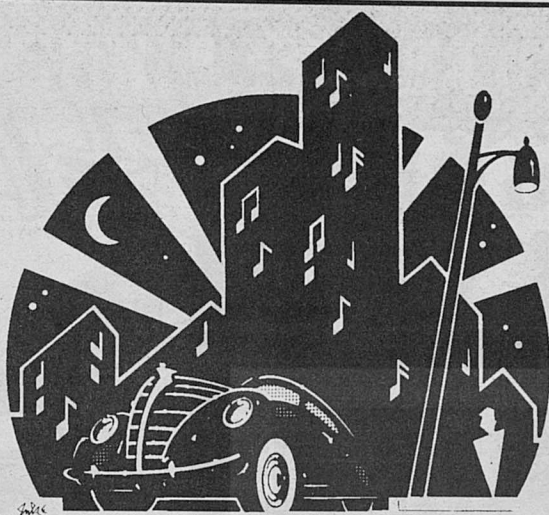
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CH-CH-CHANGES

Without delving too deeply into the sordid financial aspects of magazine publishing, one basic reality in Austin is that printing out of town is a whole lot cheaper. Having paid a premium for convenience since MCT opened shop, one consequence of my move is that printing in Austin isn't even convenient any more, whereas shopping locally cuts costs by a significant margin. However, there is, as you will have realized if you've got this far, one possible drawback in that I've had to change the format.

♦ I dunno, maybe nobody gives a rat's ass one way or another, but after my experience with negative feedback during a rather fiscally dismal period a year or so back when I had to cut or cut back the Live Music Calendar, I'm nervous about making any changes, let alone one as radical as this. Anyway, I know I'll be hearing about it, aye, yea or nay, in the weeks to come, so feel free to pitch in your two cents worth.

♦ While I'm about it, there's another, rather problematic change I've been contemplating, but haven't reached a decision on, mainly, I think, because it makes a bit of a nonsense of the mag's name. MCT's priority has always been to support original Texas music that would get little, if any, attention anywhere else—without really having any rigid policy about it, it's been years since a major label release was reviewed here—and there seem to be a fair number of people who appreciate this focus.

♦ However, while I'm real happy most of the time surrounding myself with Texas music, every once in a while it gets a little frustrating, because there's tons of great stuff out there that's in the same boat as most

Texas self-released and indie releases. Occasionally I've bent the parameters, with pretty tenuous justification, but usually I've just had to hope that someone somewhere would help put the word out about the non-Texan goodies that came my way.

♦ Well, you don't have to be too astute to catch the general drift here, a budding ambition to expand the scope of MCT so that I can legitimately, as it were, mention the non-Texan goodies etc, etc that you might have trouble finding out about otherwise. Tell you the truth, it was a Razor & Tie sampler that really brought this to a head. I knew of them, vaguely, but these guys have some amazing shit and, OK, I'm fine as is for King Curtis, George Jones and Ivory Joe Hunter, but what about Dar Williams, James Carr, Merle Haggard (1963-77), Chuck Willis, Robert Gordon (the good stuff, with Link Wray), the Louvin Brothers and Speedy West & Jimmy Bryant? All stuff that I'd love to shout about from my little rooftop, but feel constrained about.

♦ So anyway, guys, I need some help and guidance here. Texas music will, needless to say, always have top priority, but will extending the coverage to include-furriners complement, dilute or distract from the main thrust? You be the judges.

♦ Having thrown myself on your mercy not once but twice in this column, I'm opening yet another line of communication. After hovering on the brink of cyberspace for months, balking at the final step, I've finally, thanks to Judy Hubbard and Paula Fracasso, taken the plunge. Over there ← you'll find an e-mail address. By next issue, I may have figured out what it's for and what I'm supposed to do with it. **JC**

DALE WATSON

Born in Birmingham, Alabama, raised in Pasadena, Texas, with stints in LA and Nashville, singer, songwriter and guitarist Dale Watson now lives in Austin, but to identify his music, you have to look to Bakersfield, California, in its glory days as the home of Wynn Stewart, Buck Owens, Merle Haggard, Roy Nichols, Don Rich, Ralph Mooney, Tom Brumley and The Bakersfield Sound. "I've always loved that guitar thing," he says, "those guitar-orientated songs," adding, "People in Texas get it, maybe because Ray Price was such an influence. I guess that's why I moved to LA, to get close to where the Bakersfield thing happened, but it ain't happening there no more. I had to come to Austin to get the Bakersfield Sound."

♦ If you look closely at the cover picture, you might be able to make out a tattoo on Dale's left arm. It's of his late father, Donald Joe Watson, a Chicago area country musician. Make of it what you will, but though the three Watson boys were raised by their mother in Pasadena, they all followed in his footsteps. Dale's own initiation was at the age of 9 when one of his older brothers needed a rhythm guitarist to practice lead with, and he joined their honky tonk band at 16 when the singer quit. "I was making \$300 a week just out of high school, we could get a gig anywhere, bad as I was," marvels Watson of those oil boom days, adding ruefully, "I wish I could make that kind of money now."

♦ Until recently, Pasadena's Swinging Doors, where he still plays for the same people who booked him when he was a teenager, had a copy of Watson's first single, cut at Gilley's, in its jukebox. "God, it's awful. It hurts me to hear that stuff. I was so glad last time I was there they'd put in a CD jukebox." After a shaky start on his own, with a group, ironically called The Classic Country Band, that had a blues guitarist, a funk bass player and a jazz drummer—"The only time I ever got fired from a gig"—Watson spent seven years playing in Pasadena.

♦ Though his brothers are still there, Dale struck out, taking up an invitation from Rosie Flores to visit LA, "I got there the same week she moved to Austin." After playing guitar for other people, he started making a name for himself, mainly playing Barn Dances at The Palamino, but he comments wryly, "The only reason they embraced me at all in LA was because of my hair. They thought I was a rockabilly." Eventually, he signed a two singles/videos deal with Curb, the only "country" label on the West Coast, who told him "Nobody in the phone promotion department thinks you've got a hit in you." On top of these encouraging words, shortly after his father's death and a week after signing with his manager, Mitch Cohen, he was in a car wreck that smashed his right hand.

♦ "I thought I'd be writing the rest of my life, not playing, and assumed Mitch wouldn't be interested anymore." Instead, Cohen, dismissing it as "a minor setback," sent Watson to a hand specialist who screwed him back together, telling him, "You'll pay me back someday." "He's an absolute godsend. To this day we do not have a signed contract, and I had to force him into taking a cut of my publishing. I told him,

I can't rest easy in my heart if you don't, even if it's only pennies and dimes coming in from BMI."

♦ From LA, Watson went to Nashville, where an Arista executive played his tape, commenting, "Well, that would have been a hit 25 years ago, and that would have been a hit 30 years ago." However, with a pregnant wife, he was forced into becoming a 9 to 5 songwriter for a Nashville publishing house, and it seems little wonder that he says "I was going crazy." After a few months back in LA, Watson's thoughts turned to Austin to which he'd been introduced when Tom Lewis and Caspar Rawls invited him to sing at their Buck Owens Birthday Tribute.

♦ "I decided, if I'm going to concentrate on my band thing, I've got to move to Austin, but it's the publishing money that gives me the luxury to do all those gigs that don't pay nothing. I couldn't afford to live here otherwise because I can't do that day job thing. I think you've got to give 100%." However, it was in Austin that Watson started to attract meaningful attention. A British label's interest in his demo tapes encouraged him to run them by Hightone, which has put out albums by Jimmie Dale Gilmore and Rosie Flores, among others. "I didn't think they'd be interested but their first reaction was to say that they'd want everything rerecorded, which was fine by me. I cut the album (*Cheatin' Heart Attack*, see Reviews) here, and used my guys, that was one of the conditions but they had no problem with that."

♦ Watson's enthusiastic about all the players in Lonestar, but particularly guitarist Dave Biller. "Dave was a gift from God. I found him bouncing round Sixth Street and it turned out that Lonestar was the one band he really wanted to play in. He's my Redd Volkeart [guitarist with Red Steagall], the best of both Roy Nichols and James Burton, not speed, just good taste."

♦ Watson's own strongest suit as a performer is his exceptional, quintessentially hard country vocals—someone once asked me if I could figure out how such a big voice comes out of such a small guy (he is kind of compact)—and it's difficult to think of a better candidate to hold the fort for Don Walser, than which no higher compliment can be paid to a country singer. But where Walser is at least as much, if not more, an interpreter as a songwriter, Watson is ambivalent about covers, even of classics. "I have trouble singing other people's songs. There are things like *Don't Be Angry* that I've been singing since I was 14, but mostly I only feel comfortable singing songs I can connect with. They have to feel natural and honest, real to the soul. You should live a song. Mine might not be exactly true to the word, but they happened, or could have happened."

♦ Should you want to get Dale Watson's goat, ask him to play a line dance. Vitriolic on this subject, and country dance mixes, he's one, and far from the least, of a coterie of Austin musicians that includes Walser, The Derailers and Wayne Hancock, who, somehow untainted by "progress," keep real country alive, not fossilizing the past but maintaining a true tradition that's being extinguished by hucksterism. **JC**

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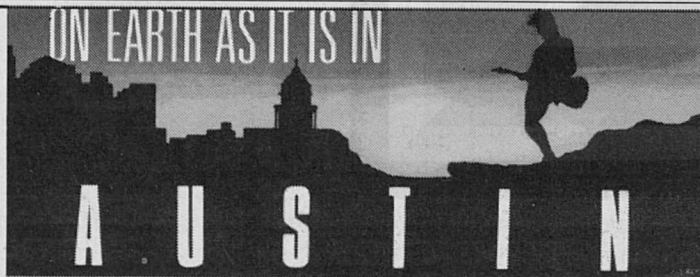
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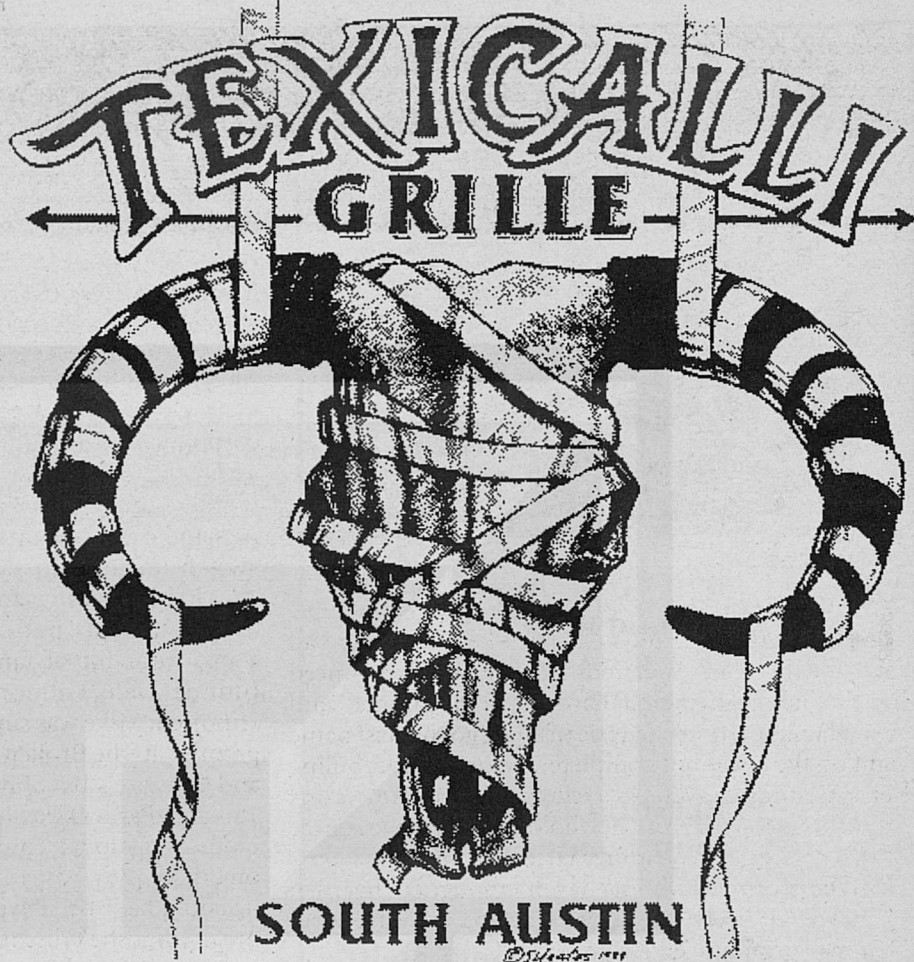
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HONEST JOHN'S SMOKING SECTION



Following the release of Laurie Freelove's new tape, her partner Gemma Cochran had kind of a bad identity week. First, Jody Denberg mispronounced her first name, giving it a hard 'G' as in 'gamma,' and then, thanks to some synaptic fusing, I got her last name right on the cover but completely wrong inside, billing her as Gemma Craven. As a fellow Brit, Cochran is one of the few people in Austin who'd recognize the source of this crossed wire, a rather cheesy British TV actress (*Dr Who*, we think) whom I haven't thought or heard of in maybe 20 years, but there you go. Anyway, sorry Gemma (pronounced Jemma).

◆ A bit of oneupmanship from Roy Heinrich. Contrary to Cornell Hurd's belief that Danny Young would be making an historic first, it seems that Billy Block overdubbed rubboard on Heinrich's first album in 1990, though Roy admits it was inadvertent.

◆ A belated complaint, but I'll apologize anyway. A reader, originally from Cleveland, whose own ethnic origins I'll leave you to guess at, has been harboring some resentment towards MCT since last October because of my reference to Frank Yankowitz in the review of Brian Marshall's Polish-Texas album. Apparently the legendary accordion player is actually a Slovene, which is, of course, a very different thing, and I willingly concede that I had no business mentioning him in a Polish context.

◆ No space last month, but I need to thank Thomas Greener of KVRM, Nevada City, CA, who sent me a tape of one of his shows a while back. In among all the Texas music was a clip from the soundtrack of *The Treasure Of The Sierra Madre*, from which I realized that "No stinking badges" is as apocryphal as "Play it again, Sam" (that's odd, both Bogie movies). Anyway, the headline to the Not SXSW Previews was verbatim, for you film trivia buffs.

◆ While I think of myself as fairly left-wing, rubbing along pretty good with anarchists, syndicalists, Bundists, libertarians, old-fashioned kibbutzniks and even some Democrats, I've always loathed and despised Political Correctness, a diseased ideology generally limited to the ivory towers of Academia, though hovering in a thin fog over Austin. However, my current favorite example comes from, of all places, Oklahoma. Marian Alexander's Wild About Music store has a Woody Guthrie T-shirt from Stillwater in stock, which features one of the most famous pictures of the man. However, as Slaid Cleaves likes to point out when wearing one, there's been just the teeniest alteration to it. Apparently Okies don't mind that Woody was a Communist but they draw the line at him being a smoker—yep, the cigarette dangling from the corner of his mouth has been airbrushed out!

◆ While we're scrabbling around in red dirt, Ray Wylie Hubbard, from Hugo, OK, recently remarked of two well known landmen, "Kevin Welch is the kind of Okie who says 'Yes, I'm from Oklahoma, and how are you today?', whereas Jimmy LaFave is like, 'Yeah, I'm from Oklahoma, you want to make something of it?'"

◆ During the dark days of La Zona Rosa, I heard many people express the wistful hope that Eddie Wilson of

Threadgill's would take it on, and so, I imagine, did Eddie. However, if all goes well, there will not only be a renascent Zona but also a Threadgill's South sometime this summer as Wilson has signed a letter of intent to acquire the Marimont/Wyatt's building at Riverside and Barton Springs. The beauty of the plan is, of course, that the building used to be the next door neighbor to The Armadillo World Headquarters, Wilson's first venture (I've had the Armadillo conceptual and corporate setup explained several times by several people, and I still don't really understand it). Current plans include music on Fridays and Saturdays and an Armadillo museum room. Of course, soon as I move away from South First...

◆ Congratulations to Mike & Janet Crowley on their debut as parents, but I have to say, guys, that really was a piss poor bit of family planning. As manager for Jimmie Dale Gilmore, Butch Hancock and Tish Hinojosa, Mike was supervising both The Border Tour premier at The Broken Spoke on Thursday March 16th and Gilmore's Bat Shit Acres picnic show on Saturday 18th, but Parker Crowley (named, I assume, after Mike's old boss, Colonel Tom) decided to make his entrance on Friday 17th. Easy to remember, at least, but actually, he could have been even more dramatic as Janet had a dream that she'd break water during The Border Tour show itself, which would have been pretty memorable.

◆ Not sure if this is authentic West Texas folk wisdom, but I ran into Terry Allen last month and when I asked him about the projected Panhandle Mystery Band tour, tying in with a new album due from Sugar Hill this summer, his reply was, "Well, as my daddy used to say, 'Wish into one hand and shit into the other, and see which one fills up fastest.'"

◆ Thinking of Terry Allen, there's a class of writing for which the technical term in the trade is Snot Nose Kid Journalism, and the *Chronicle* recently ran a review of Lubbock (On Everything) that, without knowing anything about the reviewer, was instantly identifiable as classic SNKJ. I try not to let this stuff get to me, but, jeez, talk about not getting it—arguably the greatest album to come out of West Texas rated at $^{**1/2}$! Normally the *Chron* goes for the other extreme, youngsters who've just found out about Townes Van Zandt and decided they have a mission from God to convert everyone else. Yeah, right. Either way, I think it'd be real helpful if reviewers put their age in brackets after their name, the way kids do when they write to the paper, so one could see that one was dealing with, say, Joe Blow (21 $^{3/4}$) and adjust his or her credibility rating accordingly.

◆ Handy *Smoking Section* tip for surviving life in the 90s. Thanks to new legislation, all cigarette lighters now have to be childproof, which means, of course, that they're a major pain in the butt to use. However, reader Steve Austin has discovered that a good yank on the safety pin with a pair of pliers will instantly convert your caring lump of barely usable plastic into a good old-fashioned flamethrower. Or, of course, you could go out and buy a Zippo like God intended.

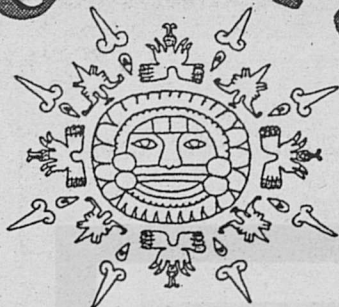
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Back in February, I misguidedly thought I could switch to Second Class mail, supposedly a quicker and more reliable method but one it turns out MCT isn't eligible for. Unfortunately I found this out at the very last minute and had little choice but to reup on bulk mail. By way of recompense, I've rejiggered the subscription rates. If you paid the \$15 domestic rate, unless I hear from you otherwise, I'll continue sending them by bulk mail but extend your subscription by three months. If you'd rather switch to First Class, the rate for that is \$18 a year. You can either send the extra \$3 or let me know and I'll take two months off your sub to make up the difference. Hope this makes sense and sorry about the confusion.

APRIL BIRTHS & DEATHS

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

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- 14th — Tracy Conover • Slaid Cleaves
- 15th — The Derailers • Sam Shepard
- 20th — Snow Wolves Orchestra • Kissing Monks
- 21st — Evan & Ivan's Rockin' Bones • Slaid Cleaves
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JOE BOB GOES TO THE DRIVE-IN

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

Have you ever heard about a new organization that makes you promise you won't have sex 'till you're married?

Don't get me wrong. This not those Super Babbts from Missouri that are always trying to stamp out sex in America.

This is not Neo-Puritans from Mississippi, waving signs in front of the porno theaters.

This new group is made up of veterans of the singles bars who feel like they've been Sexed To Death.

It's mostly women who feel like, every time they do the twin-barreled rutabaga with a man, everything goes straight downhill from there. And so they place ads in magazines like:

"Female wants man who seeks to marry. Celibate before marriage only."

And they get *hundreds* of answers to these things. And many of the guys *answering* the ads claim to be virgins.

I don't mean *young* strapping 18-year-old virgins, like in *Summer Of '42*.

I mean men in their 40s who have never made the sign of the triple-snouted space goose, and so they're *saving themselves* all this time.

So let's see what we got here.

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And we got men who have had *no* sex. Zero. Nada. And they can't wait to have it, but only with a woman who measures up to standards that have been building up for, like, 25 years.

I don't think so.

I think we're gonna end up with some really bad *Star Search* auditions here, you know what I mean?

Because one thing we do know about men is that it sometimes takes *years* to train 'em. I don't wanna get graphic here, but it sometimes takes a man 10 years just to know where all the equipment is *located*.

You throw a guy in there who's just gonna go on instinct, he's liable to end up pokin' an eye out or somethin'.

Also, I don't wanna scare you gals that are card-carryin' members, but every serial killer I've ever read about just *loves* women who say no to sex.

That's the *only* kind of woman they'll consider for marriage.

There's something called the National Chastity Association that has 19 'desires,' for a strong relationship. And one of them is a resolution to "refrain from hand-holding during courtship."

If you find a guy who *really* goes for this—who says he *really loves* a relationship like that—then have a good time, but please, girls, *check his dresser for hockey masks*, okay?

We don't want any body bags as a result of this stuff.

Trust me. We're playing with fire here.

Speaking of weird modern trends, the cheap video camera is a marvelous thing, and this month's flick, *Street Angels*, is an excellent example of how sick, weird and twisted people can achieve commercial distribution, like God intended.

This movie was made for \$4,000 by a guy named George Phillip Saunders, who produced, directed it, wrote it, starred in it, and did a whole lot of the kung fu, and over the last year and a half it's been passed hand to hand, sold in a few of your stranger video stores, and slowly become a genuine national cult hit.

It's the story of a wisecracking El Lay cop who quits the force so he can recruit a team of depraved prison babes—the blonde is a cop gone bad, the redhead's a Marine who saw action in Desert Storm, and the brunette's a cynical gang member—to hit the streets and take out the punks who are terrorizing the innocent.

This gang of Kung Fu Mamas use guns, sex and bad one-liners to hunt down a depraved, sadistic, blond-headed gay bodybuilder who kills cops for fun with a Chinese death punch called the Dim Mak.

It's one of those goofball action satire comedy adventure kung-fu kind of things, with a whole heck of a lot of airhead actin' in the service of a vile script that can't really be quoted here.

I loved it, of course.

Seventeen dead bodies. No breasts. Multiple attempted rapes. Grocery-bag throwing. Drunken beer-haze flashbacks. Two motor vehicle chases. Wino-bashing. Senior-citizen mugging. Purse-snatching. Neck-snapping. Pole through the chest. Gratuitous samurai motorcyclist. Seventeen Kung Fu scenes.

Drive-In Academy Award nominations for . . .

Lori Stewart, as the foxy assistant DA, who screams at the bent-on-revenge cop for calling in favors, and says, "When you cash in your chips, you don't mess around, do you?"

Dee Hengstler, as the frizzy-blond ex-cop who likes to kickbox, for saying, "Maybe *you* were finished, Frank, but did you ever stop to think that maybe I loved you."

Kim Strauss, as the muscle-shirt-wearing pretty-boy villain, for beating up old winos, killing cops, shooting his girlfriend for laughing at another guy's jokes, and saying, "That'll teach you to disturb me when I'm drinking."

Gwen Somers, as the ex-Marine who runs about a mile in high heels being chased by two goons.

Honey Lauren, as the gang member with a conscience who does the whole movie without changing facial expressions.

George Phillip Saunders, the director, writer, producer and hero who makes long speeches about the fighting abilities of fish, for lines like, "Must have been agonizing—his heart exploded in his chest."

Four stars.

Joe Bob says check it out (if you can't find it, lemme know, I'll tell you where to get it).

FIND THAT FLICK

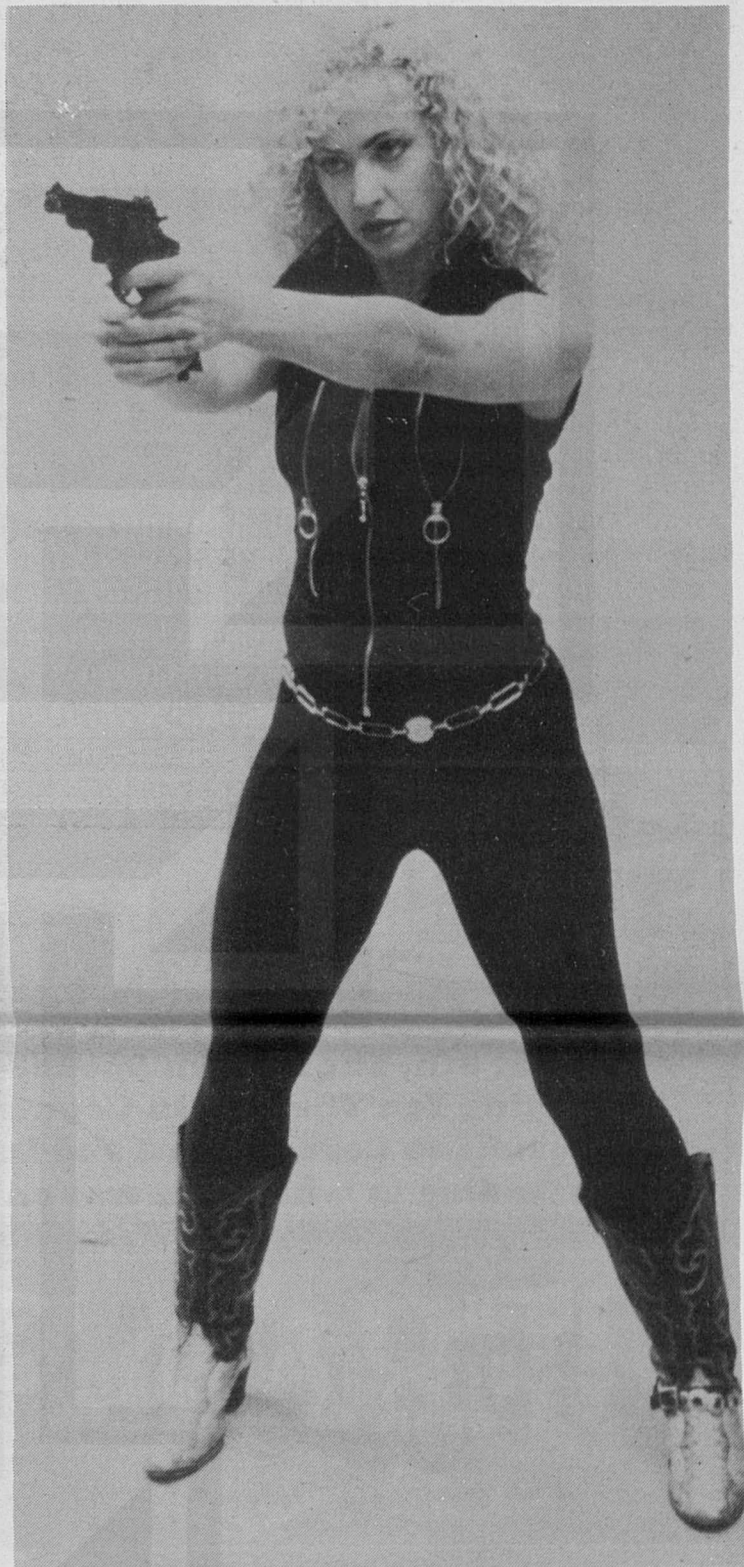
We Have A Winner! In the Nov 7 column, Don Hart of Webster, Texas, wrote: "What was the name of the movie with Connie Selleca and the giant sea turtle?"

We received 13 correct answer, so our winner was chosen by drawing. And he is . . . Brent A Richardson of Columbus, Ohio.

"The answer is the 1978 ABC made-for-TV movie *Bermuda Depths*.

As I remember it, it was pretty good. Not only did you get to see Connie Selleca wet (often), you also got to see Burl Ives eaten by a giant turtle."

Kevin Paez of Richardson, Texas, adds: "The superb production is as good or better than any episode of *The Six Million Dollar Man*."



Dee Hengstler demonstrates why dating in El Lay is hell, in the ultra-cheap kung-fu classic *Street Angels*

JOE BOB'S ADVICE TO THE HOPELESS

Victory Over Communism! One of the best maintained drive-ins in the world is the Autokino in Sulzbach, Germany, right next to the Holiday Inn, where a double feature is shown all year round, even in the frigid Bavarian winters.

And now that the Berlin wall is down, even *East* Germans can learn about democracy in the privacy of their own automobiles, as God intended.

Recent visitor Jon Calderas of Cincinnati reminds us that, with eternal vigilance, the drive-in will never die.

To discuss the meaning of life with Joe Bob, or to get free junk in the mail and Joe Bob's world famous newsletter *The Joe Bob Report*, write Joe Bob Briggs, PO Box 2002, Dallas, TX 75221. You can fax Joe Bob at his trailer house: 214-985-7448.

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DALE WATSON
CHEATIN' HEART ATTACK
(Hightone, CD)

THE DERAILERS
LIVE TRACKS
(Freedom, CD)

MERLE HAGGARD
THE LONESOME FUGITIVE:
ANTHOLOGY (1963-1977)

(Razor & Tie, double CD)

One time I got into it with Jon Ims about the pitiful state of country music and he told me that people like me couldn't grasp that country had changed. So what exactly, I asked him, has changed about cheating and divorce, motels and bars, drinking and working, anomie and loss, responsibility and desperation, being out of work, out of money or in the slammer? Oh John, he said wearily, you just don't understand, that's not what country's about any more. Well, excuse the fuck outta me. However, if you, too, have had it with Boy Meets Girl, here are three reminders, two contemporary, one historic, that country used to be for grownups.

◆ Unifying them is The Bakersfield Sound. Pushed by the Depression or pulled by the wartime boom, migrants to California from the South and Midwest created an enormous market for country music but after the war the music changed. Bars replaced dance halls, the volume went up, electric guitars and steel guitars displaced fiddles and mandolins, and, most significantly, songwriting reflected the lives, hopes, problems and torments of uprooted country people adjusting, or maladjusting, to urban life. The epicenter was Bakersfield.

◆ However, in the cover feature Dale Watson remarks, "it ain't happening there no more. I had to come to Austin to get the Bakersfield Sound." Along with his band, Lonestar, featuring Dave Biller guitars, Craig Pettigrew string bass and Merle Bregante drums, Watson employed, among others, Gene Elders fiddle, steel guitarists Jimmy Day on three cuts and Scott Walls on six, Floyd Domino piano/Wurlitzer on three and Hellecaster Jerry Donahue electric guitar on two, but if the lineup's a little confusing, the album's pulled together, and given an unmistakable Bakersfield stamp, by Watson's voice and songs. The only cover is Stonewall Jackson's *Don't Be Angry*, and among the 13 originals are several that, as the man from Arista said, could have been hits back when, notably *List Of Reasons*, *Caught*, co-written with Tom Lewis and Jesse Dayton, the crying-in-your-beer *She Needs Her Mama*, the title track, *Wine, Wine, Wine* and *Holes In the Wall* (I confess, for ulterior reasons, to having a weak spot for *South Of Round Rock, Texas*). If some of his material, particularly the self-referential *Nashville Rash*, is less successful, Watson's terrific voice and classic stylings stake out a claim as a natural born heir to Haggard and Owens.

◆ Tony Villanueva, vocals and "strummin' guitar," and Brian Hofeldt, lead guitar and vocals, frontmen of The Derailers, voted #1 New Act, and #2 Country Act, in the MCT 1994 Poll, came to Austin from Oregon, up the road a bit from their spiritual home. A couple of nice reference points are *Wishful Thinkin'* by Wynn Stewart, whose sidemen included Roy Nichols, later with Merle Haggard, Haggard himself and Ralph Mooney, later with Buck Owens, and Joe Maphis' *Dim Lights, Thick Smoke (And Loud, Loud Music)*, mysteriously credited to 'M Adler,' which Maphis first performed with the Bill Woods Band, whose guitarist was Buck Owens. Two of the other three covers, Charlie Walker's *I Go Anywhere* and Ray Price's *You Done Me Wrong*, can be seen as nods to Texas (Harlan Howard's *I'll Catch You When You Fall* is the third). Six originals by Villanueva, two by Hofeldt and one they co-wrote fit seamlessly into this company, performed with panache on a KUT Live Set recording, with Vic G Zialkowski (guess I outed him in January) bass, Lee Potter drums, Scott Walls (again) steel guitar and Howard Kalish fiddle. Villanueva's *Big City Blues*, *Lies, Lies Lies, Lover's Lie* and *Lost And Found* establish that, if he's not as good a singer as Watson, he's very much his rival, arguably even better, at least more consistent, as a honky-tonk songwriter.

◆ Back in December, reviewing the tribute album *Tulare Dust*, I quoted Daniel Cooper on Capitol's "outrageous disregard for the integrity of Merle Haggard's catalogue." There are several possible ways to present Haggard, including, pace the unavailable *Songs I'll Always Sing*, his own, however, the tendency has always been to go for the hitmaker, and Jimmy Guterman, compiler and author of the shoddy liner notes, is no exception, revealingly listing *Billboard* chart entry dates and peak positions rather than something one might give a shit about, like musicians. As a result, the chronologically sequenced album includes the mean-spirited redneck anthems *Okie From Muskogee* and *The Fightin' Side Of Me*, rather than *Tulare Dust* or *They're Tearing The Labor Camps Down*, which bear comparison with Woody Guthrie. Equally, there's no focus on Haggard the blue-collar poet, as his hits came from many pens, Wynn Stewart, Liz Anderson, Roy Nichols, Ernest Tubb, Tommy Collins, Hank Cochran, Dolly Parton and Cindy Walker all being represented here. On the plus side, however, this is a big collection, 40 tracks from the Tally and Capitol catalogs, which tends to obscure the thematic superficiality with the sheer volume of great, if mostly familiar, songs from the period when Haggard could do no wrong. An irony, that also applies to the two recent tribute albums, is that having sold all his song rights to get out of debt, Haggard himself won't make a cent off this. JC

STEVE EARLE
TRAIN A COMIN'
(Winter Harvest, CD)

The grapevine hasn't been kind to Earle since his fall from grace, a succession of gruesome druggie stories making prison seem all but inevitable. Now out and in rehab, he was put in the studio earlier this year by a label that seems specialize in neglected Texas singer-songwriters (their first release was by Mickey Newbury, reviewed #67), along with Norman Blake (guitar, dobro, fiddle and Hawaiian guitar), Peter Rowan (mandolin, mandola and gut string guitar) and bassman Roy Huskey Jr, with Emmylou Harris singing duet on two tracks. While the label's description "long awaited" seems like an excess of optimism, one would be reluctant to write off the creator of *Guitar Town* and *Exit 0*, and rather wonderful to report that Winter Harvest's faith has been more than justified by an album of hard-edged roots music. The lineup alone indicates that Earle has resolved his earlier dichotomy of hard country and rock & roll, that, as with Ely, alienated both radio formats, and his redemption coincides neatly with the emergence of 'Americana,' the format he needed all along. Of the 13 tracks, three are covers, a gritty take on Lennon & McCartney's *I'm Looking Through You*, a superfluous version of *The Rivers Of Babylon* and, a lovely homage to his former mentor, Townes Van Zandt's *Tecumseh Valley*, with a fourth, Blake's brief *Northern Winds*, a showcase for the great flat picker, of which Earle remarks "Shut up and learn something." The nine originals, carrying dates from 1974 to 1995, are previously unrecorded by Earle, though Robert Earl Keen recently covered *Tom Ames' Prayer*, one of three exceptional Texas history songs, the others being the skeletal *Mercenary Song* and *Ben McCulloch*. Other standouts are *Hometown Blues* ("Went back to Texas and nobody remembered me but the cops"), *Goodbye* and the knockout *Sometimes She Forgets*. Many years ago, Earle gave me a tape of demos and the two encouraging things about this album are that he's barely tapped his own back catalog while his new songs, *Goodbye* for instance, show that he's still got it as a songwriter. Starting strong and getting more impressive with every playing, this is a strong candidate for Texas Album of the Year, and it's good to see Earle come back in such style. JC

GEORGE JONES
SINGS BOB WILLS

(Razor & Tie, CD)

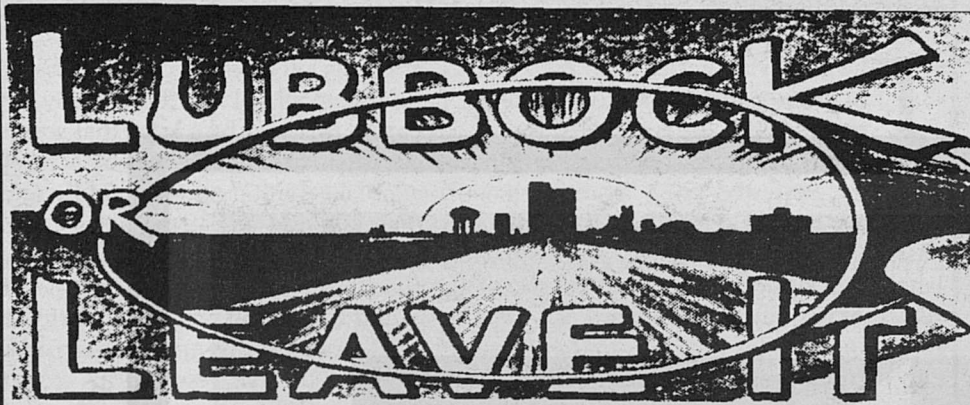
As on Razor & Tie's Merle Haggard anthology, there's no information whatsoever about the musicians accompanying Jones on his Bob Wills tribute, but this time I wouldn't fault them because, unless it was absolutely exceptional, I very much doubt there was any on the original United Artists release in 1963. Which is a pity because with Bob Wills music, the playing is of the essence, and, as Jones was still being produced by Harold 'Pappy' Daily of Starday, the Houston label he started out on, there's a reasonable chance that they were actual Playboys. Whatever, Jones gets some very fine backing on 11 Wills standards, including *Bubbles In My Beer*, *Faded Love*, *Trouble In Mind*, *Time Changes Everything*, *Worried Mind* and *San Antonio Rose*, with the musicians let loose on the instrumental *Steel Guitar Rag*. Jones, of course, sounds great. This was, after all, made during his heyday, the period of *She Thinks I Still Care*, *A Girl I Used To Know*, *You Comb Her Hair* and *The Race Is On*, long before the production excess and crappy material favored by Billy Sherrill. JC

IVORY JOE HUNTER
SINCE I MET YOU BABY

(Razor & Tie, CD)

Born in Kirbyville, Texas, in 1914, the R&B (and aspiring country) singer, songwriter and pianist was a pivotal figure in American music. The title track of this collection of 25 cuts from his 1949-1958 sessions wasn't just a classic lovers' anthem but the first original by a black artist to outsell whitebread covers among white buyers. At MGM, where he was a label mate of Hank Williams, Hunter shot out of the gate, cutting the R&B #1 *I Almost Lost My Mind* at his first session. Covered by Floyd Tillman for the country market, it was eventually a #1 Pop hit for Pat Boone. The next session produced a second R&B #1, *I Need You So*, also recorded by Elvis. However, despite killer guitar by Mickey Baker, the bluesy *I Feel So Good* went nowhere. Moving to Atlantic in 1954, Hunter cut a couple of lesser hits, *It May Sound Silly*, also with Baker, and *A Tear Fell*, but fired many blanks until 1956, spurred by Boone's success, he rewrote *I Almost Lost My Mind* and produced his masterpiece, which, despite many covers, including Boone's, took him to R&B #1 and Pop #12 (13 years later, Sonny James' version was a Country #1). After *Love Is A Hurting Game*, *Empty Arms*, his last major success, and *Yes I Want You*, Hunter's career faltered, but the respect in which he was held in both R&B and country circles was reflected by a 1974 Grand Ole Opry benefit which featured George Jones and Isaac Hayes. As both songwriter and stylist, Hunter had a tendency to be soupy, accented on several Atlantic cuts by The Cues' background vocals, which, unlike the glorious tenor sax work of Budd Johnson and Jesse Powell, hasn't aged well, but on many tracks, not necessarily the hits, he's far more than just nostalgia. JC

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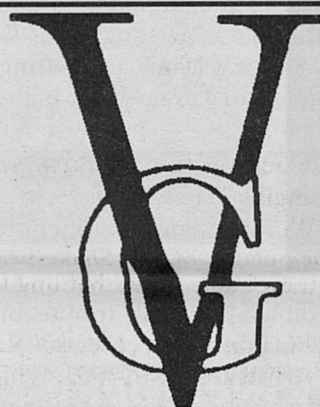
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MUSIC CITY TEXAS

RECORD REVIEWS

TIME IS ON OUR SIDE THE DEJADISC SAMPLER

(Dejadisc, CD)

Steve Wilkison, whose San Marcos based label opened its doors in October 1992, tells me there are a few trusting souls who buy each and every Dejadisc release. His eclectic taste is likely to keep that number fairly low, but it's a resounding tribute to him that, whoever choosy you are, his 17 albums (to date) include four that can only be described as Essential, a track record that few labels, large or small, can match. David Rodriguez: *The True Cross*, Pastures Of Plenty: An Austin Celebration Of Woody Guthrie, *Across The Great Divide*: Songs Of Jo Carol Pierce and Ray Wylie Hubbard: *Loco Gringo's Lament* are, naturally, all represented here, Rodriguez by his title track, Guthrie by Jimmy LaFave singing *Oklahoma Hills* and Butch Hancock *Belle Starr*, Pierce by David Halley's version of *Loose Diamonds* and Terry Allen's of *I Blame God*, Hubbard with *Love Never Dies*. The balance of the 19 tracks (76 minutes) is made up by cuts from albums by Michael Hall, Michael Fracasso, David Lewis & John Wesley Harding, Sarah Elizabeth Campbell (the title track from *Running With You* and *Geraldine & Ruthie Mae* from Dejadisc's later this year reissue of *A Little Tenderness*), Lisa Mednick, Elliott Murphy, Shoulders, Wannabes, Coffee Sergeants and Don McCalister, plus two tracks from the reissue, due in May, of a 1980 LP *Live At Raul's*, Roky Erickson, doing a Mick Jagger on *Don't Shake Me Lucifer*, and The Skunks. Though the word 'reissue' pops up a couple of times there, and could technically be applied to the Rodriguez, Fracasso and McCalister's previously self-released cassettes, Wilkison's come a long way from the intention implied in his label's name. It's always easy to second guess a compilation but this one does a good job of cross-sectioning a very varied list without any jarring contrasts. **JC**

AUSTIN LOUNGE LIZARDS SMALL MINDS

(Watermelon, CD/cassette)

Comedy music has an even more volatile shelf life than most kinds. Even if you find it funny the first, second or third time round, how long can you get a laugh out of increasingly familiar schtick? It's the measure of the Lizards' wit, underpinned by considerable musical expertise, that the best of their material has tremendous staying power, due in large part to the fact they themselves don't seem to get tired of it. It's the way they tell 'em. Just as well, otherwise making a record would be the equivalent of the stand-up's few minutes on TV that blow months or years worth of material. Nonetheless, it must be a considerable pressure to come up with 40 odd minutes worth of new rib-ticklers on every record. As humor is as massively subjective as music, the combination is a critical minefield, but this album does seem a bit hit and miss. It starts off very well with Emily Kaitz' *Shallow End Of The Gene Pool*, in a far better version than the one they did on the *EmilyFest* CD, Hank Card & Conrad Deisler's *Half A Man*, with its brilliant extended images ("I drive my old nine wheeler," "check into Motel 3," "a tenth of whiskey and a cold three-pack of beer"), and their *Old Blevins*, impossible to describe without screwing the essential frisson. But, while it has one great line, "All her friends in school were non-conformists, so she became a non-conformist, too," *Big Tex's Girl* doesn't work for me and the album never seems to recover its stride. The cod-country Irving and co(s)mic angst of *Bonfire Of The Inanities* have some appeal but I can't persuade myself that *Gingrich The Newt* and *Mourning Edition* are keepers. The really iffy track is Terry Allen's *Truckload Of Art*, sung by fiddler Richard Bowden, who's also a member of Allen's sporadic Panhandle Mystery Band. Disastrously trimmed from 5.15 minutes to 3.51 by junking most of the intro, it simply doesn't have the acid bite of Allen's own sardonic version. Two yocks and a boffo, tops. **JC**

HAMILTON POOL RETURN TO ZERO

(Watermelon, CD)

As a performing entity, Austin's own acoustic supergroup has always been a bit of a conundrum. Iain Matthews has a long established international following to keep him busy (if it's Friday, he must be in Denmark), Michael Fracasso has his own fast breaking solo career to think about and Mark Hallman seems to have his hands full running Congress House Studio. As a recording concept, however, it makes almost perfect sense; three terrific singers and pickers, two of whom are among Austin's best songwriters the third one of the best producers in town, occasionally supported by Robert McEntee dobro/slide guitar, Michael Ramos accordion, Rafael Gayol or Tommy Taylor drums, Gene Elders violin, Glenn Fukunaga bass and Bradley Kopp electric guitar, with Hallman pitching in on bass, drum programs, harmonica, Hammond organ, piano, electric guitar, Wurlitzer and percussion, makes for a very promising recipe. However, though an unavoidable conclusion to be drawn from the live shows is that Hallman isn't in his colleagues' class as a songwriter, he's favored by the split, with four songs, one co-written with Matthews, another with Will Sexton, as against two by Fracasso and four by Matthews, and I have to say that I could really live without *Jewel* (Hallman/Sexton) and *London Girl*. Still, Hallman more than pays his way with his mastery of the almost lost art of harmony singing and typically exquisite production. I've seen Hamilton Pool described as "Crosby, Stills & Nash for the 90s," which I figure can equally be taken as a glowing compliment or a vile insult, and the closing track, the simplistic *Destiny Is Following You* by Steve Boyce & Gary Drager, whoever they are, which, with Jagger & Richards' *Back Street Girl* and Bob Newirth's *Eye On The Road*, makes up the balance, sounds very CS&N, but on the other hand is outstandingly the weakest track. I wish, given the quality of the ingredients, I could be more enthusiastic, but it's kinda nouvelle cuisine-ish. Sounds great but somehow lacks substance. **JC**

FLACO JIMENEZ WITH LOS CAMINANTES FLACO'S FIRST!

(Arhoolie, CD)

Christmas 1955 was coming and hapless bass player Mike Garza and drummer Richard Herrera, who had just lost their fourth accordion player, went to a club on San Antonio's Delarosa Street and recruited two boys they'd never heard but who had been making a name for themselves as Leonardo Jimenez y Sus Caporales. Flaco Jimenez was 16 and bajo sexto player Henry Zimmerle 15 when they became professional musicians in one of San Antonio's most popular conjuntos. First, though, after the group was fired from one of its first gigs because they looked like Pachucos, they had to learn to dress and knot a tie. Between 1956 and 1958, the group cut 60 sides for Hymie Wolf's RIO label, in the back room of his West Commerce Street record store, 30 of which are on this 76 minute album. Chris Strachwitz notes that as the original acetates and tapes were lost, it was constructed from original 78s and test stampers of the 45s. However, Jimenez had noticed that the 78s were speeded up and in the wrong key, so they were remastered for perfect pitch. Though Roberto Cardena, often supported by Zimmerle, who also emerged as the group's main writer, was the featured vocalist, this selection, naturally, is biased towards instrumentals and songs featuring Jimenez and Zimmerle's duets, a partnership Jimenez never matched again in his long career. One thing for sure, Garza And Harrera's luck sure changed. The teenage Jimenez was already a remarkably gifted accordionist. **JC**

JOSH ALAN THE WORST!

(Black Cracker, CD)

Though he's been living in Dallas for some time, and thrown a lock on Best Acoustic Act in the *Dallas Observer* poll, the slide guitar virtuoso was, in a previous incarnation, Josh Alan Friedman, author of three books, one tellingly entitled *Tales Of Times Square*, and his ambitious new album demonstrates that he's the Joel Fleischmann of Texas, pure unreconstructed New York Jewish. Of all the albums I've received and reviewed, this, the soundtrack to a musical based on the life and career of Ed Wood, the worst director of all time, immortal creator of such legendary trash as *Plan 9 From Outer Space*, *Jail Bait* and *Glen Or Glenda* is only one that can truly be called epic. Based round Wood himself, Bela Lugosi, Vampira, Tor Johnson, sundry starlets and strippers and, most significantly, Dreckula, the Jayne Mansfield lookalike Goddess of Crap, who haunts Wood's typewriter, it features Dallas gypsy jazz group Cafe Noir, notably yodeler Randy Irwin and violinist Gale Hess, and a whole slew of others. With music and libretto that draw on the acidic tradition of Rodgers & Hart and Brecht & Weill, the highlight showstopper is the finale title sequence, following Lugosi's death midway through the filming of *Plan 9*, which includes *Danse Of The Flying Hubcaps*, *Cardboard Graveyard Waltz* and Wood's actors (for want of a better word) singing "The worst is yet to come." Authorized by Wood's estate, this tour de force is a must for aficionados of the Shakespeare of schlock, though probably rather baffling to the uninitiated. **JC**

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LIGHTNING HOPKINS PO' LIGHTIN'

(Arhoolie, CD)

Between Arhoolie's primal devotion to Hopkins, who inspired the formation of the label in the first place, their ongoing transfer of vinyl and tape releases and unreleased archive material to CD and their fixed determination to use every available second the format offers, life gets a little confusing. On their fifth Hopkins CD, which includes only two of the tracks on the LP of the same title (*My Baby's Gone* and *Candy Kitchen*), they've packaged 15 tracks from five different LPs and added four previously unreleased ones to make up another, completely different, 76 minutes worth of the great Texas bluesman. The largest contingent, ten tracks including the previously unreleased *Wake Up Old Maid* and *Jesus Will You Come By Here*, come from a 1961 session with Victor Leonard drums and Gino Landry bass. Hopkins playing piano on three tracks and wonderful churchy organ on two others. Six tracks were cut solo at Chris Strachwitz's Berkeley apartment, one in 1961, the rest in 1969, two, the previously unreleased *Gin Bottle Blues* and *I'm Leaving You Now*, solo at Hopkins' Houston apartment in 1967, and one, the fabulous *Ice Storm Blues*, with drummer Spider Kilpatrick, in a Houston studio in 1967. While incredibly prolific, Hopkins was extraordinarily consistent in his musical and poetic genius and invention. At any given time, there seem to be about 50 of his albums available and though some of the later ones might be termed 'minor,' Arhoolie are a long way from scrapping the bottom of their barrel of his materail. **JC**



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1st Patty David
6th Cool Beans (Laura Nadeau & Slaid Cleaves)
7th Fabulous Bowler Boys
8th Aslyn Rose • Laurie Frelove
9th Cool Beans (at noon)
13th Ross Somers • Dan Israel
14th Evan & Ivan's Rockin Bones
15th Happy Valley
20th Jimmy George • Jim Volk
21st Herman The German • Charlie Burton s Texas Twelve-Steppers
22nd Gourds
27th Dave Hooper & Donna Fala • Peter Keane
28th Lost Souls • 81/2 Souvenirs

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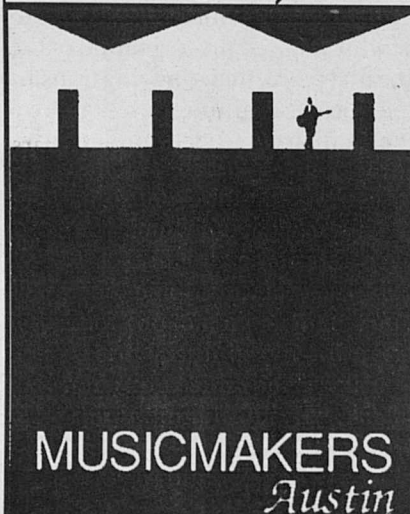
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DEAR JOHN

SACRAMENTO'S GAIN

Dear John,

A friend recently sent me a copy of your January issue, which included the MCT Austin Music Poll. To see my name mentioned in two categories in the company of people like Eddie Wilson, Griff Luneberg, Jerry Tubb and Steve Wertheimer was tremendously gratifying. Actually it was heartwarming and heartwrenching at the same time. On the one hand, it made me feel like my contributions to the community had been worthwhile. On the other hand, it made me even more homesick. You don't easily get such a place out of your system nor do I want to.

Last week I was at The Palms, a sonically-splendid little barn in nearby Davis, for a double bill of Alejandro Escovedo followed by Townes Van Zandt (OK, so maybe you wouldn't have chosen that combo, you ol' Albasher). The club manager invited me to handle the introductions, informing the audience that I had recently moved to the Sacramento area from Austin. During the break a woman named Brenda came up and asked me, "Are you the same Kevin Connor as the one in the *Music City Texas* Poll?" I proudly answered, "Yew bet!"

Six months to the day that I left Austin (and it seems like much longer), I will be returning for Hippie Hour at the Continental and the ensuing March Madness all over town. I hope to see you in my wanderings. And I want you to know how much it means to me to be included in such wonderful company in your publication.

Kevin Connor, KQPT, Sacramento, CA
TEXICANA & PANHANDLING

Dear John,

Greetings from the soggy West, Just a note from lil' ol' Cow Patti to let you know KCSS's Sunday programming developed its first Americana chart and 8 of the top 10 are Texas artists. Good deal huh?

[1 Ray Wylie Hubbard; 2 Cornell Hurd Band; 3 Robert Earl Keen; 4 Walt Lewis Band; 5 Butch Hancock; 6 Katy Moffatt; 8 Don Walser; 10 Songs From Chippy; 11 Chris Wall; 15 Townes Van Zandt; 17 Michael Fracasso; 24 Ronnie Dawson; 28 Terry Allen; 29 Waylon Jennings; 32 Lyle Lovett; 37 Marcia Ball; 38 Tish Hinojosa; 40 Jimmy LaFave]

Congrats on the upcoming book *The Panhandle Mystery*—finally someone is going to investigate this strange phenom. I have long been intrigued with the idea of why *Lubbock* (my dad's family is from Plainview—ooh that wind). Also in my other life I'm a curator at the University Art Gallery and have worked on exhibitions of Terry Allen's work. In fact, in 1981 as young grad student working in the museum, the Director made sure we all knew *Truckload Of Art* before heading out to pick up work from a collector. I'm fascinated by the visual art the Lubbock crowd does, between photography, computer generated images, video and set designs, I'm blown away. Their completeness in all the arts is something I've been interested in for a long time.

Thanks as always for your support. Happy trails,

Jamie Hoover, KCSS, Turlock, CA

PANHANDLING (2)

Dear John,

At last. The book I have been waiting for someone to write. Consider another copy sold here. I still look back on my Lubbock years as the best of my life. Lubbock was in its prime when I was there (in my opinion). It was 74-79 and all the Texas outlaws were coming into prime and coming through Lubbock.

I have to confess during most of those times I was in a drunken state, but there are names and memories etched firmly in my brain, like the Cotton Club, Main Street Saloon, Fat Dawg's, Stubb's and the West Texas Paradise Ballroom. I remember nights at the Cotton Club breaking beer bottles against the walls, smoking and fighting outside on the gravel parking lot over a stolen ice chest all the while listening to Joe Ely. The Cotton Club was so mystical it seemed to glow on the highway in the distance and we never saw anyone who worked there or looked in charge. The club just opened, filled with people and someone came from backstage to play. Inside the club it was anything goes. I remember seeing Joe Ely everywhere performing and otherwise. Butch Hancock would play more often at Stubb's, I think he liked a smaller venue. It's funny but I remember Jimmie Dale Gilmore more in people's living rooms than onstage.

Your book must include the Main Street Saloon. It's seldom mentioned but it was where everybody went to hang out. The place was filled with junk and the beer was cheap so it was perfect.

I have no new info for you I'm sure, just very fond memories of the best in Texas music. I also cannot describe what kind of mystical pull Lubbock has on certain people but I know there is something there that may not be explainable. My gut feelings? I think it's so isolated and sometimes boring that it brings out artistic urges in people to keep themselves occupied.

I look forward with anticipation to your book though I know it's a long way off. I enclose some old clippings from the Tech newspaper just for fun. Thought you'd get a kick out of the amateur reviews.

Ed Herndon, Fort Worth, TX

STRATOSPHERE BOOGIE

Dear John,

I remember reading in one of your issues that Jimmy Bryant ranks high on your list of great guitar players. Thank God for you. While in Austin, I noticed an ad for Workhorse Guitars in some other unworthy rag plugging Magnatone guitars and mentioning that they were "endorsed by Jimmy Bryant?????" Those question marks were actually in the ad. I stopped by Workhorse to inquire about the meaning of those marks, but it was closed.

Jimmy Bryant grew up around these Georgia woods. When he was 15, before he went into the service, he joined my grandfather's band, The Twilight Playboys (modelled after Bob Wills, of course) and slept on his back porch. When I was young, he was shuttling between here and Nashville and he and his wife Patti and daughter Bodie spent a lot of time at my grandfather's home in Thomasville and I remember them sitting around, picking and singing.

It's taken me awhile to get back to my roots (after hairspray and black leather stints in LA), but I have. I have spent the past year researching Georgia music and it's been a blast. The Georgia Music Hall of Fame is under construction in Macon, scheduled to open in March of 1996 and I've been trading info with the curator of collections. However, I found out last week, he's never heard of Jimmy Bryant! So, I am on a mission. I don't know if you have anything, but if you do have any press, leads on where to get recordings, etc, I would appreciate your help.

Thanks,

Lisa Love, Moultrie, GA

PANHANDLING (3)

Dear John,

Every now and again you come across a book you wish you'd written. This time I've seen one just underway that I wanted to write but never did and never will—your *The Panhandle Mystery*. How such music emerged in this area has intrigued me for over 15 years (I moved to Lubbock about 20 years ago and it took me three to four years to discover Terry Allen and the rest of the Lubbock/West Texas music). Along with a few other folks, I've thought a bit about this mystery. I even made some rudimentary plans to research it but nothing ever got off the ground. Very likely, you've already considered most of what follows, but let me describe some ideas that occurred to me in the event that they might be of some use.

When I first thought about this project, I wondered how to "bound" the music/musicians. First, what would be the area—Lubbock (narrow), Panhandle (broader, but technically Lubbock is not in the Panhandle), or West Texas (broadest)? Then, how close would musicians have to be to the area in order to be included? For example, if Lubbock is the area, will Gary P Nunn from Brownfield be included? Waylon Jennings from Littlefield? The Levelland South Plains College crew such as Alan Munde and Joe Carr? If the area is West Texas, would one go so far as to include Guy Clark from Monihans? Seems a bit far away to me, but Lloyd Maines featured Clark as a West Texas musician on several of his KLLL West Texas Music Hours.

Another "boundary" problem: how much time must a musician spend in and around this area to be considered? The folks you named are, of course, obvious, but is Delbert McClinton to be included as a musician who's spent time in this area? How about members of The Planets, a really good mid-70s rock group who did some of Ely's stuff, like *Fingernails*, as well as a good bit of their own material, many of whom were from New Mexico? Lyn Childress plays this area a lot and sure sounds West Texas, has written a few good tunes too, that never got recorded to my knowledge except on a tape, *Give Them Tomorrow*, put out to benefit the Battered Women's Shelter. Further, how deep do you dive into the Lubbock/Panhandle/West Texas pool? There are some quite good writers, Andy Wilkinson, Cary Banks, Brad Carter are some I know of, still here, with more musician/writers emerging. How about Cary Swinney, Robin Griffith (read your review and agree), Kyle Abernathy (his own stuff not the pop crap he does that bowheads and fratrats pay in droves to hear and get drunk to), DG Llewellyn, Ground Zero, The Texas Belairs, Mike Pritchard's group, Buck Ramsey and his cowboy stuff (only a little of which he writes) to name a few others. And what about the Tejano/Conjunto as well as (ugh!) gospel music in this region? I had and still have no earthly idea where to draw the line.

One way to answer all these questions is to ignore them and let the music make the boundaries. I thought about starting with a core of music/musicians, for example, Flatlander performers/writers plus Terry Allen, examining their connections with and influence on other musicians, as well as the music/musicians that influenced this core. If some of the music and musicians ranged outside of the Lubbock/Panhandle/West Texas area, so be it.

Actually, I wonder if there might not be several "core" groups. A lot of what I see today in Lubbock I don't think can be traced to Allen/Flatlanders connections. I wonder if at some past point several such core groups may not have produced a "critical mass" in original, as opposed to cover, music—enough original music going around and being performed in the Lubbock area so that people were aware of music writing and performing as real possibilities and even opportunities. Such critical masses tend to be self-reproducing.

I'm kind of embarrassed by the length of these musings. If I said nothing helpful, just consider this an overly long expression of enthusiasm and encouragement for your project.

Charlie Peek, Lubbock, TX

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 Tues 18th, Leon Springs, San Antonio, with Robert Earl Keen
 Sat 22nd, Earth Day at Cibolo Creek, San Antonio
 Wed 26th, Threadgill's, 7.30pm
 Sun 30th, Chicago House

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LIVE MUSIC CALENDAR

TUESDAY 4TH

Toni Price Continental, 6pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Solid Senders Babe's, 9pm, \$0
Kathy McCarty Cactus, 9pm, \$5
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 5TH

Bill & Bonnie Hearne Cactus, 9pm, \$5
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Dave Hooper & Donna Fala Central Market, 8pm, \$0
Kim Simpson + Andy Smith Ruta Maya, 9pm, \$0
Tony Airolldi Hank's, 9pm, \$0
Derailers Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$0
Stumble Babe's, 9pm, \$0
Cula Du Cafe Jazz, 8.30pm, \$0
Velvet Hammer Babe's Other Side, 9.30pm, \$0
Open Mikes with Ned Henry/Sydney Gallaher Chicago House/Upstage, 8pm, \$0

THURSDAY 6TH

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?
Bluegrass Vampires Jovita's, 8pm, \$0
Christine Albert + Princess & Cowboy + No Strangers Waterloo Ice House (6th), 9.30pm, \$?
Dave Hooper & Donna Fala Grinders, Oak Hill Plaza, 8pm, \$0
Julia De Lacy Cafezino, 8pm, \$0
Slaid Cleaves & Laura Nadeau Flipnotics, 9pm, \$0
Stephen Doster Babe's, 9pm, \$0
Tammy Gomez con La Palabra + East Babylon Symphony Chicago House, 10pm, \$3
Todd Snider Cactus, 9pm, \$10
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Brian Robertson + Doc Pointer Headliners East, 6.30pm, \$?
Solid Senders Old Alligator, 8pm, \$0
Jazz Pharaohs Jazz, 8.30pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike w/Hank Sinatra Hank's, 10pm, \$0

FRIDAY 7TH

Aaron Atchley Waterloo Records, 5pm, \$0
Correo Aereo Ruta Maya, 9pm, \$0
Darden Smith + Colin Boyd Cactus, 9pm, \$11.50
Diana Jones Chicago House Upstage, 10pm, \$3
Christine Albert Central Market, 6pm, \$0
Dale Watson & Lonestar New Chaparral, 9pm, \$?
Rhythm Rats Gruene Hall, 8pm, \$0
Bobby Mack & Night Train Babe's, 9.30pm, \$0
Lisa Tingle & Plan-C + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?
Sam Shepard & Between The Blues Jovita's, 8pm, \$0
WC Clark Old Alligator, 9pm, \$0
Zydeco Loco Hank's, 10pm, \$0
Fabulous Bowler Boys Flipnotics, 9pm, \$0
Poor Yorick Waterloo Ice House (6th), 9.30pm, \$?
R-Tel & the Hot Tomatoes La Zona Rosa, 9.30pm, \$?

SATURDAY 8TH

Ray Wylie Hubbard Gruene Hall, 9pm, \$?
Aunt Beanie's 1st Prize Beets + Julia Set Ruta Maya, 9pm, \$0
Darden Smith + Dirk Hamilton Cactus, 9pm, \$11.50
Ellen Todd & Ike Eichenberg Cafezino, 8.30pm, \$2
Emily Kaitz & Mary Reynolds + Kris Barnes Band Waterloo Ice House (38th), 9.30pm, \$?
Eric Blakely & Mike Landschoot Central Market, 6pm, \$0
47 Indians Old Alligator, 9pm, \$0
Bruce & Charlie Robison Waterloo Ice House (6th), 9.30pm, \$?
Tracy Lyn Gruene Hall, 1pm, \$0
Aslyn Rose + Laurie Freelove Flipnotics, 9pm, \$0
Denny Freeman + Toni Price Antone's, 10pm, \$?
Elliot Fikes Jazz, 9pm, \$0
Marcia Ball La Zona Rosa, 10pm, \$?
Patty David Hank's, 10pm, \$0
Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?
Timbre Wolves + Slaid Cleaves Jovita's, 5pm, \$0
Toby Anderson Babe's, 9.30pm, \$0
Folkways KUT, 8am

SUNDAY 9TH

Texana Dames Gueros's, 3pm, \$0
Bill & Bonnie Hearne Gruene Hall, 5pm, \$0
Cool Beans Flipnotics, noon, \$0
Ingrid Karklins & Backbone Laguna Gloria Ampitheater, 8pm, \$5/under 12s free
Mary Bouc Old Alligator, 8pm, \$0
Rick Stockton Gruene Hall, 12.30pm, \$0
Singer Songwriter Showcase Jovita's, 5pm, \$0
Zoe Lewis + Kate Wolf + Emily Kaitz & Mary Reynolds Chicago House, 8pm, \$3
Dale Watson & Lonestar Gingerman, 9pm, \$0
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0

Ted Hall's Blues Church Gino's, 8pm, \$0
Blue Jazz Workshop Ruta Maya, 9pm, \$0
Hank Hemsoth Central Market, 6pm, \$0
Bob Marley Festival: Cedella Marley Booker + Pearl Livingston + many others + TBA Auditorium Shores, noon, \$0 w/2 cans/bags non-perishable food AND 10pm, at Aussie's, 306 Barton Springs, \$2

Slippery Fish Babe's, 9pm, \$0
American Pop: Polka! Polka! KUT, 2pm
Live Set: Bob Livingston's Wild East KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 10TH

Devil & The Dames Central Market, 6pm, \$0
Rick Stockton Old Alligator, 8pm, \$0
Derailers Artz, 7.30pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Uncle John & Friends w/Alan Haynes + Corey Haden Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
S Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Open Stage Cactus, 8pm, \$0
Blue Monday KUT, 8pm

TUESDAY 11TH

Toni Price Continental, 6pm, \$0
Michael Hedges Cactus, 8pm, \$20
Tony Burnett + Patty Finney Ruta Maya, 9pm, \$0
Alvin Crow's White Trash w/John Reed & Jesse Taylor Babe's, 9pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Guy Forsyth & The Real Deal Toulouse, 10pm, \$?
Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 12TH

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Cool Beans Ruta Maya, 9pm, \$0
Doug Sahm Does Dylan + guests Cactus, 9pm, \$10
Tony Airolldi Hank's, 9pm, \$0
Derailers Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Cula Du Cafe Old Alligator, 8pm, \$0
Jazz Bandits Jazz, 8.30pm, \$0
Open Mikes with Ned Henry/Sydney Gallaher Chicago House/Upstage, 8pm, \$0

THURSDAY 13TH

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$0
Bluegrass Vampires Jovita's, 8pm, \$0
No Strangers Gruene Hall, 7.30pm, \$0
Pierre Bensusan Cactus Cafe, 9pm, \$8.50
Russ Somers + Dan Israel Flipnotics, 9pm, \$0
Stephen Doster Babe's, 9pm, \$0

Zoe Lewis, Kate Wolf & Diana Jones Cafezino, 8pm, \$4
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Joanna Howerton + Brian Robertson Headliners East, 6.30pm, \$?
Zydeco Loco Old Alligator, 8pm, \$0
Jazz Pharaohs Jazz, 8.30pm, \$0
Tomas Ramirez Elephant, 9pm, \$0
Trinity Box Chicago House, 10pm, \$3
Open Mike Ruta Maya, 9pm, \$0
Open Mike w/Hank Sinatra Hank's, 10pm, \$0

FRIDAY 14TH

Guy Clark + Shake Russel & Jack Saunders Texas Union Ballroom, 8.30pm, \$12 adv/\$14.50 door
Sisters Morales Gruene Hall, 8pm, \$0
Jimmy LaFave + Michael Fracasso Liberty Lunch, 10pm, \$?
Pete Anderson Musicmania, 5pm, \$0
Pete Anderson + Derailers La Zona Rosa, 9.30pm, \$?
Laurie Freelove Ruta Maya, 9pm, \$0
Michele Solberg Chicago House, 10pm, \$4
Evan & Ivan's Rockin' Bones Flipnotics, 9pm, \$0
Alan Haynes + Lady Luck & Bad Breaks Headliners East, 6.30pm, \$?
Doster & Hamilton Central Market, 6pm, \$0
Tracy Conover + Slaid Cleaves Jovita's, 5pm, \$0
Jazz Pharaohs Old Alligator, 9pm, \$0
King Valentine Waterloo Ice House (6th), 9.30pm, \$?
Stop The Truck Hank's, 10pm, \$0

SATURDAY 15TH

Ponty Bone & The Squeezetones Driskell (Bar), 9.30pm, \$0
Chubby Carrier & Bayou Swamp Band La Zona Rosa, 9.30pm, \$?
Fabu Cactus, 9pm, \$5
Happy Valley Flipnotics, 9pm, \$0
Hunker Down Green Mesquite/Barton Springs, 7pm, \$0
Rachel Cruz & Miriam Perez Cafezino, 8.30pm, \$5
Toni Price Waterloo Ice House (6th), 9.30pm, \$?
True Light Beavers + Faux Pas Waterloo Ice House (38th), 9.30pm, \$? AFTM
Clay Blaker Gruene Hall, 9pm, \$?
Derailers Jovita's, 8pm, \$0
Volunteer Fire Ants Gruene Hall, 1pm, \$0
Mad Dog Wolf Revue Hank's, 10pm, \$0

Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?
Beth Williams Central Market, 6pm, \$0
Cula Du Cafe Jazz, 9pm, \$0
Love & A Question + Laughing Dogs Chicago House, 10pm, \$4
Velvethead + Gourds Ruta Maya, 9pm, \$0
Folkways KUT, 8am

SUNDAY 16TH

Mad Cat Trio Gruene Hall, 5pm, \$0
Texana Dames Gueros's, 3pm, \$0
Mary Bouc Old Alligator, 8pm, \$0
Singer Songwriter Showcase Jovita's, 5pm, \$0
Hans Theesinck Chicago House, 8pm, \$7
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0
Ted Hall's Blues Church Gino's, 8pm, \$0
James Polk Central Market, 6pm, \$0
Sandy Allen Cafezino, 8pm, \$3
Banana Blender Surprise Gingerman, 9pm, \$0
Live Set: Ky Hote KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 17TH

Ponty Bone & The Squeezetones Central Market, 6pm, \$0
Rick Stockton Old Alligator, 8pm, \$0
Derailers Artz, 7.30pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Uncle John & Friends w/Alan Haynes + Corey Haydon Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Open Stage Cactus, 8pm, \$0
Blue Monday KUT, 8pm

TUESDAY 18TH

Toni Price Continental, 6pm, \$0
Alvin Crow's White Trash Babe's, 9pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Guy Forsyth & The Real Deal Toulouse, 10pm, \$?
Hans Theesinck Cactus, 9pm, \$5
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Hip Hop Cafe Ruta Maya, 9pm, \$0
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 19TH

Butch Hancock Cactus, 9pm, \$5
Happy Valley Ruta Maya, 9pm, \$0
Patrice Pike Chicago House, 10pm, \$4
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Tony Airolldi Hank's, 9pm, \$0
Derailers + Dale Watson & Lonestar Continental, 10pm, \$0
Debra Peters & The Love Saints Broken Spoke, 8.30pm, \$3
Wayne Hancock Jovita's, 8pm, \$0
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Cula Du Cafe Jazz, 8.30pm, \$0
Maryann Price Elephant, 9pm, \$0
Velvet Hammer Babe's Other Side, 9.30pm, \$0
Open Mike with Ned Henry Chicago House Upstage, 8pm, \$0

THURSDAY 20TH

Barry & Holly Tashian Cactus, 9pm, \$6
Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?
Beth & Chris Cafezino, 8pm, \$0
Jimmy George + Jim Volk Flipnotics, 9pm, \$0
Snow Wolves Orchestra Jovita's, 8pm, \$0
Stephen Doster Babe's, 9pm, \$0
Tammy Gomez con La Palabra + the other band Chicago House, 10pm, \$2
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Alan Haynes + Brian Robertson Headliners East, 6.30pm, \$0
Hans Theesinck Gruene Hall, 7.30pm, \$0
Java Head Old Alligator, 8pm, \$0
Jazz Pharaohs Jazz, 8.30pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike w/Hank Sinatra Hank's, 10pm, \$0

FRIDAY 21st

Sisters Morales Hank's, 10pm, \$0
Texana Dames Cafezino, 8.30pm, \$3
Abra Moore + Shane Cannedy Ruta Maya, 9pm, \$0
Alejandro Escovedo Cactus, 9pm, \$7
Romantic Embargo Waterloo Ice House (38th), 9.30pm, \$?
Creed Taylor & The Travellers Gruene Hall, 8pm, \$0
Evan & Ivan's Rockin' Bones + Slaid Cleaves Jovita's, 5pm, \$0
Herman The German & Das Cowboy + Charlie Burton & The Texas Twelve-Steppers Flipnotics, 9pm, \$0
Buckwheat Zydeco La Zona Rosa, 10pm, \$? To be confirmed
Lisa Tingle & Plan C + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?
JAMAD Elephant, 9pm, \$0
Jazz Pharaohs Old Alligator, 9pm, \$0
Paul Glasse Central Market, 6pm, \$0

Tomas Ramirez Waterloo Ice House (6th), 9.30pm, \$?

SATURDAY 22ND

Earth Day Festival: Toni Price + Jimmy LaFave + Matthew Robinson & The Jets + Blues Boy Hubbard + Los Pinkys + Cornell Hurd Band Waterloo Park, 12th & Red River, noon-6pm
Dave Hooper & Donna Fala Ruta Maya #2, 9.30pm, \$0
Hunker Down Green Mesquite/Oak Hill, 6.30pm, \$0
Pedestrian Folklore Waterloo Ice House (38th), 9.30pm, \$?
Polk, Barton & Towhead Cafezino, 8.30pm, \$3
Susan Colton Chicago House, 10pm, \$5
47 Indians Jazz, 9pm, \$0
Bruce Robison Gruene Hall, 1pm, \$0
Dale Watson & Lonestar Little Longhorn, 8pm, \$0
Desert Heart Jovita's, 8pm, \$0
Evan & Ivan's Rockin' Bones Ruta Maya, 9pm, \$0
Gary P Nunn Gruene Hall, 9pm, \$?
Red Dirt Rangers Waterloo Ice House (6th), 9.30pm, \$?
Guy Forsyth & Real Deal La Zona Rosa, 10pm, \$?
Patty David Central Market, 6pm, \$0
Pleasure Cats Gino's, 9.30pm, \$0
Ponty Bone & The Squeezetones Old Alligator, 9pm, \$0
Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?
Gourds Flipnotics, 9pm, \$0
Rainravens Babe's, 9.30pm, \$0
Folkways KUT, 8am

SUNDAY 23RD

Texana Dames Gueros's, 3pm, \$0
Dirk Hamilton + Mike Jasper Chicago House, 8pm, \$5
Mary Bouc Old Alligator, 8pm, \$0
Rick Stockton Gruene Hall, 12.30pm, \$0
Singer Songwriter Showcase Jovita's, 5pm, \$0
Derailers Gingerman, 9pm, \$0
Red Dirt Rangers Waterloo Ice House (38th), 3pm, \$?
Rhythm Rats Gruene Hall, 5pm, \$0
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0
Ted Hall's Blues Church Gino's, 8pm, \$0
Blue Jazz Workshop Ruta Maya, 9pm, \$0
Floyd Domino Central Market, 6pm, \$0
Slippery Fish Babe's, 9pm, \$0
Live Set: Erik Moll KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 24TH

Rick Stockton Old Alligator, 8pm, \$0
Derailers Artz, 7.30pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Janet Lynn Central Market, 6pm, \$0
Uncle John & Friends w/Alan Haynes + Corey Haden Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
S Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Open Stage Cactus, 8pm, \$0
Blue Monday KUT, 8pm

TUESDAY 25TH

Kimberley M'Carver Cactus, 9pm, \$0
Alvin Crow's White Trash Babe's, 9pm, \$0
Dale Watson & The Pure Texas Band Jovita's, 8pm, \$0
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 26TH

Threadgill's Troubadors + Jerry Giddens + guests Threadgill's, 6.30pm, \$0
Chicago Showcase w/Mike Jasper Chicago House, 8pm, \$3
Larry Seman Ruta Maya, 9pm, \$0
Tony Airolldi Hank's, 9pm, \$0
47 Indians Jazz, 8.30pm, \$0
Derailers Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Cula Du Cafe Old Alligator, 8pm, \$0
Open Mike w/Sydney Gallaher Chicago House Upstage, 8pm, \$0

THURSDAY 27TH

Hamilton Pool Cactus, 9pm, \$8
Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?
Braden-O'Connor Duo Gruene Hall, 7.30pm, \$0
Dave Hooper & Donna Fala + Peter Keane Flipnotics, 9pm, \$0
Laughing Dogs & Friends Unplugged Chicago House Upstage, 10pm, \$0
Snow Wolves Orchestra Jovita's, 8pm, \$0
Stephen Doster Babe's, 9pm, \$0
Sue Young Cafezino, 8pm, \$0
47 Indians Old Alligator, 8pm, \$0
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Joanna Howerton + Brian Robertson Headliners East, 6.30pm, \$?
Jazz Pharaohs Jazz, 8.30pm, \$0
Open Mike Ruta Maya, 9pm, \$0

Open Mike w/Hank Sinatra Hank's, 10pm, \$0

FRIDAY 28TH

Chocolate Lovers: Michele Solberg + TBA Ruta Maya, 9pm, \$0
Claire Lynch & Front Porch String Band Cactus, 9pm, \$8
Jim Henry Cafezino, 8.30pm, \$2
Charlie Robison Continental, 10pm, \$?
Lost Souls + 81/2 Souvenirs Flipnotics, 9pm, \$0
Alan Haynes + Lady Luck & The Bad Breaks Headliners East, 6.30pm, \$?
Doster & Hamilton Central Market, 6pm, \$0
Hoo Doo Cats Gruene Hall, 8pm, \$0
Lee Person Jazz, 8.30pm, \$0
Pleasure Cats Driskell Hotel Bar, 9.30pm, \$0
Sarah Brown Trio Babe's, 9.30pm, \$0
Espiritu Waterloo Ice House (6th), 9.30pm, \$?
Tomas Ramirez Elephant, 9pm, \$0
Everyday People + Slaid Cleaves Jovita's, 5pm, \$0
John Cougar Rabinowitz Chicago House Upstage, 10pm, \$3

SATURDAY 29TH

Aunt Beanie's 1st Prize Beets Flipnotics, 9pm, \$0
Cool Beans Waterloo Ice House (38th), 9.30pm, \$?
Dave Seebree & Van Wilks Central Market, 6pm, \$0
Hunker Down Green Mesquite/Barton Springs, 7pm, \$0
Michele Solberg Ruta Maya, 9pm, \$0
Derailers Hole In The Wall, 10pm, \$?
Jon Emery Hank's, 10pm, \$0
LeRoi Brothers + Toni Price Continental, 10pm, \$?

Marti Brom & Her Jet-Tone Boys Waterloo Ice House (6th), 9.30pm, \$?
Michael Ballew Gruene Hall, 1pm, \$0
Hoo Doo Cats Old Alligator, 9pm, \$0
Kenny Neal + Tinsely Ellis La Zona Rosa, 9.30pm, \$?
Patty David Jazz, 9pm, \$0
Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?
Sue Foley Cactus, 9pm, \$5
LaMonica Lewis Cafezino, 8.30pm, \$2
Apaches Of Paris Babe's, 9.30pm, \$0
Spencer Jarmon Jovita's, 5pm, \$0
Johnny Dee & Rocket 88s Gruene Hall, 9pm, \$?
Folkways KUT, 8am

SUNDAY 30TH

Police Activities League benefit: Jimmy LaFave & Night Tribe + many more La Zona Rosa, 5pm, \$?
Texana Dames Gueros's, 3pm, \$0
Meredith Louise Miller + Aunt Beanie's 1st Prize Beets Gingerman, 9pm, \$0
Edge City + Jerry Giddens + Teri Hendrix + Dave Hooper + Doug Clark Steiger + Dan Israel Chicago House, 8pm, \$3
La Peña Chicago House, 4pm, \$5
Mary Bouc Old Alligator, 8pm, \$0
Rick Stockton Gruene Hall, 12.30pm, \$0
Deborah Freeman Backyard, 2pm, \$0
Forrest Jourdan Band Gruene Hall, 5pm, \$0
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0
Ted Hall's Blues Church Gino's, 8pm, \$0
Hank Hemsoth Central Market, 6pm, \$0
Jazz Pharaohs Elephant, 9pm, \$0
Slippery Fish Babe's, 9pm, \$0
American Pop: 'Capitol' Frank Sinatra KUT, 2pm
Texas Radio KUT, 9pm

VENUES

Antone's 2915 Guadalupe. 474-5314
Austin Music Hall 208 Nueces. 495-9962
Austin Outhouse 3510 Guadalupe. 451-2266
Babe's 208 E 6th. 473-2262
Broken Spoke 3201 S Lamar. 442-6189
Cactus Cafe Texas Union, Guadalupe & 24th. 475-6515
Cafezino 5414 Parkcrest Dr. 453-2233
Chicago House 607 Trinity. 473-2542
Continental 1315 S Congress. 441-2444
Elephant Room 315 Congress. 473-2279
Flipnotics 1601 Barton Springs. 322-9750
Gingerman 304 W 4th. 473-8801
Gino's 730A W Stassney. 326-4466
Gruene Hall Gruene. 625-0142
Hank's Roadhouse 1000 S Lamar. 707-COOL
Headliners East 406 E 6th. 476-3488
Hole In The Wall 2538 Guadalupe. 472-5599
Jazz 212 E 6th. 479-0474
Jovita's 1619 S 1st. 447-7825
KUT 90.5 FM
La Zona Rosa 612 W 4th. 482-0665
Old Alligator 3003 S Lamar. 444-6117
Ruta Maya 218 W 4th. 472-9637
Threadgill's 6416 N Lamar. 451-5440
Waterloo Ice House 600 N Lamar. 472-5400
Waterloo Ice House 1106 W 38th. 451-5245

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April 9, 1995 Rain Date: April 16, 1995
AUDITORIUM SHORES, AUSTIN TX

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Cedella Marley Booker
(Bob's Mother)
& Tony Express (Nigeria)
Poetry Int'l. (Jamaica)

PLUS MORE:
TBA



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Wazobia (Houston)
Island Time (Houston)
One Destiny (San Antonio)
The E. J.'s
Caribbean Rhythms
(Houston)
M. C. Waterman
The Bowler Boys (Austin)
Black Spot (Houston)
Blue Lite (Austin)
Akuku Dejembe (Dallas)
& Ic-lun Rankin (Dallas)

Christopher
House Aids
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Saturday, April 22
12 noon to 6 p.m.

Waterloo Park
12th & Red River

*A Free Festival Celebrating
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Children's Activities • Food & Drink

and The Earth's Cleanest Concert featuring
(in order of appearance)

Cornell Hurd • Los Pinkys • Blues Boy Hubbard,
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Jimmy LaFave • Toni Price

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