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#29 JANUARY 1992



**MVP 29
KATY MOFFATT**



1991 AUSTIN MUSIC POLL

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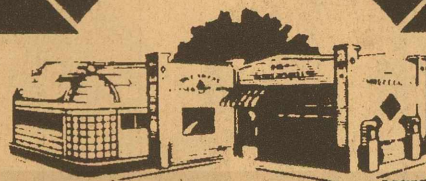
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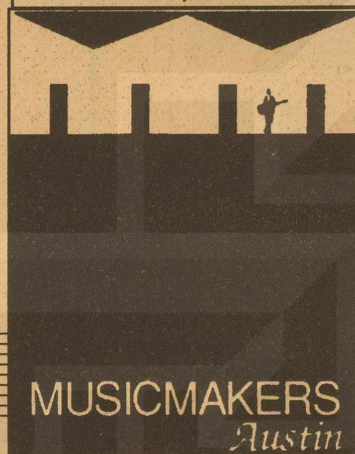


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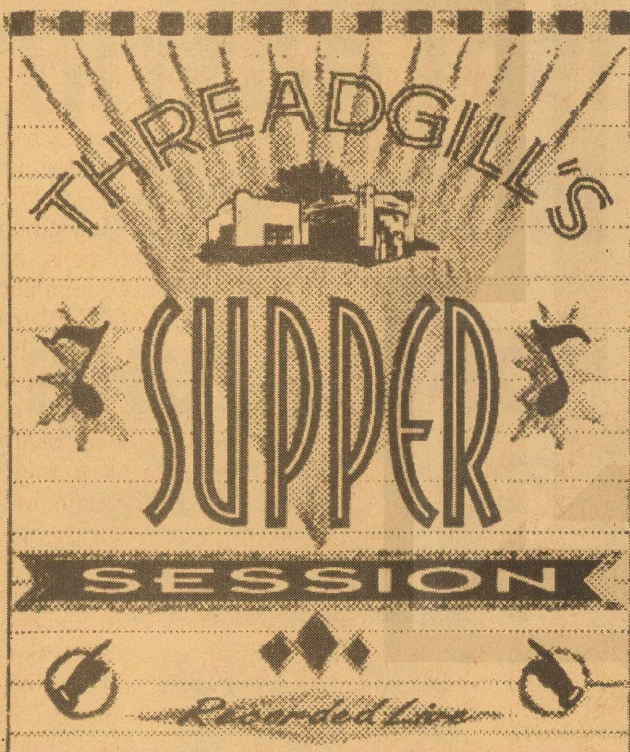
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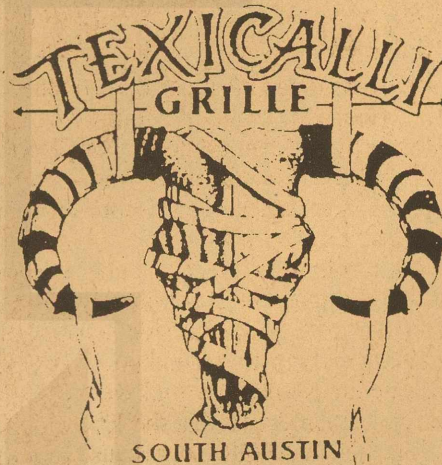
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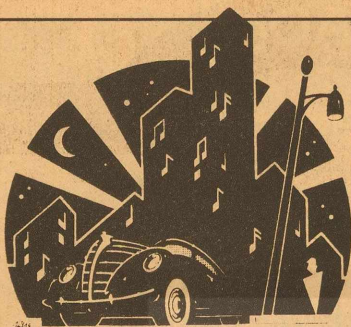
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February Deadlines

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TAKING NAMES AND NUMBERS

For those of you new to the MCT poll, and wondering how you missed the voting forms, ours is invitational—we send out 100 ballots to Austin venue bookers and operators, DJs, music critics and other pros, insiders if you will. Some of them fill them out and send them back, some don't. The idea is to get an overview of Austin music as seen by the people who work in it and with it every day.

- Our stress is on the time and the place, Austin in 1991. We ask people to vote not for all-time favorites or living legends but for the Austin-based artists and groups who really got to them in the last twelve months. There's a certain amount of continuity, many familiar names appear in the same top slots as previous years, Bad Livers and High Noon, for instance, actually tightened their grips on Bluegrass and Rockabilly. But there's also a definite dynamic at work; some of 1990's heroes faded or even disappeared, replaced by others, most notably Don Walser and Junior Brown, who surged to the forefront of our voters' awareness in 1991. The most dramatic ascent was that of Lisa Pankratz of 47 Indians, who won both #1 Drummer and #1 Female Instrumentalist by very healthy margins.

- One noticeable aspect of this year's poll was a steep drop in the number of nominations. Our returns were down slightly, from 77 completed ballots in 1990 to 72 this year, but nominations went from over 1500 to barely 1100. Some categories were hardly affected, with as many contenders as ever, but others were severely hit. For instance, in 1990 41 different groups got some votes in the Rock Band category, this year only 18 got any votes at all, though the total number of votes cast hardly changed.

- The most worrying drop was in the album categories. These have been among the most active and volatile sections of the poll, but this year many people passed over them without voting at all and those that didn't voted for a very limited number of titles. The inescapable conclusion is that our sample wasn't very excited about 1991's vinyl crop.

- We'll leave you with the actual results of the 1991 MCT Poll. You may not agree with all, or indeed any, of them, but what makes you think we do? We just take the names and count the numbers. Whether or not they're any more valid than those of the *Chronicle's* readers poll, they do provide an alternative, often very different, view of Austin music.

MVP #29

KATY MOFFATT

God knows what Nostradamus, Bush, the economy and the music business have in store for us in 1992, but we can at least get off to a cheerful start by welcoming home Fort Worth's gift to the music-loving world, Ms Katy Moffatt, who's touring Texas over the holidays, opening for Lyle Lovett in Houston in late December, and reaching Austin on the 4th.

- Originally the tour was to be a rather grander, full band affair, but unfortunately Moffatt shares her taste in Austin sidemen with Hal Ketchum and lost two members of her touring band to Ketchum's high-gear schedule. But if all that means is that she'll be performing solo, well that's OK too, because any way you cut it, she's wonderful.

- This year, Moffatt will release three albums. One, due April from Swiss label Red Moon, which put out her beautiful acoustic album **Walking On The Moon**, tentatively titled **Indoor Fireworks**, was cut during her last European tour with The Great Unknown, Paul Glasse, Scott Neubert, Marty Muse, David Heath and Wes Starr. The second, a duet album with her brother Hugh Moffatt, working title **Dance me Outside**, is scheduled for March release by Rounder. At the end of January, Tom Russell, with whom she has written many songs, will produce a solo acoustic album for self-release.

- This flurry of activity is in strong contrast with Moffatt's ill-starred earlier career. In 1975/76 she recorded two well received

country albums for Columbia, compared at the time to Linda Ronstadt, and not to Ronstadt's advantage, before becoming, like so many artists before and since, a victim of corporate warfare ("he's out, so his artists are out"). A textbook decade, featuring crooked lawyers, do-nothing managers and a dead duck label, followed, redeemed only by a few singles, a 1985 Academy of

Country Music nomination for Best New Female Vocalist and a cut on the legendary compilation album **A Town South Of Bakersfield**. Then in 1989 came the Red Moon album and **Child Bride**, produced by Steve Berlin and featuring Dave Alvin, Marvin Etzioni (Lone Justice) and Greg Leisz (kd lang's Reclines), a rootsy country-blues-rock scorchers she was unable to tour in support of and which ran into the same radio station hostility that has beset Joe Ely, Steve Earle and other country-rockers.

- In short, Katy Moffatt has hit just about every obstacle that the music business can, and does, place between artist and audience. This despite an outstandingly pure, powerful and passionate voice, a mean hand with a guitar, some beautiful songs of her own, immaculate taste in other writer's material and the universal adoration of musicians, writers, promoters, audiences—in



fact everybody who's been privileged to work with her or see her at work. To know her is to love her, to hear her is to wonder how it's possible that she's not up there with Raitt, Harris and Ronstadt.

- Katy Moffatt plays at Chicago House on January 4th.

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HONEST JOHN'S TRUE CONFESSIONS

Oh dear, how embarrassing. Last month, John gave AN Other a hard time for, among other things, printing Manty Warner but then "corrected" it as Monty Warden. Either these things are catching or John should take off the brass knuckles while typing. Anyway, sorry about that, Monte.

- At a reception to announce Austin participation in NARAS' **Grammies In The Schools** program, which involves industry types being inflicted on innocent schoolchildren, John was the only person to laugh out loud when a label honcho proclaimed that nobody who did drugs had any future in the music biz. One attendee claimed that music has cleaned up its act, but folded when John asked him whether he'd rather have \$1000 OR \$1 for every gram of coke consumed by the music industry that day. Another, more realistically, said that things like that had to be said to impress sponsors like Bank One. Well, if they believe crap like that, no wonder banks are going out of business.

- One of the most disturbing things about **Frederic Dannen's** terrific book *Hit Men* (see Reviews), is that virtually all the real music biz monsters, men you wouldn't want to go anywhere near without a cattle prod handy, are Jewish. If you want to make a case for anti-Semitism, these are your boys; Irving Azoff, Clive Davis, David Geffen, Allen Grubman, Morris Levy, Alvin Teller and—the monster's monster—Walter Yetnikoff. Hard to dispute that the world in general and music in particular would be a lot better off without them.

- Of course, you could argue that as the music biz is predominantly Jewish, it follows that its Bad Guys are too, but then so are the Good Guys. True, up to a point; it's just that there a lot fewer GGs and they sure don't prosper the same way. The real Jewish Heroes in the book are Leonard Marks and Don Engel, the *only two* attorneys in America willing to represent artists against major record companies. Engel is quoted as telling a group of record company people, "You don't think your contracts are unfair and onerous? Well, you can boo and hiss all you want. I've never had a judge yet who didn't agree with me." Engel claims that "Except by accident, there isn't an honest royalty statement issued by any major recording company in the business today."

- John's early Dec was dominated by a visit from **Slim**. In case you're one of the few people in Austin who doesn't know Slim,

he's a British accordion player who only comes here on holiday and still manages to work more than most local musicians, sitting in this time with Champ Hood & The Threadgill Troubadors, Evan Johns & The H-Bombs, Mystic Knights Of The Sea, Don Walser's Pure Texas Band, Junior Brown, Kimmie Rhodes, Texana Dames, High Noon and Herman The German. On our way to the airport we dropped off at the Governor's Mansion for a photo-opportunity and a tourist asked me "Who's that woman with Slim?"

- One high spot was the return of **Jesse 'Guitar' Taylor**. Out of town/state/country for most of 1991, on his own or Jimmie Dale Gilmore tours, Taylor called a while ago, in transit from one coast to another, to assure John that he was still alive. He and Slim sat in with High Noon at Henry's, and Jesse ravished the senses more than usual playing Sean Mencher's big body Gibson. God, I love that man. Talking to another music writer a while back, we discovered completely polarized views on Taylor and David Grissom, with no room for debate, discussion, negotiation or compromise; he finds Taylor unbearable and thinks Grissom has god-like powers, I feel exactly the opposite. We agreed to disagree.

- While we were at Grizwald's for **The Devil & The Dames** (Tomas Ramirez, Charlene & Conni Hancock and Traci Lamar), Conni mentioned that the room was full of accordion players—Traci, Ponty Bone, Slim, Debra Peters and Mike Maddox. A voice, since identified as Tommy Hancock's, groaned, "Jesus, I must have died and gone to hell."

- In San Antonio, a very puzzled Slim asked John whether an SA News listing for Flaco every Tuesday night, Steve Jordan every Wednesday night at Saluté, no cover, could possibly be right. Hey, only one way to find out. Sure enough, **Estaban Jordan y Su Rio Jordan** jammed onto a tiny stage, joint packed to the rafters with a very mixed crowd, great atmosphere, polkas in the streets, kind of a conjunto version of Henry's. Hell, you could drive down solo and pay less for gas than at the door in Austin—take some friends and you're saving real money. Course, you get home about 4am Thursday morning, which some might consider a minor drawback.

- Slim's last night was one of those Monday night at Henry's all-star extravaganzas that happens from time to time. OK, we'd done a little twisting on **Jimmie Dale 'Gramps'**

Gilmore, but unlooked for bonuses were Kelly Willis, Bruce Robison and Gurf Morlix also singing with Don Walser's Pure Texas Band. Kelly was a bit horrified at how many people had either caught or knew of her cameo appearance with Dwight Yoakam on *PS I Love You* the night before.

- During December, the *Chronicle* ran a letter from Kerrvert singer-songwriter **Caryl P Weiss** having a go at **MCT**. As she claimed to speak for a multitude of people, Honest John commissioned a market survey to see if there was any basis in her gripes. The results were as follows:

1) Do you, as a member of "the Austin music community," agree or disagree with Caryl P Weiss about the "lack of usefulness of *Music City Texas*?"

Do what? 5%

Caryl P who? 95%

2) Who is the last person you expect to see on the cover of *Music City Texas*?

Caryl P Whatsit 100%

- Picking up on our Thin Skinned Austin editorial in November, Honest John was verbally savaged by a promoter in the middle of a packed La Zona Rosa for expressing mild reservations about an artist. Onlooker Nancy Coplin, chair of the Austin Music Commission, reflected in the wake of the departing Fury, "She was just chewing my ear about how you can't do business in Austin because it's so amateur. One does see what she means."

- Perhaps the oddest manifestation of Austin amateurishness is how many venues can't be bothered with the free publicity of music calendars—then they bitch about poor turnouts. It's not just **MCT**, the *Chronicle* and the *Statesman* encounter the same apathy, and we all have the same solution—the path of least resistance, one call per club and if there's any problems, forget it. The *Chronicle's* **Margaret Moser** remarked to John, "My favorite is when they say you have to speak to Fred and he's only there from 6.30 to 6.45 on Thursdays, so call back then. Yeah, well sayonara, baby."

- You patronise us, we patronise you. Down at Leon Springs Cafe, San Antonio, **Ani Di Franco** literally spelled it out for what were, undeniably, some very drunk rednecks who unfortunately made up a significant fraction of her and David Rodriguez's audience. "What do you think about cunts?" she asked brightly, and in the face of baffled silence, added, "You know, C-U-N-T." "Don't know that one," came the reply. "I listen to K-R-I-O."

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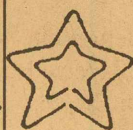
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26th Radio Thieves • 27th Sleestacks • 28th Bad Livers
29th High Noon • 30th Rev Horton Heat • 31st Big Car

Belle Southern Muses On A New Year In Austin Music

I avidly read the *American-Statesman's* recent two-parter on the oft-explored theme, Austin vs Nashville. It was OK, but I expected more depth or insight than it offered—a naive hope, I admit. Seems all such explorations end, like those of women vs men, asking the same question, 'but what do they really want?'

- At least *Statesman* writer Don McLeese recognizes that Austin's real potential lies within 'the song' and the creativity that implies, rather than in merely attracting 'a major record company', as though it were a micro chip business seduction. But that little 'song' is what pays real money in the music industry, despite the power of Major Labels, often appalling public taste and hype, a point well-made in a songwriter feature by Rob Patterson in the *Austin Chronicle*, in which Texas bards extol Austin for its creative environment.

- Most importantly, and what I keep expecting someone to articulate, is that the Austin music community does *not* aspire to be Nashville or LA or NY—or even Dallas. For the most part, the artists who base here don't really aspire to mega-stardom, or at least that's not among their top 5 priorities. What they desire is to make their music, improve their art, live their lives and support themselves at least as well as the average American who spends 40+ hours a week at his craft. The same is true of most of the men and women in local music industry support positions. If you expect to make an income even average for your professional credentials in almost any aspect of Austin music business, you probably can't/won't stay long in Austin, where bartending and housecleaning pay twice what the most established, hard-working player or publicist takes home.

- All of which is to say, it seems obvious that Austin's music industry is not primarily about money. Unlike the prevailing focus in the mega-music centers, industry here values artistic creativity, individual development and a human-scale lifestyle. The paradox is that the very scarcity of cash in the business makes it often appear to the observer that everyone involved is obsessed with it. And, of course, money is the only way the powers-that-be know how to measure creative success, so one has to talk to them in their own language.

- Even the most successful first steps of the local toddling music industry have distinctly Austintatious character: The Austin

Rehearsal Complex, the Arc Angels and South By Southwest. ARC, financed in part through the establishment-sponsored City music loan program, is a successful example of good investment, as are all of the current music loan recipients—"not a single default," says Bob Myers, City Music Office Director. The Rehearsal Complex is a low-cost response to a recognized, utilitarian need of local artists; the collaboration that became the Angels was the serendipity of the its collective, laid-back, sharing-of-talents nature. Good examples that what Austin Music really wants—and is doing—is to be itself, create its own path to public support and reward, define its own success, while still retaining a respectful quality of life and humanized value system for all those who labor

'for the sake of the song.' Many individuals within corporate music bureaucracies aspire to these same ideals, but the nature of the establishment does not often nourish creativity nor allow the artist to flourish.

- SXSW, Austin's annual Texas-friendly music & media conference, is attended by thousands of music professionals from across the US and around the world, many of whom are seeking similar visions. SXSW is an

Maintaining a populist ethic in a bureaucratized world, respecting and nourishing the music, while meeting the human and economic necessities of life and business, are universal industry challenges that Austin and SXSW embody.

event devoted, as far as I can tell, to hewing a *different* path to a livelihood in the business, rather than replicating what exists elsewhere. A path that retains the artist's integrity, respecting the art and its effects fully, while understanding the commercialization and professionalism that any business requires. A path for those who care about community and understand the social/cultural role of the arts. *Cultural ambiance* is one of the first things extolled by those who attend SXSW year after year (March 11-15 will be #6), *music first-business second*, is another.

- Maintaining a populist ethic in a bureaucratized world, respecting and nourishing the music, while meeting the human and economic necessities of life and business, are universal industry challenges that Austin and SXSW embody. It is not an issue of Austin versus anyone, the challenge is to find ways to do it *better*, even if the concepts are not often well articulated. All of which probably doesn't really matter if we pay attention to what *is* happening. As Riders In The Sky say, "It may not be the easy way, but it's the Cowboy Way."

Happy Trails in the New Year,

—Belle

GEORGE HANCOCK • RIAN ELIZABETH YATES

Our deepest sympathy goes out to Butch Hancock, and his family, on the loss of his father, who died 7/12/91. George Hancock, on whose Lubbock cotton farm the young tractor-driving Butch wrote his first songs, himself wrote a memoir of life in West Texas, **Go-Devils, Flies & Black-Eyed Peas** (available at Lubbock Or Leave It) and after retiring to Corsicana became a familiar, much-loved figure in Butch's Austin world.

- Almost exactly a week later, Jimmie Dale Gilmore and Jo Carol Pierce* became grandparents when their daughter Elyse presented Dan Yates (Rock & Roll Rentals and The Lords Of Love), with a daughter, Rian Elizabeth.

*To prevent confusion, we should mention that Jimmie and Jo Carol were each other's respective first spouses and both have since been married to other people too numerous to mention.

SXSW Volunteers Needed

SXSW Volunteer Coordinator Eve McArthur is asking all former volunteers to "phone home" in January so that scheduling can begin for crews for the March 11-15 1992 event. (Eve says they will be elated to know that "We have a brand new phone system!") New recruits are also urged to apply; training sessions will begin soon for Club Crews. Pre-Conference volunteers have been at work for some time and anyone with day-time, week-day availability is needed to help out in the office immediately. Volunteers not only are the lifeblood of SXSW, but get rewarded for their hours, earning T-shirts, wristbands and even full-registration for the Conference and Music Festival. In past years SXSW volunteers have advanced their professional careers through the opportunities presented while working the event. Call 467-7979 and talk with Eve or leave a message—she or a crew chief will be back in touch.

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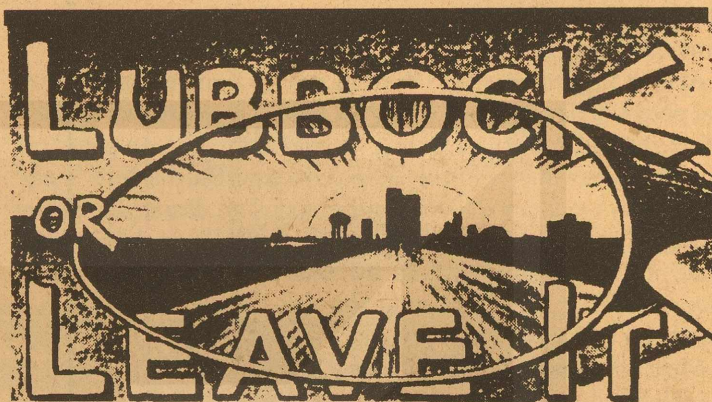


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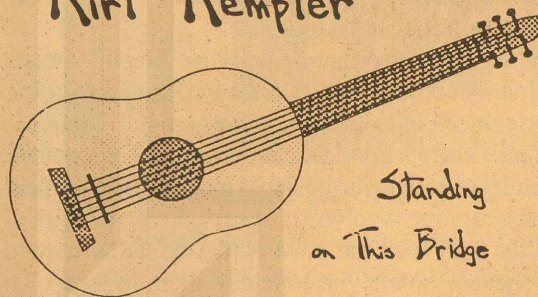
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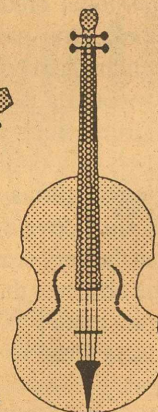
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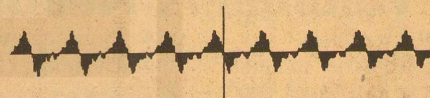


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THE 1991 MUSIC CITY TEXAS POLL

WOMAN OF THE YEAR

1 TISH HINOJOSA

2 Pat Jasper

3 Betty Elders

Peg Miller • Eve McArthur • Lisa Pankratz • Pat Mears • Debbie Rombach
Dianne Scott • Diana Ray
Kelly Willis • Marcia Ball

MAN OF THE YEAR

1 JIMMIE DALE GILMORE

2 Jimmie Vaughan

3 Don Walser

Junior Brown • John Conquest
Peter Blackstock • Roland Swenson

BAND OF THE YEAR

1 DON WALSER'S

PURE TEXAS BAND

2 Jimmy LaFave's Night Tribe

3 High Noon

Calvin Russell Band • David Halley
Two Nice Girls • Bad Livers • Arc
Angels • Loose Diamonds • Two
Hoots & A Holler • Girls In The Nose
Paul Glasse Groups

HUMAN BEING OF THE YEAR

1 JAMES HENRY

2 Tish Hinojosa

3 Don Walser

Tommy Hancock • Rich Brotherton
Dianne Scott • Andy Murphy
Betty Elders • Chris Kern
David Rodriguez
Jimmie Dale Gilmore
Jimmie Vaughan

GIG OF THE YEAR

1 ACCORDION KINGS

@ Austin Opera House

2 MCT 1990 Poll Party

@ Chicago House

3 Rockabilly Summit in November

@ various venues

Woody Guthrie Tribute

@ Cactus Cafe

Dan Hicks & Hot Licks Reunion #2

@ Paramount Theater

Girls In The Nose Madonna Hoot

@ Chances

Kevin Welch & The Overtones

@ Red River/Continental Club

ALBUM OF THE YEAR

1 JIMMIE DALE GILMORE

AFTER AWHILE

2 Stevie Ray Vaughan

The Sky Is Crying

3 Calvin Russell

Crack In Time

High Noon Show & Dance

Paul Glasse Paul Glasse

Texas Tornados Zone Of Our Own

Two Nice Girls Chloe Liked Olivia

Junior Brown 12 Shades of Brown

Keri Leigh & The Blue Devils

Blue Devil Blues

Threadgill's Supper Session

Various Artists Where's My Pony?

SONG OF THE YEAR

1 EMILY KAITZ

Middle-Aged Rock & Rollers

2 Kay Turner & Others

More Madonna, Less Jesus

3 David Rodriguez

Time Of Constant War

Betty Elders

Listen to the Falling Rain

Emily Kaitz Hey Paul, Willya Take

Me To The Prom?

Jimmy LaFave Dark Dancing Eyes

Beaver Nelson & Doug Cooper

Don't Bend, Just Break

Ricky Broussard

Song of Counted Sorrows

Sarah Elizabeth Campbell

Geraldine & Ruthie Mae

Barb Donovan Factory Town

FEMALE SONGWRITER

1 BETTY ELDERS

2 Lucinda Williams

3 Sarah Elizabeth Campbell

Tish Hinojosa • Barb Donovan

Emily Kaitz • Pat Mears

Kimmie Rhodes • Ruth Ellsworth

Leeann Atherton • Lisa Mednick

MALE SONGWRITER

1 DAVID RODRIGUEZ

2 Butch Hancock

3 David Halley

Junior Brown • Troy Campbell

Don Walser • Jimmy LaFave

James McMurtry

Jimmie Dale Gilmore

FEMALE VOCALIST

1 BETTY ELDERS

2 Toni Price

3 Lucinda Williams

Kris McKay • Tish Hinojosa • Traci
Lamar • Kelly Willis • Christine Albert
Lou Ann Barton • Kimmie Rhodes
Sarah Elizabeth Campbell • Maryann
Price • Marcia Ball • Kay Turner
Keri Leigh • Lillian Standfield

MALE VOCALIST

1 DON WALSER

2 Jimmy LaFave

3 Jimmie Dale Gilmore

Michael Fracasso • Troy Campbell

Ricky Broussard • Brent Gorrell

Junior Brown • Joe Ely • Steve Doerr

VOCAL HARMONIES

1 TEXANA DAMES

2 Ethyl & Methly

3 Faboo

Two Nice Girls • The Girl Group

Therapy Sisters • Chromatics

Lucinda Williams & Gurf Morlix

Weepers • Beat-O-Sonics

Bells Of Joy • Delta Rays

TEXAS BAND

1 DON WALSER'S

PURE TEXAS BAND

2 Texas Tornados

3 Leroi Brothers

Asleep At The Wheel • Calvin

Russell Band • Jimmy LaFave's

Night Tribe • Texana Dames

Jimmie Dale Gilmore • Bad Livers

ACOUSTIC ARTIST/GROUP

1 BAD LIVERS

2 Betty Elders

3 Therapy Sisters

Jimmy LaFave • Michael Fracasso

Champ Hood • James McMurtry

Lucinda Williams • Barb Donovan

FOLK ARTIST/GROUP

1 ED MILLER

2 Betty Elders

3 Jimmy LaFave

David Rodriguez • Lucinda Williams

Toqui Amaru

Butch Hancock, Jimmie Dale

Gilmore & Jesse Taylor

Ingrid Karklins • James McMurtry

BLUEGRASS GROUP**1 BAD LIVERS**

Austin Lounge Lizards
Grazmatics • Weepers • Yardslugs

COUNTRY BAND**1 DON WALSER'S
PURE TEXAS BAND**

2 Junior Brown
3 Asleep At The Wheel
Jimmie Dale Gilmore
Ted Roddy's Honky Tonk DeLuxe
Wildsiders • Millionaire Playboys

ROCKABILLY BAND**1 HIGH NOON**

Two Hoots & A Holler
LeRoi Brothers
Herman The German & Das Cowboy

THIRD COAST BAND**1 D'JALMA GARNIER'S
FRENCH BAND**

2 Texas Tornados
3 Texana Dames
Marcia Ball • Tailgators
Johnny Degallado y Su Conjunto
Ponty Bone & The Squeezetones

BLUES/R&B BAND**1 MARCIA BALL**

2 Jimmy LaFave's Night Tribe
3 WC Clark Blues Revue
The Antones • Toni Price
Keri Leigh & The Blue Devils
The Grey Ghost • Alan Haynes

JAZZ GROUP**1 PAUL GLASSE**

2 Tony Campise
3 Countenance
Maryann Price Trio • Jazz Pharoahs
Beto y Los Fairlanes
James Polk Trio • Kyle Turner Band
Will Taylor Quintet
Tomas Ramirez Quartet
Creative Opportunity Orchestra
Susanna Sharpe & Samba Police

ROCK BAND**1 LOOSE DIAMONDS**

2 Arc Angels
3 Calvin Russell Band
Drop The Gun • Two Hoots & A
Holler • Joe Ely Band
16 Tons Of Monkeys • Girls In The
Nose • Mystic Knights Of The Sea
Hand Of Glory

POP GROUP**1 DAVID HALLEY**

2 Chromatics
3 Beat-O-Sonics
Troll Dolls • Alejandro Escovedo
Orchestra • Bon Terra

AVANT-GARDE**1 SHOULDERS**

2 Bad Livers
3 Laurie Freelove
Ingrid Karklins • Therapy Sisters
Creative Opportunity Orchestra

UNCLASSIFIABLE GROUP**1 BAD LIVERS**

2 Austin Lounge Lizards
3 Cactus Cafe Orchestra
Herman The German & Das Cowboy
Shoulders • Toqui Amaru
Alejandro Escovedo Orchestra • Spot

NEW ARTIST/GROUP**1 BEAVER NELSON**

2 47 Indians
3 Cornell Hurd Band
Michael Fracasso • Girls In The Nose
Bruce Robison Band • Faboo
Keri Leigh & Blue Devils • Arc
Angels • Razbone • Sarah Elizabeth
Campbell • Wayne Hancock
Libby Bosworth & Tumbling Dice

UNSIGNED ACT**1 BETTY ELDERS**

2 Bad Livers
3 David Halley
Lucinda Williams • High Noon
Junior Brown • Loose Diamonds
Barb Donovan • 47 Indians

VISITING ACT**1 KEVIN WELCH**

2 Big Sandy & The Fly-Rite Trio
3 Carl Sonny Leyland
Deanna Bogart • Mose Allison
Joe Bonsall • Midge Marsden
NRBQ • Spanic Boys • Webb Wilder
Little Jack Melody • Forbidden Pigs

FEMALE INSTRUMENTALIST**1 LISA PANKRATZ**

2 Marcia Ball
3= Sarah Brown • Lisa Rogers
Sue Foley • Betty Elders
Conni Hancock • Chris O'Connell
Mary Egan Hattersley
MJ Torrance • Mary Melena • Emily
Kaitz • Lisa Mednick • Becky Blount

MALE INSTRUMENTALIST**1 JUNIOR BROWN**

2 Kevin Smith
3 Paul Glasse
Rich Brotherton • Denny Freeman
Scott Neubert • Danny Levin • Mitch
Watkins • Brent Wilson • East Side
Flash • Gary Primich • Jesse Taylor
Jimmy Day • John Inmon

MULTI-INSTRUMENTALIST**1 DANNY BARNES**

2 Danny Levin
3 Scott Neubert
Champ Hood • Pipo Hernandez
D'Jalma Garnier • Jon Blondell
Rich Brotherton • Brent Wilson
Junior Brown • Lisa Mednick

ELECTRIC GUITAR**1 JOHN X REED**

2 Jesse Taylor
3 Junior Brown
John Inmon • Derek O'Brien
Olivier Geraud • Jimmie Vaughan
Boomer Norman • Rich Brotherton
Kathy Korniloff • Mitch Watkins
Sean Mencher • Gurf Morlix
Herman The German • Larry Wilson

ACOUSTIC GUITAR**1 RICH BROTHERTON**

2 Mitch Watkins
3 Larry Wilson
Marvin Denton • Mike Landschoot
Jesse Taylor • Champ Hood
Danny Barnes • David Halley
David Rodriguez • Jim Volk

STEEL GUITAR**1 JIMMY DAY**

2 Junior Brown
3 Marty Muse
Conni Hancock • Herb Steiner
Mike Hardwick • Bert Rivera

DOBRO**1 SCOTT NEUBERT**

Steve Williams • East Side Flash
Craig Martinson • Greg Lowry

KEYBOARDS**1 MARCIA BALL**

2 Floyd Domino
3 Reese Wynans
Bukka Allen • Danny Levin • Mike
Maddux • Lisa Mednick • Pete Gordon
Riley Osborne • The Grey Ghost

FIDDLE

1 CHAMP HOOD

2 Gene Elders

3 Richard Bowden

Alvin Crow • Danny Levin • Erik Hokkanen • Ralph White • Jason Roberts • D'Jalma Garnier • Howard Kalish • Mary Egan Hattersley

MANDOLIN

1 PAUL GLASSE

Sammy Allred • Paul Sweeney
Champ Hood

ACCORDION

1 PONTY BONE

2 Mike Maddux

3 Johnny Degallado

Traci Lamar • Lisa Mednick
Ralph White

HARMONICA

1 GARY PRIMICH

2 Ted Roddy

3 Kim Wilson

Blue • Ed Bradfield • Randy Glines
Butch Hancock • Lewis Cowdray

SAXOPHONE

1 TOMAS RAMIREZ

2 Alex Coke

3 Mark Kazanoff

Becky Blount • Tony Campise

BRASS

1 JON BLONDELL

2 Dave Crawford

3 Mark Rubin

Bill Averbach • Martin Banks

ELECTRIC BASS

1 SARAH BROWN

2 Randy Glines

3 Keith Ferguson

David Heath • Jon Blondell
Lorne Rall • Tommy Shannon

ACOUSTIC BASS

1 KEVIN SMITH

2 Mark Rubin

3 Spencer Starnes

David Heath • Keith Carper

DRUMS/PERCUSSION

1 LISA PANKRATZ

2 Paul Percy

3 Frosty

George Rains • Chris Searles
Don Harvey • AD Mannion • Mike Buck • Ernie Durawa • Wes Starr

ANY OTHER INSTRUMENT

1 DANNY BARNES (banjo)

2 Beth Galiger (flute)

3 Paul Taylor (didgeridoo)

John Hagen (cello) • Junior Brown
(guit-steel) • Stan Smith (clarinet)
Chaski (harp & flute) • Don Walser
(yodel) • Teisco Del Ray (guitorgan)

VENUE (BOOKINGS)

1 HOLE IN THE WALL

2 Cactus Cafe

3 Continental Club

Chicago House • La Zona Rosa
Antone's • Henry's • Waterloo Ice
House • Chances • Saxon Pub

VENUE (ACOUSTICS)

1 CACTUS CAFE

2 Chicago House

3 Saxon Pub

Gruene Hall • Waterloo Ice House •
311 • Austin City Limits
Bass Hall

VENUE (HANGING OUT)

1 HOLE IN THE WALL

2 Henry's

3 La Zona Rosa

Chicago House • Threadgill's
Continental Club • Chances
Black Cat • Waterloo Ice House

VENUE (OVERALL)

1 CHICAGO HOUSE

2 Hole In The Wall

3 Cactus Cafe

Henry's • La Zona Rosa
Continental Club
Waterloo Ice House • Chances
Saxon Pub • Antone's

RADIO PROGRAM

1 FOLKWAYS (KUT)

2 Live Set (KUT)

3 Texas Radio (KUT)

Twine Time (KUT)

ALBUM (LABEL)

1 JIMMIE DALE GILMORE

AFTER AWHILE

2 Stevie Ray Vaughan

The Sky Is Crying

3 Butch Hancock

Own & Own

Paul Glasse Paul Glasse

Two Nice Girls

Chloe Liked Olivia

INDEPENDENT ALBUM

1 DON WALSER

SINGS PURE TEXAS

2 Threadgill's Supper Session

3 Barb Donovan Thin Line

Ed Miller Home & Away

Don McCalister Brand New Ways
The Lost Gonzo Band: Rendezvous

IMPORT ALBUM

1 JUNIOR BROWN

12 SHADES OF BROWN (UK)

2 High Noon

Show & Dance (Finland)

3 Pat Mears

There Goes The Rainbow (Holland)

Two Hoots & A Holler No Man's
Land (France) • David Halley Stray

Dog Talk (UK) • Calvin Russell

Crack In Time (France)

PRODUCER

1 WALTER MORGAN

2 Derek O'Brien

3 Jimmie Vaughan

Steve Bruton • Stuart Sullivan

STUDIO

1 ARLYN

2 Cedar Creek

3 Studio I-A (KUT)

MARS • Terra Nova • 1621/Hit
Shack • Sound Horizons • Ben Blank

CRITIC/JOURNALIST

1 JOHN CONQUEST

2 Don McLeese

3 Margaret Moser

John T Davis • Michael Point

Dan Forte • Eve McArthur

RECORD STORE

1 WATERLOO

2 MusicMania

Tower • Antones

EQUIPMENT STORE

1 MUSICMAKERS

2 Heart Of Texas

3 South Austin Music

Strait • Rock & Roll Rentals

BEST THING IN 1991

1 MONDAY NIGHTS AT

HENRY'S

2 Chicago House Upstage

3 Accordion Kings

SXSW • Rockabilly Summit

Margaret Moser back in Austin

FREDERIC DANNEN
HIT MENPOWER BROKERS & FAST MONEY
INSIDE THE MUSIC BUSINESS

(Times Books, paperback)

This spring NARAS is sending artists, producers, A&R men, etc into Austin schools to talk about careers in music. More cost-effective would be to give the kids copies of this book and tell them, these are the kind of people you'd be working for. Dannen's main themes are the independent promoters to whom the majors used to pay millions of dollars (they still do, only now it's recoupable from the artists) to deliver Top 40 radio play and the corporate power struggles at CBS (now Sony) Records, the main payer of this New Payola. Relying heavily on direct quotes from participants and insiders, he simply tells a mosaic of stories and leaves it to the reader to draw the inescapable conclusion—that this is a hopelessly rotten industry that manages to be corrupt, sleazy, arrogant, petty-minded, predatory and incompetent *all at the same time*. Hollywood has been called an asylum run by the inmates, but the music business is a zoo run not by the animlas but by the reptiles. A terrific read, highly recommended, especially to contract-hungry artists. **JC**

ZUZU BOLLIN
TEXAS BLUESMAN

(Antone's, CD/cassette)

An album with a fascinating history. A Texas jump blues star in the late 40s and 50s, Bollin cut two singles, now high dollar collector's items, featuring sidemen Marchel Ivery and David 'Fathead' Newman, for an obscure Dallas label but faded from sight after a run-in with promoter Jack Ruby. 35 years later, the Dallas Blues Society reunited him with Ivery and Newman plus Duke Robillard and The Juke Jumpers to make the original limited edition *Texas Bluesman* LP. Before Bollin's death in 1990, Antone's planned to record a new album and have added two tracks cut during Doug Sahm's 1989 *Jukebox Music* sessions. In part a victim of the inexplicable decline of jump blues, Bollin's album is a gorgeous old-fashioned marriage of his rolling T-Bone Walker-ish slow hand blues guitar and authoritative, slightly menacing R&B vocals, with fantastic big band jazz sax and trumpet arrangements, supervised in the Dallas sessions by the great Buster Smith and best exemplified on *Blues In The Dark*. It seems a pity that the original 1951/52 cuts, available on Krazy Kat's *Down In The Groovy*, weren't included, but this is still a dazzling combination of delicate finesse and blistering power. **JC**

TOWNES VAN ZANDT
RAIN ON A CONGA DRUM
LIVE IN BERLIN

(SilenZ/Line, CD/LP)

Recorded during Berlin Independence Days 1990, with crystal clear guitar but slightly murky vocals, a relaxed sampling of Van Zandt's club set and manner, immediately recognisable to anyone who's seen him perform in the last few years. Ten of the 18 tracks, in fact, appear on one or other (sometimes both) of his previous live albums, including most of the All Time Greatest Hits, *Mr Mudd & Mr Gold*, *If I Needed You*, *Pancho & Lefty* (complete with *How I Came To Write It* rap), *No Place To Fall*, *To Live's To Fly*, *Tecumseh Valley* and *White Freightliner*. SilenZ claim five "never before recorded by Townes" cuts, but somebody didn't do their homework because *Fraulein* is on *The Late Great* and *Catfish Song* on *At My Window*, which leaves three covers, *Lightnin' Hopkins' Short-Haired Woman Blues*, *Shrimp Song* and *Dead Flowers*, as the only "new" material. Throw in the first live recordings of *Buckskin Stallion Blues*, *Ain't Leavin' Your Love* and *Blaze's Blues* and it adds up to Interesting But Not Essential. Good luck to all you Townes completists because in theory this Dutch (CD)/German (LP) release will be virtually impossible to obtain in America. **JC**

RHYTHM RATS
LET'S GO TO THE
SNACK BAR

(independent cassette)

Portrait of the artists as a band in transition. Side A, featuring saxman Clifford 'Honky Tonk' Scott on six of the seven tracks, kicks off with Presley's *Paralyzed* but is still the Rats—Will Indian guitars, Rusty Trapps drums Wiley Cousins piano & Randy Glines bass—in their traditional R&B mode, songs like Ray Charles' *Anything But Work*, Tampa Red's *Let Me Play With Your Poodle* and the band's original *Short Fat Mama* setting the tone. From the Jerry Lee Lewis standard *High School Confidential*, the only cover, side B shows off their new roots/rockabilly look. I can live without *Bearded Clam*, credited to the entire band, with Jimmy Carl Black guesting on lead vocals, by far the longest track, but Randy Glines' *Mustang Motel* and Will Indian's heroin and bowling C&W parody *Needles & Pins* are among the best, not to say freakiest, songs on the album. The high spot though, even with a dubious vocal mix, is Indian's country-conjunto *If I Could Only Be With You*, featuring Mike Maddux on accordion and East Side Flash on dobro; if you can imagine the Texas Tornados as a funky bar band, this is what they might sound like. **JC**

CHRISTINE ALBERT
TEXAFRANCE

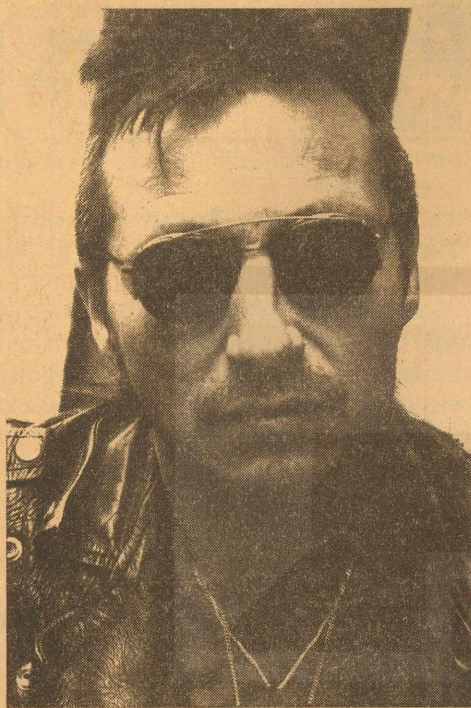
(Gambini Global, CD/cassette)

Raised in a French-speaking household, Albert majored in music and languages and wound up singing country music in Texas, so this bilingual album (all the songs have French and English lyrics) pulls together some major strands in her life and does it with class and style. The musicianship, as with any Albert project, is impeccable; the trademark lead mandolin of Paul Glasse, Spencer Starnes basses, Danny Levin keyboards, violin & cello, Marty Muse pedal steel, Ponty Bone accordion, James Fenner percussion, Steve Meador drums and Mitch Watkins guitars. A wealth of talent that Watkins, who also produced, uses sparingly behind two Albert originals, *La Lumière De L'Amour* (outstanding) and *Je Rêve De Toi*, four Anglo-French songs, by Jane Gillman, Gershwin, David Ball and Bob Segar, and five Franco-English, *Je T'Appartiens* (*Let It Be Me*), *Amor Tambien* (wonderful arrangement) and the Edith Piaf classics *La Vie En Rose*, *Hymne À L'Amour* and *Je Ne Regrette Rien*, though Albert's crystalline soprano is a far cry from Piaf's caporal and cognac rasp. Never committing fully to either country or cabaret, Albert has deftly created a whole new musical category of her own. **JC**

DROP THE GUN
DROP THE GUN

(Kneejerk Records, cassette)

Songwriter/singer Andy Van Dyke has produced at least two other excellent recordings, so this latest offering from his new band should be welcomed. Van Dyke is one of Austin's most seriously under-rated lyricists, perhaps because his live-performance Andy Van Dyke Bands have never quite lived up to the recorded versions, although Drop The Gun is his best unit ever. One hears echos of McMurtry, Hancock, Halley and Earle in his work, but Andy's voice and lyrical approach are always confidently his own. His outlook and messages are always challenging and often unexpected; intelligence, sly humor, clever word-play and biting irony abound. I still expect to hear more compelling work from these folks in the future, but meantime, fans will find this 8-song collection an excellent demonstration of Drop The Gun's current progress and Andy's always extraordinary musings. The keepers for this one are *Kill My Boss*, *Trust The Whole World*, *Opportunity Who?* and *I Ain't Never Goin' Home*, all which will appeal to the anti-authoritarian in each of us. The tape wrap is sparse, but the other players are Jeff Dodds (drums), Ben McCalip (bass) and Danny Click (guitars). **EM**



Last time **JOHN TRUDELL** performed in Austin, in November 1990, I was astonished—outraged would not be too strong a word—to discover that **MCT** was the only medium in town that considered it an event worth covering. However, I'm confident that by the time he gets here to play Liberty Lunch with The Grafitti Band on the 17th, we will witness a marked change from this previous indifference. The fact is that Trudell, a Santee Dakota from Nebraska, former chair of the Indians of All Nations occupation of Alcatraz and, until his wife and three children were killed in a fire-bombing, chair of the American Indian Movement, is one of America's most remarkable performers. Essentially a poet, he speaks rather than sings some of the most profound and penetrating lyrics you'll ever hear over a background made up of Indian drummer Quiltman and the rock & roll band of the late Jesse Ed Davis, who collaborated with Trudell on two of his five remarkable tapes (Bob Dylan called **AKA Grafitti Man** the best album of 1985). To say that Trudell is charismatic is like calling the Atlantic damp—without any effort or stage management, he quietly and naturally dominates a room in a way that would make any rock star or TV evangelist sick with envy. Now signed to **RYKO**, my fervent hope is that Trudell, whose ethnic roots, activist background, priorities, political and spiritual commitment, passion and intelligence are the very antithesis of the music business, will become the world's first Anti-Star. **JC**

After the wonders of 'Texas Folklife Resources' Accordion Kings shows last July, we expressed the hope that next year they'd include one of the admittedly very rare female Texas accordion players. Well, we didn't have to wait that long, because on the 19th at Antone's TFR presents **EVA YBARRA y Su Conjunto** as part of **Blues, Boleros & Breakdowns; Texas Women In Traditional Music**, which also includes old time fiddler Valerie Morris and Fort Worth blues singer-guitarist Lady Pearl Johnson & The BTA Blues Band.

• Women and Hispanics are disadvantaged in society at large and in the music business in particular, but Hispanic women, particularly if they choose to be band leaders, face almost insurmountable resistance.



A San Antonio norteña once remarked to me, "some Hispanic men are about three decades behind Anglos in their ability to accept successful women. The rest are much worse." After a very successful performance at the 10th Tejano Conjunto Festival, significantly in a concert which presented *all* the leading women in conjunto in a single evening, Ybarra's entire band quit because they were tired of taking shit from their friends about working for a woman. We are not talking about a supportive environment here.

• Ybarra, with many singles on her own Accordion Disc label, isn't the biggest selling female accordionist, that's California-based Chavela, but Juan Tejada, organizer of the Conjunto Festival, rates her the best. **JC**

DC means different things to different (or indifferent) people. To rockabilly fans, it's important as the home of Tex Rubinowitz and the somehow unlikely site of a thriving rockabilly scene. One of the hottest acts on that scene at the moment is **VIRGINIA & THE BLUE DOTS**, who, after a spell opening for visitors like Jimmie Dale Gilmore, The Blasters, Webb Wilder and The Paladins, are hitting the road on their own account. They play Waterloo Ice House (6th/Lamar) on the 17th, with High Noon, whose lead guitarist Sean Mencher is himself from DC, and the Continental on the 18th.

• High Noon's "she'll rock your socks off" endorsement and an advance copy of the band's forthcoming album are good enough reasons to recommend these shows. The tape may be misleading—it features Danny Gatton—but, no matter what, Virginia Veatch is one hell of a singer, brilliantly described by a DC critic as having "a V-8 voice somewhere between Patsy Cline and a high school playground queen." Others have compared her to Brenda Lee, Wanda Jackson and Janis Martin and, on the face of it, there seems no reason why Veatch shouldn't carve a space for herself alongside these all-time greats. **JC**

MUSIC CITY TEXAS PREVIEWS

BE THERE, OR BE SOMEWHERE ELSE

Every Thurs & Sun • HIGH NOON (Headliners East). An era ended on the last Sunday of 1991 when Sawdust Boogers surrendered to Bad Livers' lawyers and played their last gig, but another opens as Austin's best by test rockabillys add another night to their popular residency.

Sat 4th • KATY MOFFATT + BEAVER NELSON (Chicago House). See MVP for the *really* Divine Ms M and the Poll for Beaver's not entirely unexpected win in the New Artist category. Interesting, if slightly dangerous doubleheader, Nelson's intensity introducing Moffatt's passion.

Every Sat • 47 INDIANS (XO...@#!, 517 E 6th). In the midst of the hurly-burly of a 6th St Saturday night, an oasis of mellow, laid-back acoustic music, the #2 New Group melding rockabilly with Hot Club De Paris.

Every Mon • HERMAN THE GERMAN & DAS COWBOY (Black Cat). Polkas, surf, old TV themes, rockabilly, rock & roll; Herman is a truly amazing guitarist, with a unique vocal style. If there was a Poll category for Cool, bassman Benny would be our vote every time.

Tue 7th • FLOWER THIEF + APPLE JANE (Hole In The Wall). Debbie, the brains behind the Hole's poll-topping of Venue (Bookings), says this Boston all-woman band's Indigo Girls-style demo knocked her out enough to book them. Let's hope they have more than one song. Apple Jane's Dee Dee is a powerhouse rock singer in the Joan Jett mold.

Wed 8th • ELVIS NIGHT (Pearl's). The annual birthday celebration with King impersonator Victor Solomine & The E Factor Band (who bear a striking resemblance to the Rhythm Rats), plus Clay Jackson's immaculate junk food buffet and the deeply moving shrine where the devout can retire to meditate on where Elvis is now and how much she weighs.

Thurs 9th • WOMEN'S JAM (Musicians). Starting at 7pm when the store closes, Austin music women, with guitarist Gretchen MacMahon of Bon Terra hosting, take over—any level of ability, any instrument and any style. The first Jam in November drew members of Girls In The Nose, St Cecilia, Irae Jane and Sibling Rivals and had some great moments. Much credit to Alan Kirsh for the idea and MacMahon for making it work.

Tues 9th • RHYTHM RATS WITH CLIFFORD SCOTT (Antone's). Joined by the great Honky Tonk saxman, whose own New

Rose album, with the Rats in support, is also due out this month, Will Indian & Co start off at 7pm in the record store and move across the road at 10pm to celebrate their tape release (see Reviews).

Fri 10th • LARRY LONG/MICHAEL ELWOOD & BETH GALIGER (Chicago House). Downstairs, one of the featured performers in Kerrville's American Indian Festival of the Eagle, a singer-songwriter activist in the Woody Guthrie tradition. Upstage, back from an extensive New England tour, one of Austin's finest, if least recognised, singer-songwriters, accompanied by Galiger's wonderful flute.

Sat/Sun 11th/12th • GREATER SOUTHWEST GUITAR SHOW (Austin Opera House/Antone's). New and vintage guitars, amps, and stringed instruments. Fenders are still the trendy Japanese wall ornament, but there are still deals to be found in names they haven't picked up on (yet). Cold Blue Steel + Stratoblasters play the Saturday night exhibitors' party at Antone's.

Fri/Sun 10th/12th • CHRISTINE ALBERT (Waterloo Records/Chicago House). In-store and release party for TexaFrance (See Reviews), Albert's inventive blend of country and Parisien cabaret.

Sat 11th • BUICK MCKANE + THE DRAGONS (Hole In The Wall). Apparently Javier Escovedo's turn it up to 11 San Diego rockers really will show up this time, so elder bro Alejandro can let his leathers cool off for a bit.

Mon 13th • MCT POLL PARTY (Henry's). An unstructured MCT takeover of Don Walser's Monday night gig at Henry's, with promised appearances by Jimmie Dale Gilmore, Betty Elders, High Noon, Bad Livers, Ed Miller and others, so more #1s than you can shake a Shiner at, all crammed into the best little honky tonk in Texas.

Tues 14th • INKSLINGERS & MUMMERS (Chicago House). Celebrating its 2nd birthday, the variety show's musical guests are Therapy Sisters and Keri Leigh & The Blue Devils—unlikely to be found on the same bill anywhere else. Host Keith Owen will present a scene from Big Blonde's *The Sunday Funnies* with co-star Marianne Hyatt, who with any luck will read some of her terrific poetry, plus lots and lots more.

Tues 14th • BILL NEELY MEMORIAL HOOT (Austin Outhouse). A pass the hat fundraiser for the American Leukemia Society in memory of the last public appearance, at the Outhouse, by the great country blues

play who died of leukemia two years ago next March.

Thurs 16th • CARL SONNY LEYLAND & THE BOOGIE WOOGIE TRIO (Hole In The Wall). OK, Carl, here's the deal. Move to Austin and we'll put you on the cover of MCT straight away. New Orleans-based Leyland is getting to be a very regular visitor, but having this phenomenal pianist here for keeps would be even better. He and his rhythm section invariably tear up the room with their high energy, pounding rockabilly and boogie woogie.

Fri 17th • JOHN TRUDEL & THE GRAFITTI BAND (Liberty Lunch). See feature.

Fri/Sat 17th/18th • VIRGINIA & THE BLUE DOTS (Waterloo/Continental). See feature. With High Noon at Waterloo.

Sun 19th • BLUES, BOLEROS & BREAKDOWNS: TEXAS WOMEN IN TRADITIONAL MUSIC (Antone's). See feature.

Texas Folklife Resources presents accordion star Eva Ybarra y Su Conjunto, old time fiddle champion Valerie Morris and Fort Worth singer/guitarist Lady Pearl Johnson & The BTA (Better Than Average) Band.

Mon 20th • BOYS' NIGHT OUT WITH A GIRL (Hole In The Wall). One of those free form set ups, so no surprise that Mike Hall is one of the boys, while the girl is none other than the ever wonderful Kris McKay. Check any expectations at the door.

Sun 26th • PAUL GLASSE BIG BAND (Waterloo Ice House, 6th/Lamar). The entire Amazing/amazing album line-up, Gene Elders, Bill Ginn, AD Manion & Spencer Starnes, Austin's very own supergroup.

Thu 30th • MCT 1991 POLL CONCERT (Chicago House). The structured, sit down and pay attention to some great music version. What with the holidays and all some appearances are still up in the air but definites are Betty Elders, David Rodriguez, Don Walser's Pure Texas Band, High Noon with special guest Lisa Pankratz, Junior Brown, D'Jalma Garnier's French Band, Loose Diamonds and, live by satellite link from Europe (oh, alright, on video, specially made though), Tish Hinojosa.

Fri 31st • BEAVER NELSON + MJ TORRANCE + JOHN REY REED (Chicago House). The first of three Dianne Scott birthday parties (others follow on Fri, Hole In The Wall and Sat, Continental), featuring her agency's acoustic stars including Nelson, voted Best New Artist in our Poll.

Day By Day Guide To Live Music

Well, as you may have noticed, there is no Day By Day Guide To Live Music in this issue. Without wanting to whine and moan, the fact is that we can just barely afford to put out a 16 page issue. What with one thing and another, mainly the 1991 Poll, the only way to save eight pages (printers count in multiples of 8) out of our usual 24 is by dropping the calendar. We know many of you find it pretty useful and reasonably accurate because you've gone out of your way to tell us so, and we thank you for that and apologise deeply for depriving you this time. We hope (pray) it'll be back next month.

- Our policy has always been to include all the venues we can in the calendar, regardless of whether or not they support us by advertising. This is something we may well have to reconsider in the future. For now, and it being the New Year and all, we'd like to thank those people who consistently support us and ask you patronise their businesses, tip their waitpersons heavily where appropriate and remember them all in your prayers:

CACTUS CAFE
CHICAGO HOUSE
HENRY'S BAR & GRILL

THE HOLE IN THE WALL
JAZZ ON 6TH STREET
LUBBOCK OR LEAVE IT
MAGNOLIA CAFE
MICROPUBLISH
MUSICMAKERS
MUSICMANIA
PEARL'S OYSTER BAR
PHANTOM
TERRA NOVA
THREADGILL'S
WATERLOO RECORDS
TELL YOUR BOSS

- "I don't usually endorse other publications. I'm making an exception for **MUSIC CITY TEXAS**. I've read two of 'em from cover to cover... Even the ads in it I find interesting. Top-notch... after reading **MUSIC CITY TEXAS** you might make plans to take your next vacation in Austin!" *Rockabilly Revue*
- "To observe your life drift by, totally wasted—miss this publication!" *Kerrville Kronikle*

- "I'd like to become a regular subscriber to help me keep up with the music scene in your city as I book many of the groups appearing in your publication. I think it blows any of the Dallas, Houston or Austin rags away." *Club owner, Houston*

- "I don't want to miss any issues, it's such a thrill to read every time." *Norway*

- "Everyone in Dallas loves **MCT**—even if they don't use the listings. The reviews have gotten DJs interested in music they might have otherwise ignored."

Program Director, KNON

- "I really enjoy the mag, and perhaps more importantly it keeps me in touch."

Managing Director, Demon Records

- "I live in Dallas but travel to Austin regularly. It's great to see what bands are playing where in advance. Thanks!" *Dallas*

- "Your magazine is wonderful! What a fine, intelligent, articulate compilation of writing. The listings are also fabulous. Really great work" *Laurie FreeLove*

- "I need a favor. The day the latest **MCT** arrived, I had four Italian DJs in the office and they were enthralled by it and asked if they could take it. So I need another copy!"

Record distributor, Amarillo

- "Y'all are definitely one of the best things happening in Austin music, now or ever." *Ex-Austin Publicist*

- "Best of the lot." *Austin Chronicle*

VENUE GUIDE

BW = beer & wine, FB = full bar. Directions from Congress Ave (E & W of) and the Colorado (N & S of). C = Central, 6 = 6th St district. Driving times from Downtown.

Antone's 2915 Guadalupe 474-5314. FB (NC)
Austin Opera House 200 Academy Dr 443-7037. FB (S)

Austin Outhouse 3510 Guadalupe 451-2266. BW (NC)

Babe's Old Fashioned Hamburgers 208 E 6th 473-2262. FB, food (6)

Black Cat Lounge 309 E 6th. BW (6)

Broken Spoke 3201 S Lamar 442-6189. FB, Southern food (S)

Cap'n Tom's BBQ 11800 N Lamar 834-1848. BW, Carolina BBQ (N)

Carlin's 416 E 6th 473-0905. FB (6)

Chances 900 Red River 472-8273. FB, food (6)

Chez Fred Westlake 1014 Walsh Tarleton 328-9187. FB, food (W)

Chez Fred Crossroads 9070 Research 451-6494. FB, food (N)

Chicago House 607 Trinity 473-2542. BW, snacks, local artists' tapes (6)

Cibolo Creek Country Club 8640 E Evans, San Antonio 651-6652. BW, BBQ (60 mins S)

Club Max Red Lion Hotel, I-25 @ Hwy 290. 323-5466. FB (N)

Continental Club 1315 S Congress 441-2444. FB (SC)

Cypress Creek Cafe Wimberley 847-5300. FB, food (45 mins SW)

Driskill The Bar at 6th & Brazos. FB (6)

Elephant Room 315 Congress 473-2279. FB (C)

Filling Station 801 Barton Springs 477-1022. FB, food (S)

Grizwald's 1703 S 1st 440-8778. FB, food (S)

Gruene Hall Gruene 625-0142. BW (45 mins S)

Headliners East 406 E 6th 476-3488. FB (6)

Henry's Bar & Grill 6317 Burnet 453-9594. BW (N)

Hole In The Wall 2538 Guadalupe 472-5599. FB, food (NC)

Hondo's 407 E 6th. 472-7784. FB, food (6)

Jazz On 6th Street 212 E 6th 479-0474. FB, food (6)

Jelly Club 306 E 6th 472-2002. FB (6th)

Joe's Generic Bar 315 E 6th 480-0171. BW (6)

KUT 90.5 FM

La Zona Rosa 612 W 4th 482-0662. FB, food (WC)

Liberty Lunch 405 W 2nd 477-0461. BW (WC)

Maggie Mae's Old Pub 325 E 6th 478-8541. FB, import beers (6)

Manuel's 310 Congress 472-7555. FB, Interior Mexican food (C)

Mercado Caribe 508 Trinity 469-9003. BW (6)

Musicmania 3815 N I-35 (Delwood Shopping Center, 381/2/Frontage). 45-3361

Pearl's Oyster Bar 9003 Research 339-7444. FB, food (N)

Saxon Pub 1320 S Lamar 448-2552. FB (S)

Steamboat 403 E 6th 478-2913. FB (6)

Threadgill's 6416 N Lamar 451-5440. FB, Southern food (N)

311 Club 311 E 6th 477-1630. FB (6)

Thundercloud Biergarten 203 E Riverside 447-7696. BW (SC)

Top Of The Marc 618 W 6th 479-0744. FB, deli downstairs (WC)

Waterloo Ice House 601 N Lamar 472-5400. BW, food (WC)

Waterloo Ice House 1106 38th 451-5245. BW, food (NC)

MUSIC CITY TEXAS

1991 POLL PARTY and CONCERT

The PARTY

Monday January 13th at
Henry's Bar & Grill, 6317 Burnet
with

Don Walser's Pure Texas Band
Jimmie Dale Gilmore
High Noon
Betty Elders
Ed Miller
and many more
8-12pm

no cover, no order, no guarantees

The CONCERT

Thursday January 30th at
Chicago House, 607 Trinity
with

Betty Elders • David Rodriguez
Don Walser's Pure Texas Band
D'Jalma Garnier's French Band
Bad Livers • Ed Miller
High Noon with Lisa Pankratz
Junior Brown • Loose Diamonds
+ others to be confirmed
8pm, \$5

Celebrate a Birthday Every Day

1992 Texas Music Calendars

Available in

Austin

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Green Mesquite • Henry's Bar & Grill
Hole In The Wall • Lubbock Or Leave It
MusicMania • One World
Pearl's • Threadgill's
Waterloo Ice House
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