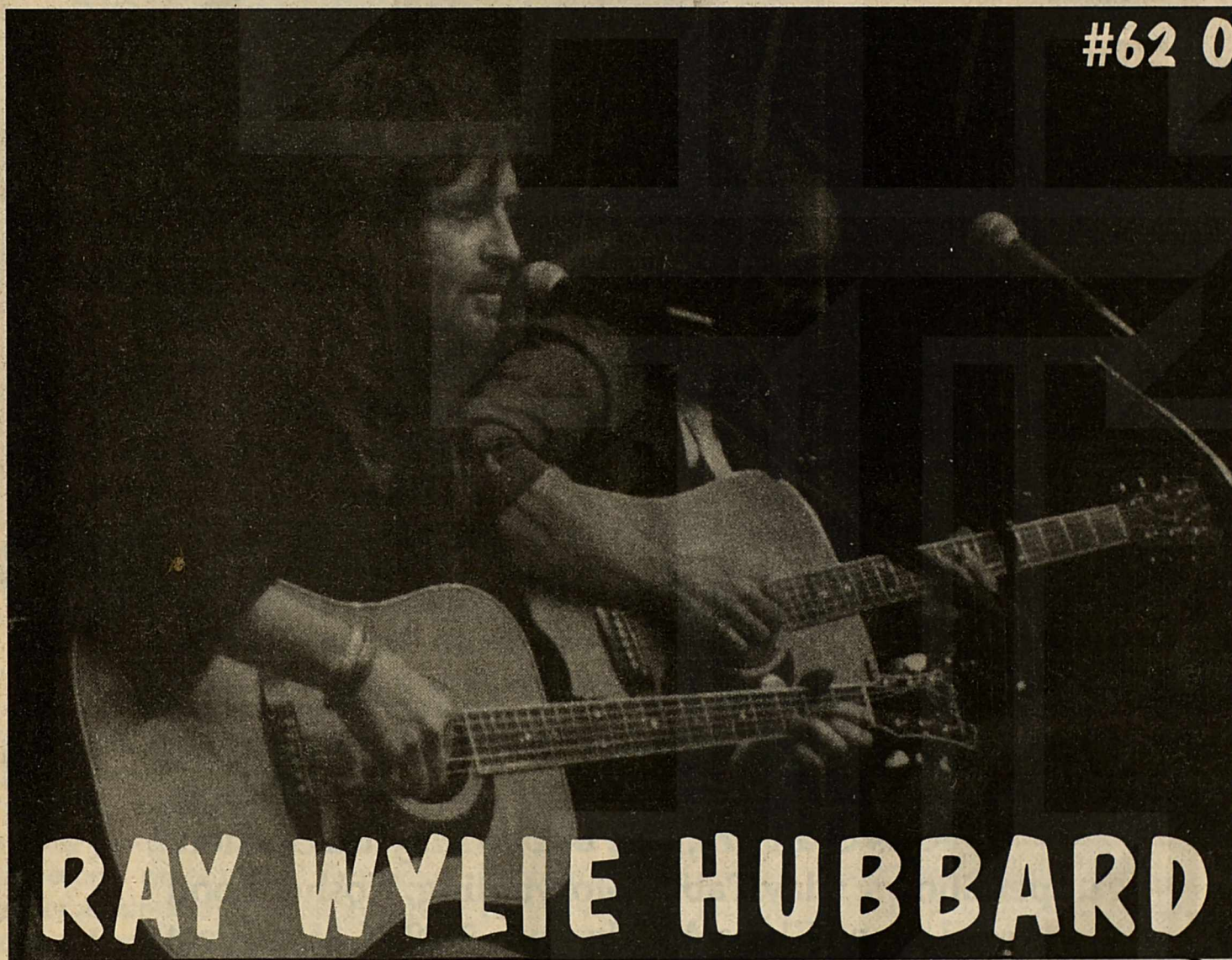


# MUSIC CITY FREE TEXAS

#62 OCTOBER 1994



## RAY WYLIE HUBBARD

**JOE BOB GOES TO THE DRIVE-IN:**  
**Caged Heat 2; Stripped Of Freedom**  
**HONEST JOHN**

**DAN FORTE on covers**  
**DOUGLAS SHEA on XL ent**  
**OCTOBER LIVE MUSIC CALENDAR**

### REVIEWS

Tommy Alverson

•

Robert Ealey

•

Ray Wylie  
Hubbard

•

William James IV

•

Brian Marshall

•

Mingo Saldivar

•

Barbara Taft

•

Larry Joe Taylor

•

Will Taylor

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Beth Ullman  
& Rich Harney

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Andy Wilkinson



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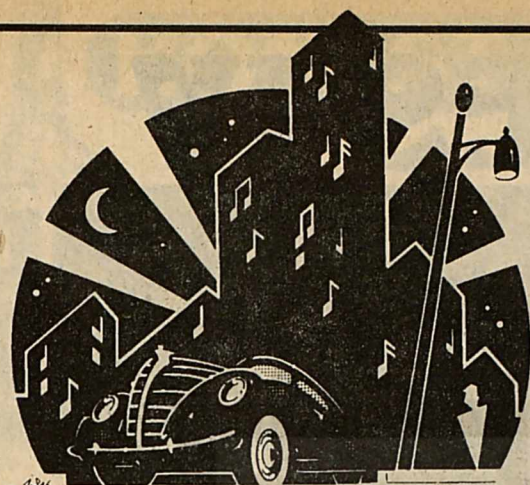
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## FOR THE LOVE OF MIKES

A reader's complaint that *XL* *ent* doesn't list live music by categories, as the old *Onward* did, elicited the editorial response, "Austin is a town where music defies categorization." Boy, if I've ever seen a sentence that needed a qualifier; even "some" between "where" and "music" would help. OK, I'm real glad I've got the 'Texas' heading to handle people like Ray Wylie Hubbard, and I'll ad hoc when necessary, 'Klezmer' for instance, but the fact is that the vast majority of Austin bands fit very comfortably into generic niches. Hell, use headings like 'Bad Rock,' 'Bad Blues' and 'Bad Country' and you've dealt with most of them right there.

◆ Even when you do have to hammer a bit to get them to fit, categories are a useful rule of thumb that give you some idea of what a band's about. Still, there is one that's always bothered me somewhat. Not that it keeps me awake at night, but 'Acoustic' really is a bit odd. By tacit agreement, we accept that 'Acoustic' actually means 'Semi-Acoustic' or 'Sort of Acoustic' or 'Acoustic, except for the PA, mikes, amps, direct boxes and where do we plug in?' In other words, not really acoustic. Even trendy 'Unplugged' only means no actual electric instruments, not unplugged at all.

◆ One Wednesday night at Threadgill's, The Asylum Street Spankers, filling in as host band, redefined the word Acoustic, or, to be more accurate, they defined it, stripped of its accepted accretions and implications. The thing about them, as I mentioned last month, is that they're steam-powered, using no electricity whatsoever. So, of course, they didn't bring any gear, no problem for them, they can fill a room, come to that they can fill a street, without any artificial assistance. The trick was, the unfortunate guests had to follow suit, get up and play with none of the help they were used to. I won't mention their names, poor buggers, but one young trio was totally inaudible.

◆ So do I reserve the heading 'Acoustic' exclusively for the Spankers and put everyone else under 'Semi-Acoustic,' or leave things as they are and list them under 'No Kidding Acoustic'?

◆ It'd be interesting, indeed fascinating, to run all of Austin's soi-disant 'acoustic' performers and bands through the same mill. OK, Threadgill's is a tough joint, let's make it a proper listening room. How many do you think could function and project without Mr Edison's help? It may be going too far to suggest that people who can't should think about some other line of work, so I'll merely imply it. **JC**

## RAY WYLIE HUBBARD

*All you know of me is my reputation,  
Some have called me a storm about to rage  
(Just To Hold You)*

Long the subject of well-earned opprobrium, it's now become abundantly clear, twenty years later, that, of Austin's 'progressive country' stars, Ray Wylie Hubbard is the one with staying power. Where his cosmic cowboy peers have faded out or become caricatures of themselves, Hubbard, pulling himself out of a self-destructive tailspin, is, as demonstrated by his new album, *Loco Gringo's Lament* (see Reviews), now at the peak of his powers and talent, as both singer and songwriter.

*A wild young cowboy out on the highway  
A Telecaster kid on the rockin' trade  
(Loco Gringo's Lament)*

Born in Hugo, Oklahoma, Hubbard's family moved to Oak Cliff, Dallas, when he was eight. Fueled by "beer and cheap amphetamines, an experiment that lasted 25 years," he began his professional life as a folksinger, working the Texas-New Mexico-Colorado circuit, playing the first Kerrville Festival and writing, "but it wasn't very good." Moving to Austin "in the real early 70s, I'm kinda vague on dates," "the music started getting louder and faster" and he put together The Cowboy Twinkies ("what we lacked in talent we made up for in attitude. We got off on alienating people"), and wrote *Redneck Mother*. That anthem has been somewhat of a millstone, though, as he remarks, "I'd rather have written that than *Feelings*. Imagine singing that every night for 20 years!"

*I've worn out my welcome in certain small circles,  
In Spanish bordellos and Confederate states  
(The Messenger)*

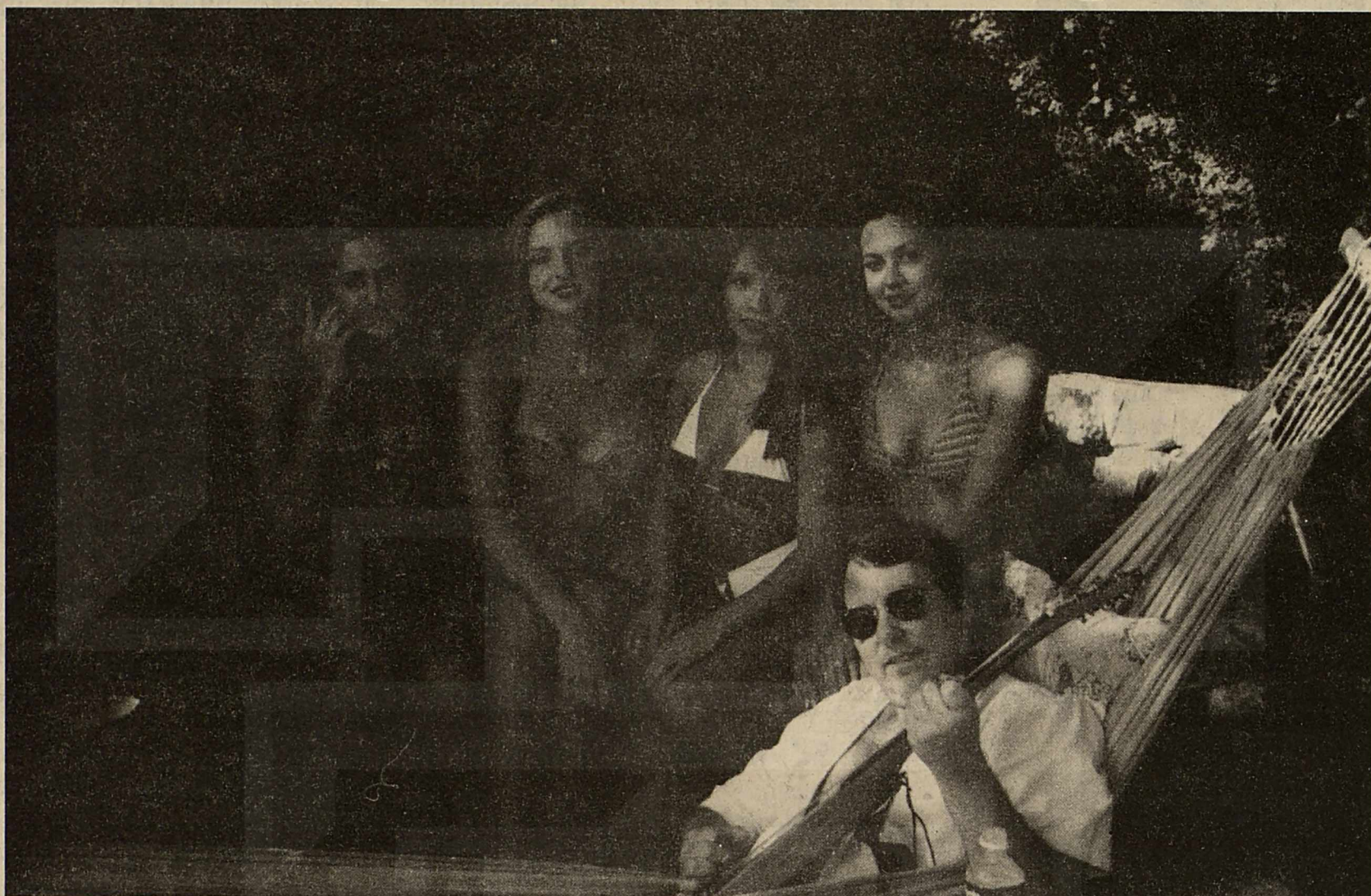
Burned and embittered by a one album encounter with Nashville, Hubbard retreated back to Texas honky tonks, a succession of bands, including The Lost Gonzos, and a steady personal and professional decline. Finally, the drink and drugs experiment ended, about six years ago. *The Messenger* revolves round a line from the German poet Rainer Maria Rilke, of which Hubbard sings "Now I have a mission and a small code of honor." "I developed somewhat of a conscience, started caring about the music and the writing, something other than myself." At 43, Hubbard, deciding "I really want to be a songwriter. I better learn how to do it," took his first guitar lesson.

*But I'm starting to find that there's cracks in these walls  
And after the fall, there's love after all  
(After The Fall)*

Shortly after drying out, Hubbard met and married Judy Hubbard and they recently moved to a pastoral home in Poetry, Texas, with their 16 month old son. Hubbard is in very good shape these days, writing wonderful songs, singing like an angel, and his schtick is better than most comedians', but if he's personally rehabilitated, he still has to reinvent himself professionally under the lingering shadow of that unsavory reputation. Those who remember him from before the fall already know this, for the rest, *Loco Gringo's Lament* is here to say that Ray Wylie Hubbard is a great Texas artist. **JC**



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# HONEST JOHN'S SMOKING SECTION

## CORRECTION

In last month's Previews, the lovely and talented vocalist and flagellatrix of the Asylum Street Spankers was referred to as "slender-waisted, ambidextrous, redheaded **Christina Mars**." This should have read "slender-waisted, tattooed, ambidextrous, redheaded Christina Mars." MCT apologizes for the error and deeply regrets any embarrassment it may have caused Ms Mars.

♦ I could pretend there was some mystic connection between **Darcie Deaville**'s name coming out as 'Darcy' and **Kenny Schwarz**'s as 'Kennie,' but in fact they're two totally separate mistakes. And Sam 'Cook' instead of Cooke was a third.

♦ Inadvertently, I did my small bit last month to perpetuate **John Reed**'s 'X' tag which he'd just as soon lose. I always assumed it came from his time with the Supernatural Family Band, which is kind of a lifetime deal, but turns out it was bestowed on him, after a radical haircut, by Doug Sahm, in reference to a supposed resemblance to Malcolm. For a long time, it came in handy because John (Roy) Reed lived on the same street as fellow musician John Rey Reed and they shopped at the same places ("I don't see how they mixed us up. He was buying guitars and amps, I was buying cords and picks"), so the X became quasi-official. Now John Reed's gone, John Reed (are you following this?) feels he no longer needs a label he has little personal affection for.

♦ Another music journalist remarked to me about last month's piece on covers, "You Europeans all think **Eddie Cochran** is God." Uh-huh. So what's your point?

♦ Well, I didn't win the Texicalli Grille's competition to design a flag for South Austin, but did at least make the finalists. In fact **Danny Young**, Mayor of South Austin and rubboard player with The Cornell Hurd Band (he's the only person I know who managed to join the circus without running away from home), wants to make mine the battle flag, which is an almost greater honor. The winning entry, by **Rodney McNeel**, will be ceremonially hoisted over the restaurant on October 22nd, with Cornell Hurd et al playing along.

♦ One thing about **Ray Wylie Hubbard** that hasn't changed is that he's still the greatest living master of the Bertolt Brecht art of never shaving without ever actually growing a beard. He ascribes the lack of growth to his Choctaw heritage ("the bikers of the Indian tribes"), but "I did shave one time, it was about 14 years ago, and I looked goofy."

♦ Having squired Iain Matthews' daughter Darcy round town while she was visiting her father a little while back, **David Garza** was, as you might imagine, a little shaken to get a message to call Matthews père ASAP. Even if your conscience is clear, a call from a girl's father can't but sound ominous. Taking his courage in both hands, and preparing to deny ever laying a finger on Matthews fille, young Dahveed rang back only to find that his presence was requested at one of Matthews' Common Grounds singer-songwriter nights at Ruta Maya. Phew!

♦ While the participants agreed that the September 1st Paramount production of **Amarillo Highways & Other Roads** was the best ever, it was an object lesson in an Honest John Music Dictionary definition, artistic triumph = financial disaster. Though several hundred people paid \$21 a pop, at the end of the night Terry Allen, Butch Hancock, Michael Ventura (whose beloved '69 Malibu, 'Baby,' was featured live on stage), Jesse Taylor and Charlene Hancock got \$75. Not each. Total. This means that, as the theater is seriously unionized, the 27th Acting Assistant Deputy Trainee Electrician made almost as much per hour (\$14) as the principals made for the entire night, an irony deepened by the fact that the event was actually promoted by a Paramount stagehand.

♦ When she played at Liberty Lunch last month, rockabilly chanteuse **Xanna Don't** very kindly sent me, in cash money, the price of admission, admittedly only \$1, but this is definitely a trend to be encouraged. Did I go? Did I have a choice?

♦ Rather listlessly roughing out a feature on the dubious subject of co-writing songs, I heard a great story that crystallized the entire deal. There's no space for the resulting feature this month, but here's the story anyway. **Cash Edwards** of Under The Hat productions was talking to **Peter Rowan** and made a remark that Rowan thought would make a terrific hook for a song. When he suggested they get together and work on it, Edwards replied, "Peter, this is Texas. You write your own goddamn songs here."

♦ "There are faces here I haven't seen in 20 years," remarked an Austin scene veteran of the crowd at the **Armadillo World Headquarters Homecoming**. How far the event recaptured the spirit of the original is not for me to say, though people seemed unanimous that while the City Coliseum is as Quonset-like as the Armadillo was, the ceiling's too high, and it didn't smell right—you had to go into the beer garden to puff *anything*. Out there, smoking roll-ups, I made several friends, albeit rather briefly until they discovered that their nostalgia was misplaced. One person who does seem to have left the past behind was **Doug Sahm**, who brought a *bodyguard* with him. As the hordes of fanatical fans, invasive paparazzi and scoop hungry journalists were conspicuous by their absence, the supererogatory thug was reduced to knocking down **Bill Kirchen** when he tried to get into the dressing room to collect his guitar.

♦ While the sight of a little bitty 8 page newspaper wrapped round an 86 page magazine, like a puppy carrying a dinosaur bone, was moderately hilarious in itself, the real fun was the **Daily Texan**'s accompanying editorial, in which UT's student journalists viciously denounced the alien presence of the *Austin American Statesman*'s lurid weekly entertainment guide *XL ent*. When I asked *XL ent*'s editor **Ed Crowell** how this went down at the *Statesman*, he tersely remarked, "They didn't bother mentioning they'd already cashed the check."

♦ When someone tells you they'd been listening to KVET, naturally you have to point out that that was their first mistake, but **Walt Lewis**' excuse was that he'd been listening to Sammy & Bob and left it on the station. *That* was his mistake, one that nearly caused him to rip the radio out of the dash and hurl it into the street. Seems a DJ (guess I could find out which, but who cares?) played *Your Cheating Heart*, which is almost unbelievable and should be cause for rejoicing, but, and you'd have to go a very long way to find a bigger but, she announced it as being by—Hank Williams Junior!

♦ The editorial reminds me of an incident at the first Acoustic Music Festival, when I said, jokingly, to organizer **James Oliver**, "Hey, I thought this was supposed to be acoustic," whereupon he rushed to the stage and wrested **Ike Eichenberg**'s hitherto unremarked electric guitar out of his hands and made him find an acoustic. Sorry, Ike, but the Strat was a faux pas.



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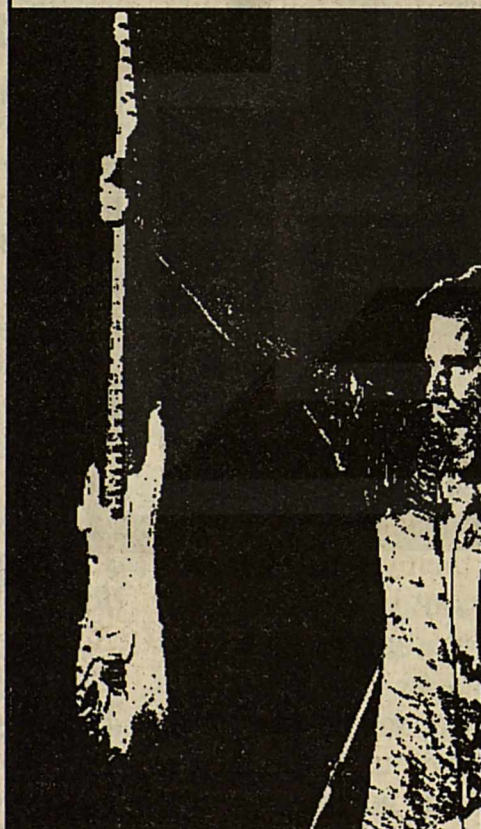
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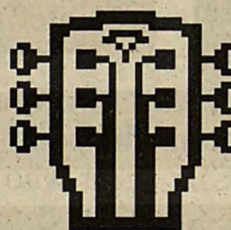
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# JOE BOB GOES TO THE DRIVE-IN

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

Ever once in a while I get stuff in the mail from this club called Mensa, which only lets you in if you can *prove* you have a really high IQ or you score 9000 on your SAT's.

I scored 900 on my SAT's. I took 'em three times and scored 300 each time.

Anyhow, you've probly seen this indoor bullstuff flick called **Forrest Gump**, which is the story of how great it is to be retarded.

In fact, the guy is not only retarded, he's crippled and poor, and the only thing he has going for him is that he's Tom Hanks.

And the idea of the movie is supposed to be that the *more* retarded you are, the happier a life you'll have in America.

And the more you don't understand money, the richer you'll be.

And if you're crippled, you'll be magically healed because it'll cause you to work your legs harder.

And if you get into the army, but you turn away from battles and run, you'll end up as a war hero.

And if you fall in love with somebody who doesn't love you, you'll eventually get married because the other person will be drawn like a magnet to your overpowering love (please don't tell the stalkers, OK?).

Anyhow, aren't we gettin a *little* carried away here?

I actually think the Mensa people and the Forrest Gumpers are exactly alike.

People wanna be *different*. So if they can be different by being *smart*, they'll do that. And if they can be different by being *retarded*, they'll do that.

You could sneak a reetard into Mensa, and nobody'd know the difference. I guess maybe if they asked em the capital of Rwanda they'd know the difference, but just in terms of talkin to em they'd never know the difference.

What if Forrest Gump had an IQ just 10 points higher?

Then he would be accepted into public school, and he wouldn't be considered a reetard, and he'd just be another average everyday Roto-Rooter man like all the rest of us.

I'm sorry, but the flick is bogus.



*Jewel Shepard is the pouty-lipped bimbo-behind-bars in the decent **Caged Heat 2: Stripped Of Freedom**.*

If you want to see a realistic movie, **Caged Heat 2: Stripped Of Freedom** just came out—*twenty years* after Jonathan Demme's original **Caged Heat**.

People have gotten osteoporosis waiting for the sequel. It's kind of scary thought to realize there might be people out there who actually *are* wondering what happens next.

Impossible? You haven't met *my* audience.

Anyhow, what *is* happening next is that nubile, pouty-lipped Jewel Shepard is a CIA agent who poses as the mistress of the king in a country that looks a *lot* like The Philippines, and then when the king is assassinated we find out he wasn't *really* assassinated but it was all a fake deal cause the king wants to go to America where he'll be safe, but meanwhile in all the commotion the *real* rebels stole the king's daughter and put her in an island fortress prison (why is it *always* an island fortress prison?) and so now Jewel has to

carry a bag of cocaine through the airport so she'll get arrested and sent to the same prison, only this other American girl happens to be in the airport at the same time and she gets arrested, too, and —

I don't remember. There's way too much plot getting in the way of the story.

What I do remember is that we've got all the classic elements for great women-in-cages entertainment—the strip search, the sadistic warden, the leering guard, the creepy black gay leader, catfights, knifings, junkies, and, of course, the scene where they're all *hosed down*.

It's no **Caged Heat One**, but it's pretty danged decent.

Thirty-six dead bodies. Twenty breasts. Exploding speedboat. Exploding car with fireball. Shower scene. Killer dogs. Six catfights. Kung Fu. Bimbo Fu. Drive-In Academy nominations for Chanel Akiko Hirai, as the morose princess-in-prison, for saying "My father is a coward to desert his country"; Jewel Shepard, as the female Jimmy Cagney, tight-lipped and unemotional, for saying "It happened to me, too."; and Pamela D'Pella, as the black gang leader who shoots heroin and dances nekkid, for saying "I am not your bluebird in a cage."

Two and a half stars.

Joe Bob says check it out.

## JOE BOB'S ADVICE TO THE HOPELESS

Victory over Saddam Hussein! The Kuwait City Drive-In, bombarded by the evil Iraqis, was one of the first public places reopened after the war was over, and now, even though there are still *mines* in the area, it's doing a *booming* business.

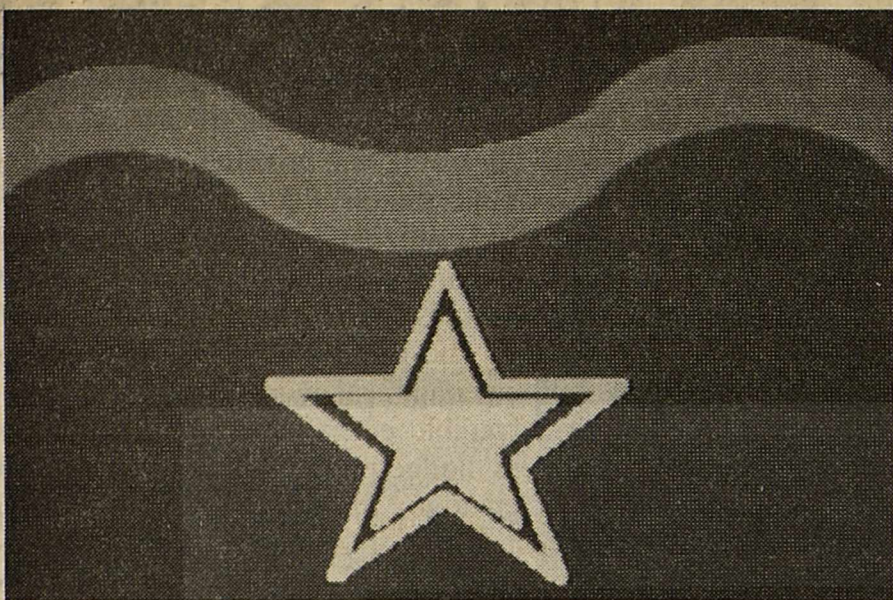
My kind of country.

Wade Kearns, an Air Force pilot based in Europe, reminds us that, with eternal vigilance, and military force if necessary, 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 famous newsletter, *The Joe Bob Report*, write Joe Bob Briggs, PO Box 2002, Dallas, TX 75221. Joe Bob's Fax line is always open: 214-368-2310. The computer in Joe Bob's trailer house can be contacted through CompuServe at 76702,1435.

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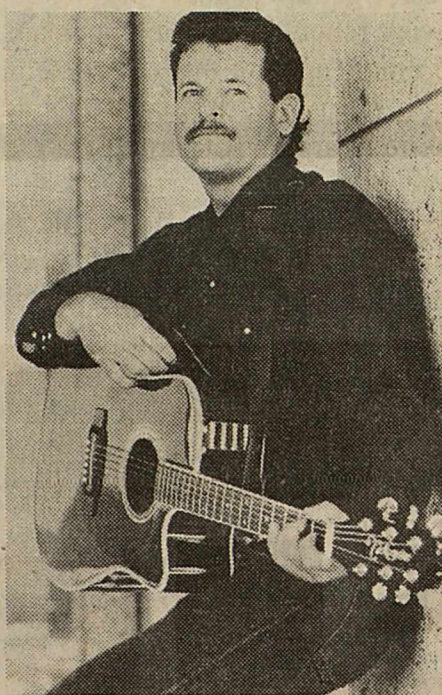
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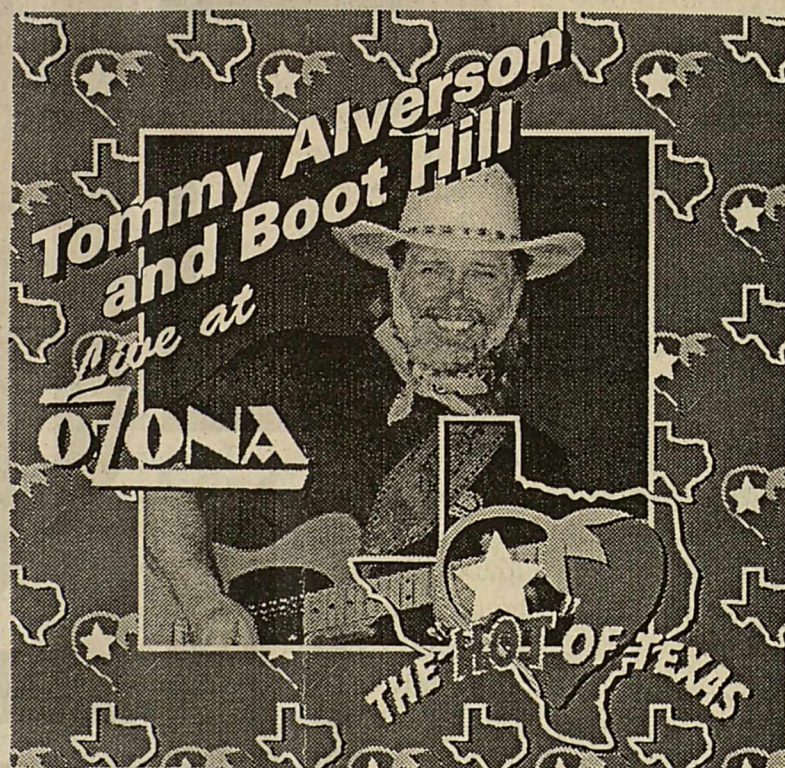


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## DAN FORTE

### A DEFENCE OF COVERS

Every time I write an article with an element of humor, I can pretty much set my watch by the first letter arriving from some humorless reader who not only doesn't get my jokes but doesn't get the *concept* of a joke, period—any joke. So let me preface the following rebuttal with the understanding that I realize it's part of your job to shake things up with that old comedic device, the outlandish generalization—in this case, using Alan Jackson's admittedly putrid cover of an Eddie Cochran classic to argue that virtually all covers are "flat out pitiful when compared to the original."

♦ It's ironic that the ten artists you listed as hands off to potential cover attempts all have cover material in their catalogs, and in some cases their renditions paled in comparison to the originals or even other rehashes. For starters, Eddie Cochran revamped Ray Charles' *Hallelujah, I Love Her So*; Chuck Berry covered various blues and swing tunes, from *Merry Christmas Baby* to *Route 66*, not to mention *Vaya Con Dios*; Sam Cooke did a version of Gershwin's *Summertime* as well as Willie Dixon's *Little Red Rooster*; Hank Williams countrified the Tin Pan Alley ditty *Lovesick Blues*; Robert Johnson recycled verses and songs he'd learned from Charley Patton and Son House; Arthur Alexander tackled Charles Brown's *Black Night* and Johnny Bond's *I Wonder Where You Are Tonight*; Dion (with and without The Belmonts) covered everything from The Drifter's *Drip Drop* to *Purple Haze*; Patsy Cline's *Crazy* and *San Antonio Rose* came from Willie Nelson and Bob Wills, respectively; and Dylan's first LP included material culled from Rev Gary Davis, Bukka White, Blind Lemon Jefferson and Dave Van Ronk (who asked Jimmy *not* to record his arrangement of *House Of The Rising Sun*, which then became the blueprint for The Animals' smash). Most of these covers, while not necessarily as cool as the originals, were nonetheless valid; Janis Joplin's attempts, on the other hand, didn't fare so well—namely *Summertime*, Howard Tate's *Get It While You Can* and Etta James' *Tell Mama* (itself a cover of Clarence Carter's *Tell Papa*).

♦ Whether it's jazz, folk, country or even classical music, "covering" (and hopefully rearranging, putting one's own stamp on) standards and obscurities is part of the tradition. From rock & roll's outset, covers were the norm—including Elvis' first Sun single, pairing his version of Arthur Crudup's *That's All Right Mama* with a revved up reading of Bill Monroe's *Blue Moon Of Kentucky*. I'll admit I cringe when I hear one of my faves getting the Shaun Cassidy/"Da Do Ron Ron" treatment, but there have been plenty of covers that have blown me away—including (in the case of Austin artists alone) Junior Brown's recording of Red Simpson's *Highway Patrol*, The Thunderbirds' (and Lou Ann Barton's) treatment of Lazy Lester's *Sugar Coated Love*, Chris O'Connell and Asleep At The Wheel's take on Toussaint McCall's *Nothing Takes The Place Of You* and The Naughty Ones fantastic bastardization of *Billie's Bounce* (renamed *The Charlie Parker Twist*).

♦ The highest compliment a songwriter can get is to have an artist give his or her tune a new lease on life.

**Dan Forte**

**JC:** "comedic device"? "outlandish generalization"? Sorry, Dan, I don't know what you're talking about. Seriously though, like most humor, there was a hard core in my piece on covers. While I can't argue with your response, I think the key word in it is "hopefully." Yes, *some* covers are valid, to your Austin list I'd add Jimmy LaFave's *Walk Away Renee*, Butch Hancock's *Four Strong Winds*, Junior Brown's *Way To Survive* and virtually anything sung by Don Walser, but they simply reinforce my view that if an artist can't do it as well as the original, or at least put a different spin on it, why bother? Does an already music saturated world really *need* Alan Jackson's worthless *Mercury Blues*, Faith Hill's pathetic *Piece Of My Heart*, Eddie Whatsit's useless *The Wanderer*, or, coming closer to home, Malford Milligan's redundant *A Change Is Gonna Come* or Kelly Willis' sub-par *Heaven's Just A Sin Away*? I think not.

♦ Re your introductory remarks, one of the few tedious aspects of life in Texas, having come from a country, indeed a continent, where a sense of irony (or its flipside, cynicism) is essential to survival, is the constant necessity of explaining the very concept. Interestingly, two people have told me, independently, that the thing they miss most about their home towns (Chicago and New York respectively) is sarcasm, which they've found that Texans simply can't grasp.

## DOUGLAS SHEA

### AN ATTACK ON XL

In late August, the *Austin American Statesman* ushered in a brave new world of entertainment coverage with the advent of its ostensibly comprehensive, supposedly exciting entertainment guide *XL ent*. Five weeks into this magnificent epoch, *XL ent* looks and reads like nothing less than a weird, ill-conceived assault upon the idea of literate, thoughtful and informative arts and entertainment journalism in Austin.

♦ Far from being a credible entertainment guide, *XL ent* is essentially an aimless hodge-podge of editorial gibberish masquerading as a creative, fresh, innovative publication designed to comprehend all of Austin's vast entertainment scene, and to promote readership among Austin's notorious, teeming mass of young adults, whom the media has ignominiously branded as members of Generation X.

♦ Although interspersed with a very few legitimate, well-written reviews and articles by longstanding Statesman writers such as Don McLeese, John T Davis and Michael Point, *XL ent* is mostly a blatant promotional scam to encourage young, Generation X readers to subscribe to the *American Statesman*. With relentlessly overblown graphics, heavy-handed, often indecipherable events listings grids, and a pitiable stream of inane articles by the paper's quota-correct band of Generation X journalists, *XL ent* succeeds, perhaps beyond all expectation, in addressing the lower registers of human intellect, literacy and imagination.

♦ For all its hype about entertainment, much of *XL ent* is wasted on articles analyzing, explaining and pontificating on the nature, attitudes and values of Generation X. One recent feature offered a young journalist's airy, and air-headed, ruminations on sex. Another described the generational woes of bouncing checks, and still another philosophized, apropos of absolutely nothing, on the glories and profundities of the writer's own 25th birthday.

♦ The crowning touch, however, of *XL ent*'s ceaseless pandering to Generation X appeared in the cover story of its fourth issue, wherein one of the *Statesman*'s young turk journalists described the current great migration of Xers to Austin, while simultaneously relating her own deeply moving, inspiring and archetypal expedition from somewhere else to the excellent, entertainment enlightened land of the *Austin American Statesman*.

♦ The frontman for *XL ent* is none other than the *Statesman*'s once anonymous arts and entertainment editor, Ed Crowell. An otherwise intelligent, competent professional newspaperman, with no discernible interest in arts or entertainment, Crowell has been miraculously transformed into an avuncular Generation X cheerleader, genially guiding readers, from his editorial perch on page two, into that fat vacuous, guaranteed politics and midwifery free, abode of claptrap which now passes as Austin's complete weekly guide to excellent entertainment.

♦ Ironically, for all its contrived efforts to appear hip, cool, with it and clever, and to grab the attention and subscription dollars of young people, *XL ent* succeeds only in contributing to the exaggerated and misleading stereotype that has been manufactured in the media about today's youth. As anyone who associates with people of this badly misnamed generation knows, most are intelligent, discerning, reasonably literate and capable of clear thinking in about equal measure to people from any other age group. But instead of treating them, and its other readers, with respect, the *American Statesman* has chosen to denigrate them as though they, and the rest of us as well, were anti-intellectual, shallow-minded cretins, just like the clowns who designed *XL ent* in the first place. **Douglas Shea**



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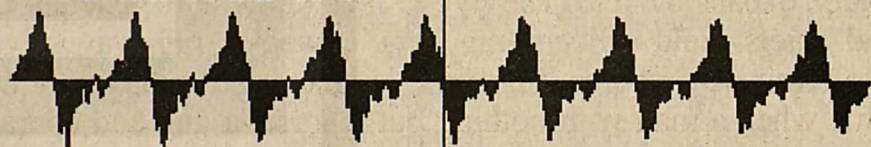
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## MUSIC CITY TEXAS

# RECORD REVIEWS

### RAY WYLIE HUBBARD LOCO GRINGO'S LAMENT

(Dejadisc, CD)

Come December, I'll be sitting down to fill in my own ballot for the MCT annual poll and beating my brains out over most of the categories. Still, Ray Wylie Hubbard has solved one problem for me—I now know exactly how I'm going to vote for Texas Album Of The Year. Unless something quite extraordinary pops up in the next couple of months, this has to be it. Much as I admired his last album, the self-released *Lost Train Of Thought*, this one takes him to a whole new level, a very rarefied one that confirms, beyond argument, his position in the very front ranks of Texas musicians. As a songwriter, he offers such compelling wonders as *Dust Of The Chase*, *Just To Hold You*, *I've Seen That Old Highway* and the title track, which are simply brilliant, as compared to the other songs which are merely excellent. Thanks perhaps to marriage and fatherhood, Hubbard has traded the fatalism of his gritty, hardboiled Moon In The Gutter phase, represented here by *Wanna Rock And Roll*, reprised from *Lost Train Of Thought*, for a kind of cautious, but unsentimental, optimism, but if he's looking upwards these days, he's not forgotten what he learned at the bottom. As a singer, even leaving aside my predilection for the songwriter's version, it's hard to see how anyone could interpret them more effectively. Hubbard has a beautiful voice, but it's also a pure delight to listen to the intelligence with which he puts just that little spin, that little shine, on every word, never underselling or overstating. Produced by the great Lloyd Maines, who also plays acoustic guitar, dobro, slide guitar, pedal steel and mandolin, at Congress House (apart from one acoustic track cut in Nashville), the album features the fabulous electric and acoustic guitar work of Hubbard's regular player, and fellow Okie, Terry 'Buffalo' Ware, plus Paul Percy drums/percussion, Lorne Rall bass, Danny Levin cello/fiddle, Bradley Kopp guitar, Lisa Mednick organ/accordion, Mark Hallman organ, with background vocals by Bob Livingston, Mary Reynolds, Kim Beasley and Iain Matthews, and, predictably enough, sounds fantastic. Even liberal use of hyphens won't make it country or rock & roll or anything else, but categorizing it is somebody's else's problem, I just call it 'Texas' and if *The Real Trick* sounds a little too much like *Just Like Tom Thumb's Blues* for comfort, that's my sole caveat on an otherwise superlative album. **JC**

### TOMMY ALVERSON & BOOT HILL THE 'HOT' OF TEXAS, LIVE AT THE OZONA

(Two Of A Kind, CD/VHS cassette)

Know that bumper sticker, "I wasn't born in Texas, but I got here as fast as I could"? Well, Alverson waited till he was all of three months old before moving from Alabama to Itasca. Think that counts? Guess it must, because Alverson is a fine Texas style honky tonker, who sings with heart, plays solid lead guitar, has a tight, fluent band and a line in beer-drinking sentiment that occasionally skirts the mawkish—titles like *Not Tonight*, *I've Got A Heartache* and *I Forgot I Don't Live Here Anymore* are nothing if not ominous—but, in fact, never quite goes over the top. Alverson's done two things to endear me to his first CD. Firstly he recorded live to two-track, no overdubs, with the help of legendary engineer Phil York (*Redheaded Stranger*, et al), who also filmed the performance. Secondly, joined by Ray Wylie Hubbard, he reprises his acid, showstopper commentary on country hunks, *Purty Boys*, from his *Always In My Heart* cassette. I've heard nothing but good things about the Dallas club Ozona, and can now add that its crowd, judging from their joyous reaction to *Purty Boys*, are my kind of people. Mixing originals like *Texas Woman*, *After Love* and steel guitarist Chris Schlotzhauer's very fine ode to the musician with a day job, *Tonight He's Number One*, with covers of Roger Miller's *Invitation To The Blues*, Gary Stewart's *Empty Glass*, Guy Clark's *Rita Ballou*, Steve Earle's *Someday*, Willie Nelson's *Angel Flying Too Close To The Ground* and, rowdy, superfluous out of sync with the rest of the album, Jimmy Buffet's *Cheeseburger In Paradise*, Alverson's joined for guest spots by, among others, the great country guitarist Bobby Rambo. Those covers, excusing the Buffet as an aberration, provide a good picture of where Alverson and Boot Hill are at, a slightly old-fashioned Texas honky tonk dance band with a good ear for contemporary material. Alverson ain't pretty, but he can do the job. **JC**

### ANDY WILKINSON CHARLIE GOODNIGHT

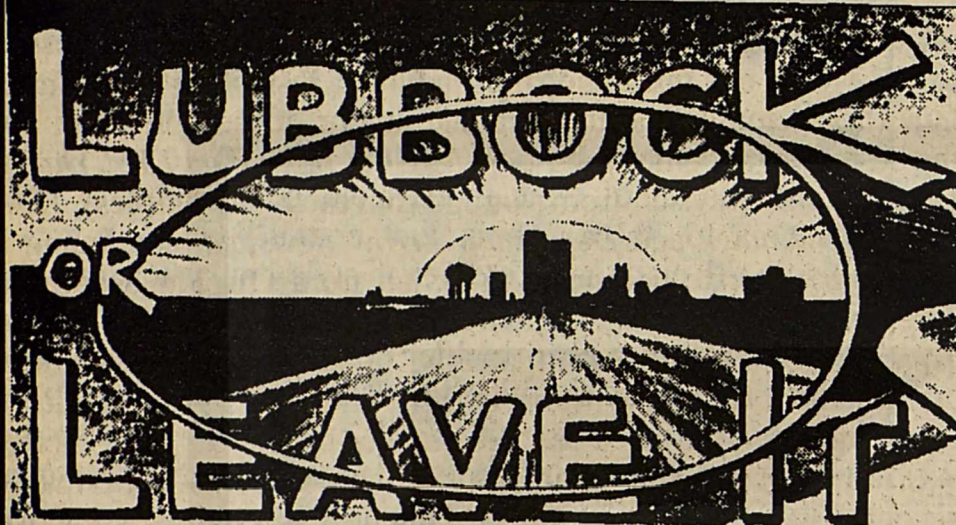
(Grey Horse Press, CD/cassette + booklet)

Few, if any, periods of history have engraved the names of so many individuals on posterity as the white man's 19th century expansion into The West. Not kings and generals but tribal chiefs, field officers, ranchers, cowboys, runaway slaves, proto-feminists, whores, fugitives, lawmen and outlaws. It was a time when a man with nothing but a horse, a gun and courage (or psychopathic tendencies) could make himself immortal, which perhaps explains the tenacity of its mystique. Few names are as redolent as those of cattlemen Charlie Goodnight and Oliver Loving, who blazed the Goodnight-Loving Trail from Texas to Wyoming, an incredible feat across an hostile and lawless country. In a cycle of cowboy poems and songs, Lubbock's Wilkinson tells his great-grandmother's great uncle's story, a sweeping, evocative and empathetic Big Sky panorama, saturated with open contempt for 'progress,' cement and fences. Some passages are extraordinarily powerful, such as the tragic 'rescue' of Cynthia Ann Parker, a white girl captured and raised

by the Comanches, the meeting, truce and eventual friendship between two of The West's most remarkable characters, Goodnight and Cynthia Ann's son Quanah, greatest of Comanche chiefs, and the passage of "the Goddamn Pecos River," which Goodnight called "the graveyard of cowmen's hopes." Wilkinson's labor of love features more Maineses than you can shake a stick at, with brothers Lloyd, producing and playing acoustic guitar, acoustic bass, mandolin, dobro and autoharp, Donnie percussion and Kenny harmony vocals, their sister La Tronda taking a lead vocal, Lloyd's daughter Natalie another and Kenny's son Brian another, plus the great cowboy poet Buck Ramsey yet another, Joe Stephenson fiddle and South Plains College teachers Alan Munde banjo, Joe Carr mandolin and Rusty Huddleston accordion. There is, of course, a certain irony in this tribute, with its aggregation of Panhandle talent, coming out of Lubbock when the whole point of the Goodnight-Loving Trail was to bypass the waterless Llano Estacado, but if you can tune into Wilkinson's vision, he has a great story to tell. **JC**



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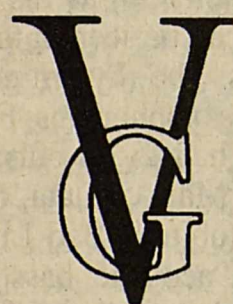
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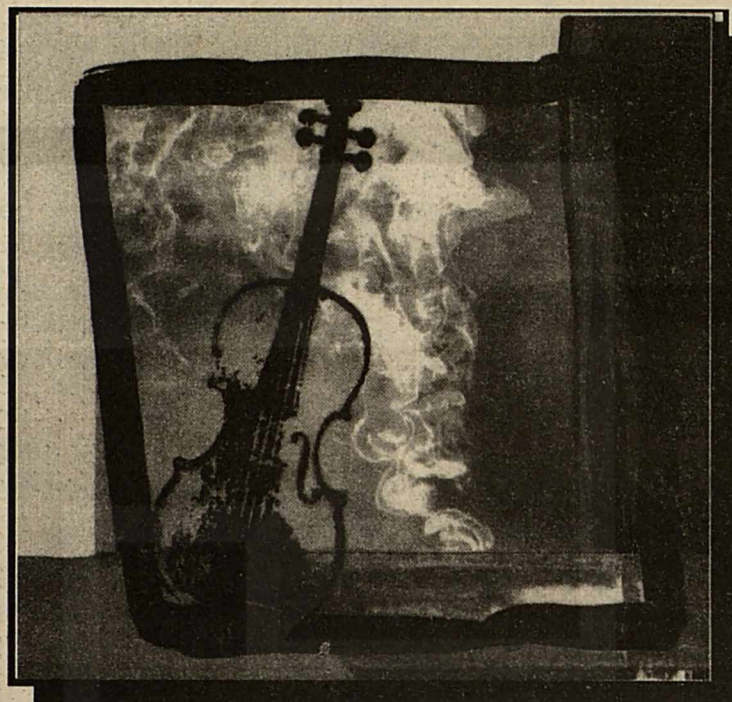


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## MUSIC CITY TEXAS

# RECORD REVIEWS

### WILLIAM JAMES IV

#### CORPUS, SUMMER OF '94 (FOUR GIRLS FOR EVERY GUY)

(Prufrock, CD)

These two albums have precisely one thing in common, Corpus Christi. Other than that, they could hardly be more different. Of Larry Joe Taylor, who once replied to Gary P Nunn's complaint that he'd preempted Nunn's best material when opening for him, "But, Gary, they're *my* songs," all that really need be said is that he's Texas' very own Jimmy Buffet, and a more ambiguous compliment would be difficult to frame. Production by Lloyd Maines and musicians such as Maines himself, Bobby Rambo, Paul Percy, Christine Albert and Augie Meyers can't redeem the sheer Life's A Beach banality of the lyrics.

♦ James, who seems to average a CD every three months—this is his fifth since May 1993—is almost at an opposite pole. The exaggerated *Surf City* allusion in the album title and the babe-bestrewn artwork may make him seem on a similar plane to Taylor, but the words tell another story. Given that a dominant theme is men, women and the cash nexus, I can see how some people could be knee-jerk outraged, repelled, threatened or disturbed by them. James is definitely not politically correct in his attitudes to women. What he is, though, is one hell of a good songwriter, and hasn't let up yet in producing distinctive, challenging, arresting and hard-edged verbal pyrotechnics.

♦ On the first few playings, this album doesn't seem quite as strong as his first, *young whores & old hippies*, or fourth, *On The Road To The Sun*, but if it doesn't have their instant attention getters, it may actually be, overall, the best yet. It starts

### BARBARA TAFT

#### RAW MATERIAL

(Rainbow Artists Guild, CD)

One word summarizes my problem with an album that has so much to commend it—synthesizers. Taft, occasionally seen as half of country-folk duo The Princess & The Cowboy, has a really lovely voice, with a flair for discreetly enriching theatrical flourishes and, if she put her mind to it, could easily make her name as a country singer, African-American or no. However, her mind is set on higher things. Her themes are the terrible casualties sustained by women and children in the war between the sexes, and the damage done by hostility, indifference, alcoholism and the erosion of trust and confidence. She uses country stylings, but cuts far, far deeper into virtually tabu issues than writers like Loretta Lynn who barely skirted round their edges. Of the nine songs, three, *All My Thoughts Of Leaving*, *Steady*, *Moving Through The Rain* and *I'm A Woman Now*, are quite exceptional, both beautiful to listen to and very moving, lightly coded messages that make their point without ever being obvious about it. If the others are less successful, *Candlelight And Crystal*, about a woman pawning her wedding and engagement rings, doesn't quite cohere, *Everybody Knows* seems rather rudimentary compared to the rest, while *Dangerous Ground* rather lost me (I think it's about a nervous breakdown, but I wouldn't swear to it), they're still sung with quiet and effective passion. If only Taft had put them in true country settings. Instead, all the backing, by Achim Thiemermann, comes out of gadgets, and has that unmistakable one-dimensional lack of depth and resonance. A tragic flaw in an otherwise remarkable and unusual—PC without stridency—album. One to remember come Christmas. JC

### LARRY JOE TAYLOR

#### COASTAL & WESTERN

(Campfire, CD)

off with three powerhouse songs, *Back To School Blues*, addressed to a 17-year old girlfriend, the undiluted lust of *Central Texas Girl* (hi, Melody!) and the sardonic humor of the title track, but the best is yet to come with *Fools Like Us*, *Baby Won't You Dance On My Table* (revised from *young whores & old hippies*), *How Was I To Know?* and *Desolation Arrow Revisited*, continuing a wry, hyper-literate homage to Dylan from *On The Road To The Sun*. The two latter feature, as on Jimmy LaFave's *Give Your Sweet Love To Me*, utterly fantastic, and absolutely unmistakable (dunno why he bothers with that 'Wayne' alias), double track violin by Gene Elders, worth your \$5 right there.

♦ Elders' brilliance aside, it's also the most musically accomplished of the albums. Production is credited to Flash James Baby, which, fairly obviously, means a collaboration between engineer and dobro player East Side Flash, James himself and percussionist Sherry Baby, and the musicians include Jeff Haley bass, except for three tracks on which Sarah Brown plays behind Derek O'Brien's guitar, Ponty Bone accordion and Jazz Pharaohs Stan Smith clarinet and Freddy Mendoza trombone.

♦ I won't pretend that James is everybody's cup of tea, but if you're in the market for a uniquely individual voice, for despatches from the edge, for a writer who has no interest in selling his songs to anyone, even if there were any takers, James is up there with David Rodriguez and Betty Elders among the very best currently active songwriters in Texas. JC

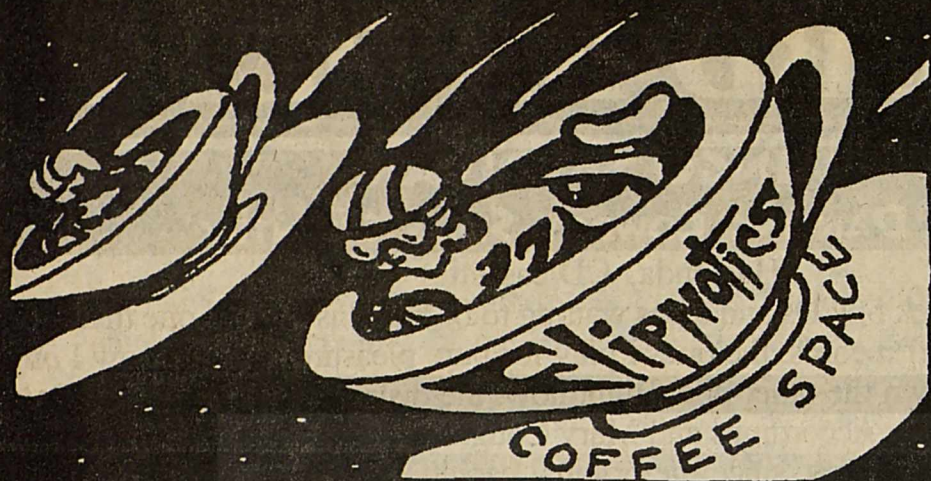
### BRIAN MARSHALL

#### POLISH ROOTS

(BKM, cassette)

While my acquaintanceship with the genre is limited to Frank Yankowitz, Eddie Blazonczyk and a Rhino album called *Polish-American Dance Music Of The 1920s*, I did have the distinct impression that it was a Buffalo-Detroit-Cleveland-Chicago kind of thing, so Texas-Polish comes as a bit of a surprise. Compared to the Czechs, the most important of the non-Anglic European communities, or even the Germans, Dutch and Swiss, the Poles of Texas have a very low musical profile, and Marshall (ne Marszalek) himself can only cite a few 1960s 45s by Randy & The Rockets of Brenham and Steve Okonski, "patriarch of Texas Polish fiddlers," of Bremond, as his ethno-spiritual predecessors. Part of the problem can be seen in the line-up supporting Marshall's fiddle and vocals. The rhythm guitarist is Dennis Bielamowicz, on clarinet and saxophone is Faustyn Langowski, so far so good, but Marshall had to go outside his community for the rest of the line-up, Mark Halata of The Rounders, a Czech, on accordion, Mark Rubin of Bad Livers, a Jew from Oklahoma, on acoustic bass ("acoustic bass hasn't been heard in Texas Polish music for many years," say the liner notes), and Chuck Bolin, whose ethnic origins appear to be Ohioan, on drums. Just to stir the mix a little more, the album was engineered, superbly, by one Ignacio Garza. The ten tracks are divided evenly between waltzes and polkas, including Halata's *Moravia Polka*, with both acknowledging one of the community events that help keep ethnic music alive, *Na Weselu Polka* (Wedding March) and *Kuba's Wedding Waltz*. Distinguished by its fiddle lead, the album is lively and vivacious, and, by God, it's the only one of its kind alive in captivity. JC





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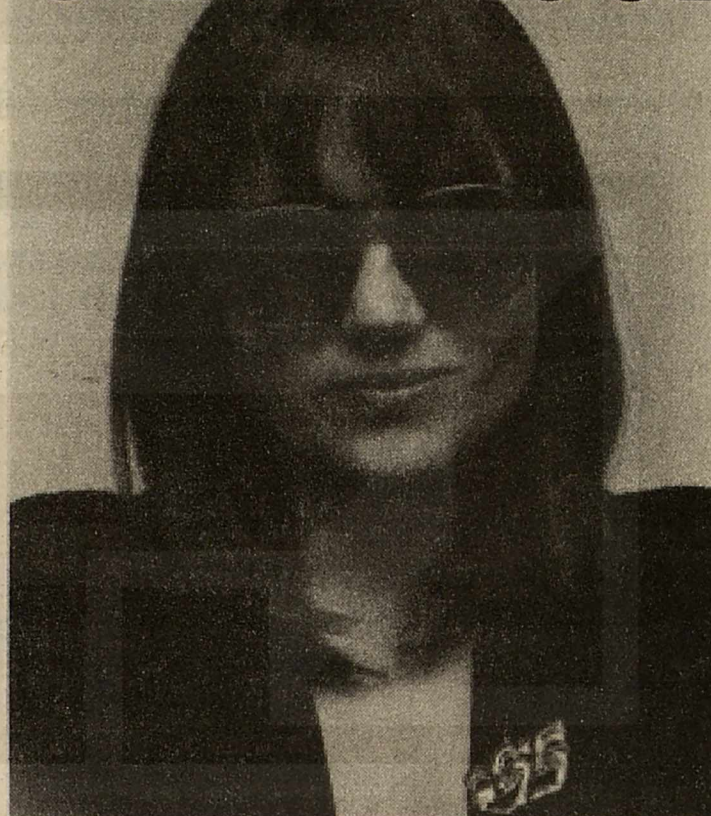
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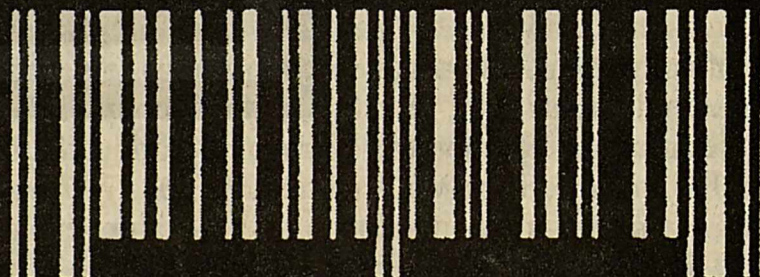
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## MUSIC CITY TEXAS

# RECORD REVIEWS

### ROBERT EALEY If You Need Me

(Topcat, CD)

The Fort Worth bluesman, who's been knocking out gritty urban blues since the early '50s, showed up very compellingly on a recent Topcat CD, sharing space with two other Metroplex veterans. Now he gets his own album, an undiluted slice of postwar style electric blues that you'd think only existed on archival records. It's a bit topheavy with guitarists, Ealey's regular player, the tremendous Tone Sommer, whose slide work is a thing of beauty, sharing credits with Mike Morgan, Jim Suhler, Sumter Bruton, Paul Boll, Richard Chalk and CoCo Montoya. Morgan and Suhler, teamed up on three tracks, together with Hash Brown on harp, and the powerful, T-Bone-ish Bruton, regrettably only on one track, the killer *She's A Rocket*, with Johnny Reno on honking sax, do some great work, though Montoya is a waste of time on his three cuts. Ealey's lyrics seem almost improvised, adding to the juke joint ambience, but, from the stately title track (an original, not Wilson Pickett's), through the cod Tex-Mex *Tica*, to the raucous *Havin' A Party*, complete with tuba and fabulous picking by Sommer, his voice dominates an album of driving, roughcut blues, recorded with Topcat's characteristic hard edge. **JC**

### BETH ULLMAN & RICH HARNEY AREN'T WE THE LUCKY ONES

(Soul Prayer, CD)

Fixed by one magic moment long ago, my criterion for jazz is to imagine how it would sound spilling out of an open third floor window on a summer afternoon. Not an easy standard to apply in Texas, where they don't have open windows, or third floors come to that, but Ullman and Harney hit the spot, reminding me of all the things I used to love about jazz before fusion disenchanting me. Their's is classic jazz, quietly passionate, delicately moody, subtly shaded, effectively understated, relaxed yet precisely textured and technically brilliant, a description equally applicable to the album as a whole or to Ullman's vocals and Harney's piano playing, à la mode de Bill Evans/Horace Silver. Ullman, who started out singing show tunes, and here does lovely versions of Cole Porter's *All Of You*, *Body And Soul*, Irving Berlin's *Blue Skies* and *Never Let Me Go*, is simply luminous, her command of complex jazz changes so complete as to seem artless. The original material, mostly by Harney, with a couple, including the standout title track, by Harney and Ullman, is dominated by the sheer virtuosity of Harney & Burl Wilkerson's *The Art Of Three*, in which Ullman and Harney, himself no slouch as a vocalist, evoke memories of Lambert, Hendricks & Ross. Supported by Austin's premier jazz rhythm section, Spencer Starnes bass and AD Mannion drums, with guest appearances by Mitch Watkins guitar, Tony Campise woodwinds and James Fenner percussion, this is a mature, sophisticated album that, like Ullman and Harney's live work, might win new converts to the music if it got out of the tight little ghetto of Austin jazz. **JC**

### MINGO SALDIVAR THE DANCING COWBOY SINGS COUNTRY

(Hacienda, CD/cassette)

Next to the big stack of CDs and tapes waiting to be heard is a small one that I think of as my goof-off records, the ones I play for pure pleasure when I know I ought to be trying to cut down the other pile. Right now, the distractors include Chet Baker, Link Wray, Those Darn Accordions and Mary Coughlan, but on top of the pile, where it's been for about two years, since the original cassette release, is Mingo Saldivar's *The Dancing Cowboy Sings Country*. We used to have this radio program in Britain called Desert Island Discs, where people, washed up with a record player, have to pick ten records, and this would be very high up, even #1, on my list. What I'm trying to say here is, I really, really, really love this album and it makes me very happy to see it out on CD (LP would be even better, but I'll settle for what I can get). Saldivar is one of Texas' premier Conjunto accordionists, but he's also the prime force in Tejano Country, a genre he practically invented when, in the 50s, having acquired a taste for hillbilly (and rock & roll and R&B) in the Army, he translated country songs into Spanish and played them with accordion. While it'd be a mistake to ascribe too much virtue to ethnicity—there are plenty of Hat Act clones with brown faces—in Saldivar's hands at least, Tejano Country is a wonderfully vigorous hybrid, going its own uncompromised way untainted by dreams of Making It Big In Nashville. Saldivar's work is particularly accessible as most of his country material is bilingual, switching from Spanish to English and back. Opening with *Swinging Doors* and *Marie*, Saldivar fires off one goodie after another, including two Johnny Cash translations, *Cuiden Su Amor* (I Walk The Line) and the fabulous *Rueda De Fuego* (Ring Of Fire) which leaves the Carl Finch produced version on his Rounder album for dead, *Turn Back The Clock*, *Burbujitos* (Tiny Bubbles), *Chantilly Lace* and *Lindo Cariñito* (Sugar In The Morning). Particularly remarkable is Buck Owens' *Streets Of Bakersfield*, where the line "You don't know me, but you don't like me" comes to vivid life when it's sung by an Hispanic. He's such a great accordion player that the instrument sounds as natural to the songs as fiddle or steel guitar, making it impossible for anyone to dismiss Tejano Country as some off-beat ethnic novelty. The flavor may be a little different, but this is Real Country. **JC**

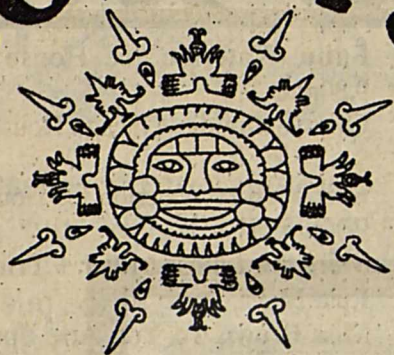
### WILL TAYLOR SIMPLE GIFTS

(Impro Vision, CD)

Question: where do you find the best acoustics in Austin? Answer: in churches. That's Taylor's answer anyway, and listening to the absolutely gorgeous sound he gets on an adventurous, melodic, improvisational album that he produced and engineered himself, I can see the First Unitarian Church, the Congregational Church of Austin and the University Baptist Church giving local studios some nasty competition. Using the differing strengths of the various locales, and recording live, Taylor gets sensational, completely natural, dynamics from Chris Searles' percussion, Steve Zirkel's fretless bass and Elias Haslanger's saxes. A virtuoso performer on violin, guitar, piano, and, particularly, viola, Taylor's also a gifted composer and arranger and the album shows off all these facets, divided fairly evenly between originals and arrangements. The latter include Lennon & McCartney's *Blackbird*, Rich Harney's *Considerations*, *Green Mountain Valley*, a three part suite of old fiddle tunes, and *Canadian Folk Song Medley*, but the most immediately arresting are a soprano sax, classical guitar and bass setting of Erik Satie's *Gnossienne No 3* and the title track, a Shaker hymn with vocals by Beth Ullman and guitars by Mitch Watkins and Russ Scanlon. A thoughtful, unusual amalgam of jazz, modern classical and folk. **JC**



# JOVITA'S



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**EVERY TUESDAY—Don Walser's Pure Texas Band**

**EVERY WEDNESDAY—The Devil & The Dames**

**EVERY THURSDAY—Mad Cat Trio**

**(Danny Barnes, Erik Hokkanen & Mark Rubin)**

**1st \_\_\_ Burl Wilkerson**

**7th \_\_\_ Rhythm Rats**

**8th \_\_\_ Solid Senders**

**14th \_\_\_ Two Hoots & A Holler**

**15th \_\_\_ The X Factory with Jesse Taylor, John Reed,**

**Ponty Bone, Bukka Michel & David Carroll**

**21st \_\_\_ Mandy Mercier's Cajun Blood**

**24th \_\_\_ Erik Moll & Wimberley Volunteer Fire Ants**

**28th \_\_\_ Marti Brom & Her Jet-Tone Boys**

**29th \_\_\_ Erik Hokkanen & The Snow Wolves**

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**Live Set. Vol III**

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**& The X Factory**

**10/16 TBA**

**10/23 The Derailers**

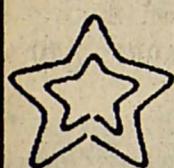
**10/30 Wayne 'The Train'**

**Hancock**

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**8th Mike Landschoot & Eric Blakely**

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**22nd Betty Elders**

**27th Old Blind Dogs**

**28th Susanna Sharpe & Samba Police**

**29th Christine Albert**

**38th Street**

**1st Meredith Louise Miller + Breck Alan**

**7th Fabu 8th Aunt Beanie's 1st Prize Beets**

**9th Children's Show: Bob Livingston (3pm)**

**14th Johnny Edson (CD release)**

**15th Potters Field**

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**15th Bittersweet June**

**16th No Strangers + Adam & Kris**

**17th Therapy Sisters • (Up) Blush Noisette**

**22nd Groove Junkies**

**23rd Kris McKay**

**24th Earthpig**

**25th Lourdes Perez (8pm)**

**30th Doghouse**

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# LIVE MUSIC CALENDAR

## SATURDAY 1ST

### TEXAS

David & Carrie Rodriguez Ruta Maya, 9pm, \$0

Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5

Jo Carol Pierce & Guy Juke Cafezino, 9pm, \$5

### ACOUSTIC

Aunt Beanie's 1st Prize Beets + Julius Flipnotics, 8pm, \$0

Burl Wilkerson Jovita's, 8pm, \$0

KUT Folkways Fundraiser: Eric Taylor + Iain Matthews + Betty Elders + Erik Hokkanen + Ed Miller + Lourdes Perez Cactus Cafe, 8pm, \$7.50  
Meredith Louise Miller + Breck Alan Waterloo Ice House (38th), 9.30pm, \$?  
Room 248 Chicago House, 10pm, \$4

### COUNTRY/ROCKABILLY

Dave Alvin + Sarah Elizabeth Campbell La Zona Rosa, 10pm, \$?

Derailers Gruene Hall, 1pm, \$0

### BLUES/R&B

Forrest Jourdan Band Jazz, 9.30pm, \$0

Hellhounds Babe's, 9pm, \$0

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

### JAZZ

Los Hurting Dogs Waterloo Ice House (6th), 9.30pm, \$?

Tomas Ramirez Elephant, 9pm, \$0

Will Taylor Central Market Cafe, 6pm, \$0

### ROCK

Bo Diddley + Erbie Bowser Gruene Hall, 9pm, \$?

Personal Crisis + Bobby Mack & Night Train Babe's Other Side, 9pm, \$0

### RADIO

Folkways KUT, 8am

## SUNDAY 2ND

### TEXAS

Ponty Bone & The Squeezetones Gruene Hall, 4pm, \$0

Texana Dames La Zona Rosa, 5pm, \$0

### ACOUSTIC

Russ Somers with Mark Viator, Mike Jasper & Potter's Field + Earthpig + Hamell On Trial Chicago House, 8pm, \$?

Wimberly Volunteer Fire Ants Gruene Hall, noon, \$0

### COUNTRY/ROCKABILLY

Junior Brown + Herman The German & Das Cowboy Continental, 10pm, \$?

### JAZZ

Craig Calvert Trio Central Market Cafe, 6pm, \$0

Doug Hall Trio Elephant, 9pm, \$0

### ROCK

Slippery Fish Babe's, 9pm, \$0

## OPEN MIKE

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Blues Jam Headliners East, 10pm, \$0

### RADIO

Live Set: Excerpts from Live Set 3 CD KUT, 8pm

Texas Radio KUT, 9pm

## MONDAY 3RD

### TEXAS

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

### ACOUSTIC

Too Many Guitars with Kris McKay La Zona Rosa, 9.30pm, \$?

### COUNTRY

Asleep At The Wheel Backyard, 9pm, \$15

### BLUES

Alan Haynes & Blues Friends + Leeann Atherton Headliners East, 6.30pm, \$?

WC Clark Central Market Cafe, 5pm, \$0

## OPEN MIKE

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Steve Hopkins/Joseph & Theresa Brunelle Chicago House, 8pm, \$0

Open Stage with Karen Posten Cactus Cafe, 8pm, \$0

### RADIO

Blue Monday KUT, 8pm

## TUESDAY 4TH

### TEXAS

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

### ACOUSTIC

Bummer Night with Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$2  
Kathi Nordone Central Market Cafe, 6pm, \$0

Stephen Doster Babe's, 9pm, \$0

Toni Price Continental, 6pm, \$0

### BLUES/R&B

Guy Forsyth + Brian Robertson Headliners East, 6.30pm, \$?

### JAZZ

Tony Campise's Big Band Elephant, 9pm, \$0

Will Taylor Cactus Cafe, 9pm, \$4

### ROCK & ROLL

Keepers River City Rehearsal, 408 Congress, 8pm, \$0

## OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 5TH

### TEXAS

Devil & The Dames Jovita's, 8pm, \$0

### ACOUSTIC

Common Grounds: Monte Warden + Kris McKay + Will Sexton Ruta Maya, 9pm, \$0

Crow Johnson Chicago House, 8pm, \$6

Jabberin Trout Cactus Cafe, 9pm, \$0  
No Strangers Artz, 7.30pm, \$0

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

### COUNTRY

Derailers + Alamo Jets Continental, 10pm, \$?

### BLUES/R&B

Guy Forsyth + Solid Senders + Tuxedo Buck Antone's Record Store, 5.30pm, \$0 AND La Zona Rosa, 9.30pm, \$?

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

WC Clark Blues Revue Jazz, 8.30pm, \$0

### JAZZ

Talk Is Cheap Elephant, 9pm, \$0

### ROCK

Los Lobos + Alejandro Escovedo Bass Concert Hall, \$21/\$19/\$11

Moonshine + Tad Hillen & Aerial Dream Babe's Other Side, 9pm, \$0

Rainravens Babe's, 9pm, \$0

## OPEN MIKE

Open Mike with Mike Jasper Chicago House Upstage, 8pm, \$0

## THURSDAY 6TH

### TEXAS

John Reed & Friends Continental, 7pm, \$0

### ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?

Bittersweet June Chicago House, 10pm, \$3

Breck Alan Cafe Brazil, 7pm, \$0

Dan Israel Flipnotics, 9pm, \$0

Kathy McCarty Cactus Cafe, 9pm, \$3

Mad Cat Trio Jovita's, 8pm, \$0

Mike Landschoot Central Market Cafe, 6pm, \$0

No Strangers Gruene Hall, 7.30pm, \$0  
Randy Goldberg & Jan Jackson Cafezino, 8pm, \$0

### COUNTRY/ROCKABILLY

Dale Watson Black Cat, 10pm, \$?

### BLUES/R&B

Iguanas Continental, 10pm, \$?

Plan-C + Lee Persons Headliners East, 6.30pm, \$?

Pleasure Cats Gino's, 9pm, \$0

T Harvey Combo Scholz Garten, 9.30pm, \$?

Tuxedo Buck Babe's, 9pm, \$0

### JAZZ

Jazz Pharaohs Jazz, 8pm, \$0

Will Taylor Elephant, 9pm, \$0

### ROCK

Max Brilliance + Bloodstone + Outsiders Babe's Other Side, 9pm, \$?

## OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

## FRIDAY 7TH

### ACOUSTIC

Dahveed + Doghouse Cactus Cafe, 9pm, \$6

Fabu Waterloo Ice House (38th), 9.30pm, \$?

Groove Junkies Chicago House, 10pm, \$3

Kris McKay Waterloo Ice House (6th), 9.30pm, \$?

Meredith Louise Miller + Trinity Box Ruta Maya, 9pm, \$0

Miss Brown To You Artz, 7pm, \$0

Old Settlers Bluegrass & Acoustic Music Festival: Bad Livers + Wyldwood + Manchaca All Stars + kid's showcase Old Settlers Park, Round Rock, 6pm, \$6 (\$20 all weekend)

Sarah Elizabeth Campbell Central Market Cafe, 6pm, \$0

### COUNTRY/ROCKABILLY

Herman The German Flipnotics, 9pm, \$0

Rhythm Rats Jovita's, 8pm, \$0

Roy Heinrich & The Pickups New Chaparral Lounge, 5500 S Congress, 10pm, \$?

### BLUES/R&B

Junior Medlow & Tornado Alley Babe's, 9pm, \$0

Mose Allison La Zona Rosa, 10pm, \$?

Pleasure Cats RJ's, 9pm, \$0

Tom Clifford, Keith Bradley & Friends + Joanna Howerton Headliners East, 6.30pm, \$?

### JAZZ

Brew Jazz, 9pm, \$0

Joe Vincelli Elephant, 9pm, \$0

Judith Miller w/Sandy Allen Cafezino, 9pm, \$2

### ROCK

Johnny Dee & The Rocket 88s Gruene Hall, 8pm, \$?

One Fell Swoop + Fear of Falling + Litz Bomb Babe's Other Side, 9pm, \$0

### TV

Armadillo World HQ Homecoming: intro + Shiva's Headband + Steamheat AMN, cable Ch 15, 10.30pm

## SATURDAY 8TH

### ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo Ice House (38th), 9.30pm, \$?

Blanco Popular + Julius Flipnotics, 8pm, \$0

Cenzontle Ruta Maya, 9pm, \$0

Laurie Freeloze Cafezino, 9pm, \$5

Livingston Taylor Cactus Cafe, 9pm, \$12.50

Mike Landschoot & Eric Blakely Waterloo Ice House (6th), 9.30pm, \$?

No Strangers Central Market Cafe, 6pm, \$0

Old Settlers Bluegrass & Acoustic Music Festival: California + Cox Family + Lonestar + Still Waters + Leon Valley Boys + California + Cox Family + RedEye + Decibelles + TBA + Special Guest Band Old Settlers Park, Round Rock, 11am, \$12 (\$20 all weekend)





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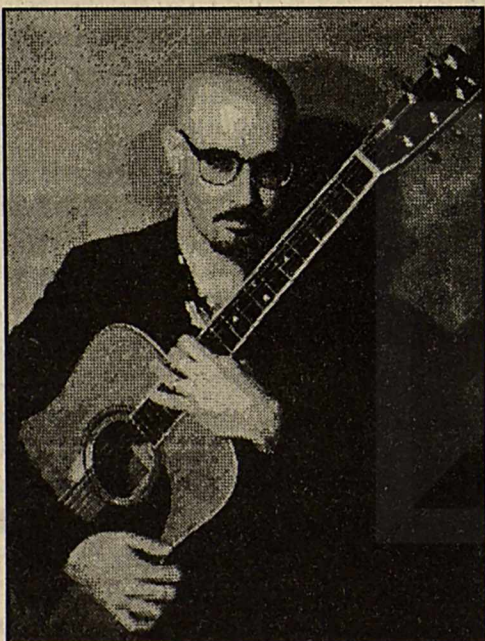
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## COUNTRY

Clay Blaker Gruene Hall, 9pm, \$?  
Erik Moll Band Gruene Hall, 1pm, \$0

## BLUES/R&B

Alan Haynes + Third Power Babe's  
Other Side, 9pm, \$0  
Debra Peters & The Love Saints Green  
Mesquite, 7pm, \$0  
Larry Lange's Birthday Babe's, 9pm,  
\$0  
Marcia Ball + Monte Warden La Zona  
Rosa, 9.30pm, \$?  
Solid Senders Jovita's, 8pm, \$0  
Solid Senders + Brian Robertson  
Headliners East, 6.30pm, \$0

## JAZZ

Cula Du Cafe Jazz, 9.30pm, \$0  
Kyle Turner Elephant, 9pm, \$0

## ROCK

Van Wilks + Hatrick + Monte Tyler  
+ Billy Snipes & Cadillac Trax +  
Stingrays Rockin R, Gruene, noon-  
7pm, \$?

## RADIO

Folkways KUT, 8am

## SUNDAY 9TH

### MUSICIANS FOR MS

Alvin Crow + Bad Rodeo + Charlie  
Robison + Doc Toler & Medicine  
Show + Hayter's Beach + Jubal Clark  
+ Kirt Kempter & The Southern  
Lights + Kris McKay + Lynette  
Griffin + Sheri Frushay Broken Spoke,  
6pm, \$20/\$15 advance  
Apaches Of Paris + New Texicans +  
Mr Rocket Baby + Storyville  
Steamboat, 8pm, \$8  
Cottonmouth + Kim Simpson + Silent  
Partners + Steve Newton + Flounders  
Without Eyes + Keepers + Third  
Degree + Turtle Creek Saxon Pub,  
7pm, \$8  
Marcia Ball + Ponty Bone & The  
Squeezetones + Sarah Elizabeth  
Campbell + Debbi Walton + Hamell  
On Trial + Van Wilks + LA Yard  
Dogs + Forlini & Cross + Lee Person  
Band + Karen Tyler Band + Steve  
Koch + Harry Montgomery + Laura  
Wright + Matt Kjeldsen La Zona Rosa,  
3pm, \$20/\$15 advance

### GRUENE MUSIC FEST

Ponty Bone & The Squeezetones +  
Sisters Morales + Terri Hendrix +  
Jay Eric + Quarter Moon + Dan  
McCoy + Sylvia Kirk + Rafters Gruene  
Hall, noon-7pm, \$?  
Chris & Judy + Whosis + Braden &  
O'Connor + Al Barlow Folk Stage,  
Gruene, noon-7pm, \$?

## TEXAS

Texana Dames La Zona Rosa, 5pm, \$0

## ACOUSTIC

Breck Alan Spaghetti Western, 7pm,  
\$0  
Children's Show: Bob Livingston  
Waterloo Ice House (38th), 3pm, \$0  
Hugh Moffatt Chicago House, 8pm,  
\$6  
Old Settlers Bluegrass & Acoustic  
Music Festival: Cox Family + Leon  
Valley Boys + TVA + Lonestar +

RedEye Old Settlers Park, Round Rock,  
10am-2pm, \$8 (\$20 all weekend)

## JAZZ

Kaz Jazz Central Market Cafe, 6pm, \$0  
Sandy Allen Trio Elephant, 9pm, \$0

## ROCK

Slippery Fish Babe's, 9pm, \$0

## OPEN MIKE

Austin Guitar School Blues Jam  
Gino's, 8pm, \$0  
Blues Jam Headliners East, 10pm, \$0

## RADIO

Live Set: John Reed & The X Factory  
KUT, 8pm  
Texas Radio KUT, 9pm

## MONDAY 10TH

## TEXAS

Don Walser's Pure Texas Band  
Babe's, 8.30pm, \$0

## ACOUSTIC

Kris McKay & Too Many Guitars  
La Zona Rosa, 9.30pm, \$?

## BLUES

Alan Haynes & Blues Friends +  
Leeann Atherton Headliners East,  
6.30pm, \$?

Kathy Murray & The Kilowatts  
Central Market Cafe, 5pm, \$0

## OPEN MIKE

Mike Mordecai's Jazz Jam Elephant,  
9pm, \$0

Open Mikes with Steve Hopkins/  
Joseph & Theresa Brunelle Chicago  
House, 8pm, \$0

Open Stage with Karen Posten Cactus  
Cafe, 8pm, \$0

## RADIO

Blue Monday KUT, 8pm

## TUESDAY 11TH

## TEXAS

Don Walser's Pure Texas Band  
Jovita's, 8pm, \$0

## ACOUSTIC

Bummer Night with Sarah Elizabeth  
Campbell La Zona Rosa, 9pm, \$2  
Kimberly M'Carver Cactus Cafe, 8pm,  
\$4

Ned Henry Central Market Cafe, 6pm,  
\$0

Toni Price Continental, 6pm, \$0

## ROCKABILLY

Alvin Crow & Jesse Taylor Babe's,  
9pm, \$0

## BLUES

Guy Forsyth + Brian Robertson  
Headliners East, 6.30pm, \$?

## JAZZ

Tina Marsh Benefit: Joe Songo's  
Latin All-Stars + Tomas Ramirez +  
Tony Campise + Brew + many more  
Elephant, 9pm, \$?

## OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 12TH

## TEXAS

Devil & The Dames Jovita's, 8pm, \$0

## ACOUSTIC

Darden Smith Cactus Cafe, 9pm,  
\$11.50

No Strangers Artz, 7.30pm, \$0  
Threadgill's Troubadors + guests  
Threadgill's, 6.30pm, \$0

## COUNTRY/ROCKABILLY

Derailers + Alamo Jets Continental,  
10pm, \$?

## BLUES/R&B

Sarah Brown Trio Jazz, 8.30pm, \$0  
Solid Senders + Blue Pepper  
Headliners East, 6.30pm, \$?  
Stumble Babe's, 9pm, \$0

## JAZZ

Kaz Jazz Elephant, 9pm, \$0

## ROCK

Keepers Austin Outhouse, 10pm, \$?  
King Valentine Ruta Maya, 9pm, \$0

## OPEN MIKE

Open Mikes with Kevin Gant/Mike  
Jasper Chicago House/Upstage, 8pm,  
\$0

## THURSDAY 13TH

## TEXAS

John Reed & Friends Continental,  
7pm, \$0

## ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo  
Ice House (6th), 5pm, \$?  
Dakota Sid Trio Flipnotics, 9pm, \$0  
Darden Smith Cactus Cafe, 9pm,  
\$11.50

Kris McKay Gruene Hall, 7.30pm, \$0  
Lourdes Perez + Elias Haslanger  
Quartet + Hamell On Trial + Derailers  
+ Denna La Zona Rosa, 8.30pm, \$5  
Mad Cat Trio Jovita's, 8pm, \$0

## COUNTRY/ROCKABILLY

Dale Watson Black Cat, 10pm, \$?  
John Arthur Martinez Central Market  
Cafe, 6pm, \$0

## BLUES/R&B

Plan-C + Lee Person Headliners East,  
6.30pm, \$?  
Savage Blue Scholz Garten, 9.30pm,  
\$?

## JAZZ

Jazz Pharaohs Jazz, 8pm, \$0  
Leslie Scherer Trio Cafezino, 8pm, \$0  
Tomas Ramirez Elephant, 9pm, \$0

## OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

## FRIDAY 14TH

## TEXAS

Jimmy LaFave's Night Tribe La Zona  
Rosa, 9.30pm, \$?

## ACOUSTIC

Abra Moore + Walter Tragert Ruta  
Maya, 9pm, \$0  
Alison Krauss & Union Station + Don  
Walser's Pure Texas Band UT  
Ballroom, 8pm, \$12.50 adv/\$15 door  
Bottle Of Smoke Chicago House, 10pm,  
\$3

Chordical Rain Cafezino, 9pm, \$2  
Johnny Edson + Dad Gum Swing +  
Emily Kaitz + Studebaker Waterloo  
Ice House (38th), 9.30pm, \$?

## COUNTRY/ROCKABILLY

Princess & The Cowboy Live Oak  
Coffee House, 13276 Research, 8pm,  
\$0

Christine Albert Babe's, 9pm, \$0

Herman The German & Das Cowboy  
+ Charlie Burton & The 12 Steppers  
Austin Outhouse, 10pm, \$?  
Two Hoots & A Holler Jovita's, 8pm,  
\$0

## BLUES/R&B

Dave Sebree & Joe Clark Central  
Market Cafe, 6pm, \$0  
Pleasure Cats Gino's, 9pm, \$0  
Solid Senders + Joanna Howerton  
Headliners East, 6.30pm, \$?

## JAZZ

Banda Espiritu Waterloo Ice House  
(6th), 9.30pm, \$?

Brew Jazz, 9pm, \$0  
Tony Campise w/Sandy Allen Group  
& Pamela Hart Elephant, 9pm, \$0  
Women In Jazz: Pamela Hart +  
Beth Ullman + Willie Nicholson +  
Mady Kaye + Nancy Webb with  
Sandy Allen Trio + Tony Campise  
Antone's, 6pm, \$8

## ROCK

Bruce Cockburn Austin Musc Hall,  
9pm, \$16  
Jack Morgan Babe's Other Side, 9pm,  
\$0  
Peglegasus Flipnotics, 9pm, \$0  
Subdudes + keb'Mo Backyard, 9pm,  
\$15.50

## TV

Armadillo World HQ Homecoming:  
Iain Matthews + Beto y Los  
Fairlanes + Ethyl & Methyl AMN,  
cable Ch 15, 10.30pm

## SATURDAY 15TH

## HOT WAX

Austin Record Convention Palmer  
Auditorium, 10am, \$3

## TEXAS

X Factory Jovita's, 8pm, \$0

## ACOUSTIC

Fabu Ruta Maya, 9pm, \$0  
Potters Field Waterloo Ice House  
(38th), 9.30pm, \$?  
Susan Colton Chicago House, 10pm,  
\$5

## COUNTRY/ROCKABILLY

Cub Koda + Teisco Del Rey  
Continental, 10pm, \$?  
Derailers Babe's, 9pm, \$0  
Gary P Nunn Gruene Hall, 9pm, \$?  
Tracy Lyn Gruene Hall, 1pm, \$0

## BLUES/R&B

Elvis T Busboy Jazz, 8.30pm, \$0  
Pleasure Cats RJ's, 9pm, \$0  
Sweet Daddy Redd + Brian Robertson  
Headliners East, 6.30pm, \$?  
Toby Anderson Jazz, 9.30pm, \$0

## JAZZ

Brew Elephant, 9pm, \$0  
Pamela Hart's Tribute to Billie  
Holiday Cafezino, 9pm, \$3  
Paul Glasse Trio Central Market Cafe,  
6pm, \$0  
Susanna Sharpe & Samba Police La  
Zona Rosa, 10pm, \$?  
Women In Jazz: Julie Burrell +  
Donna Menthol + Hope Morgan +  
Pamela Hart + Chandra  
Washington, with James Polk Trio  
w/Bob Meyer Antone's, 6pm, \$8



# Don Walser's **PURE TEXAS** Band

**OCTOBER**

**Mondays at Babe's, 8.30pm**

**Tuesdays at Jovita's, 8pm**

**Saturday 1st, The Broken Spoke, 9.30pm**

**Friday 14th, Texas Union Ballroom**

**(with Alison Krauss), 8pm**

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**SHOWS AT 6.30pm & 10.30pm**

**SUNDAYS Headliners Blues Jam (10pm)**

**Except 10/23 Ben Beckendorf + Snake Boy**

**Johnson + Lee Person + TBA**

**MONDAYS Alan Haynes & Blues Friends**

**+ Leeann Atherton**

**TUESDAYS Guy Forsyth Band + Brian Robertson**

**WEDNESDAYS Solid Senders + Blue Pepper**

**THURSDAYS 9/1 Plan-C + Lee Person**

**FRIDAYS 10/7 Tom Clifford & Friends**

**+ Joanna Howerton**

**10/14 Solid Senders + Joanna Howerton**

**10/21 Blue Pepper + Tracy Conover**

**+ Joanna Howerton + TBA**

**10/28 Guy Forsyth + Joanna Howerton**

**SATURDAYS 10/1 Solid Senders**

**+ Brian Robertson**

**10/8 Solid Senders + Brian Robertson**

**10/15 Sweet Daddy Redd + Brian Robertson**

**10/22 Alan Haynes + Lady Luck & The Bad**

**Breaks + Brian Robertson + TBA**

**10/29 Guy Forsyth + Brian Robertson**

## **LA ZONA ROSA**

**Thu 1st • Dave Alvin + Sarah Elizabeth Campbell**  
**Wed 5th • Guy Forsyth Band + Solid Senders + Tuxedo Buck**

**Fri 7th • Mose Allison**

**Sat 8th • Marcia Ball + Monte Warden**

**Thu 13th • Acoustic Festival Spotlight: Lourdes Perez + Elias Haslanger Quartet + Hamell On Trial + Derailers + The Denny**

**Fri 14th • Jimmy LaFave's Night Tribe**

**Sat 15th • Susanna Sharpe & Samba Police**

**Sun 16th • Texas Firedrill: James McMurtry Trio**

**Fri 21st • Best Of Texas Music showcase**

**Sat 22nd • Long John Hunter + Ray Sharpe + Guitar Jake Andrews + Johnny Red & The Roosters + Pleasure Cats**

**Sun 23rd • Texas Firedrill: James McMurtry Trio**

**Fri 28th • The Blazers**

**Sat 29th • The Purple Martins + Grupo Alamar**

**Sun 30th • Texas Firedrill: James McMurtry Trio**



**SUNDAYS**

**Texana Dames (5pm)**

**MONDAYS**

**Kris McKay**

**& Too Many Guitars**

**TUESDAYS**

**Bummer night with**

**Sarah Elizabeth Campbell**

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

**208 E 6th  
473-2262**

## **Babe's**

**SEPTEMBER  
at Babe's &  
Babe's Other  
Side**

**EVERY SUNDAY Slippery Fish**

**EVERY MONDAY Don Walser's Pure Texas Band**

**1st Hellhounds • Personal Crisis + Bobby Mack & Night Train**

**4th/18th/27th Stephen Doster**

**11th/25 Alvin Crow & Jesse Taylor**

**12th/19th/26th The Stumble**

**5th Rainravens • Moonshine + Tad Hillen & Aerial Dream**

**6th Tuxedo Buck • Max Brilliance + Bloodstone + Outsiders**

**7th Junior Medlow & Tornado Alley • One Fell Swoop + Fear Of Falling + Litz Bomb**

**8th Larry Lange's Birthday • Alan Haynes + Third Power**

**14th Christine Albert • Jack Morgan**

**15th Derailers • Tinman + Aces Wild**

**21st Heatstroke • Best Of Texas showcase**

**22nd ER Shorts • Best of Texas showcase**

**28th Dale Watson • Native Soul + Reckless Alibi + Tad Hillen & Aerial Dream**

**29th • Apaches of Paris • Two Hoots & A Holler**

**30th Natalie Zoe 31st Wicked Gypsy**



**ROCK**

Fabulous Bowler Boys + Julius Flipnotics, 8pm, \$0  
 Timbuk3 Liberty Lunch, 10pm, \$?  
 Tinman + Aces Wild + Third Power Babe's Other Side, 9pm, \$0

**RADIO**

Folkways KUT, 8am

**SUNDAY 16TH****HOT WAX**

Austin Record Convention Palmer Auditorium, 10am, \$3

**TEXAS**

Texana Dames La Zona Rosa, 5pm, \$0  
 Texas Firedrill: James McMurtry Trio La Zona Rosa, 9pm, \$5

**ACOUSTIC**

Gary Negbaur Chicago House, 8pm, \$4  
 No Strangers Gruene Hall, noon, \$0  
 Sunday Songwriters with John Arthur Martinez & Friends Backyard, 6.30pm, \$5

**ROCKABILLY**

Rhythm Rats Gruene Hall, 4pm, \$0

**JAZZ**

Mady Kaye Trio Central Market Cafe, 6pm, \$0  
 Pamela Hart's Tribute to Billie Holiday Cafezino, 9pm, \$3  
 Rich Harney Trio Elephant, 9pm, \$0  
 Women In Jazz: Karan Chavis + Judy Arnold + LaDonna Jones + Glenda Dotson + LaMonica Lewis, with Kyle Turner & Standing Room Only Antone's, 6pm, \$8

**ROCK**

Slippery Fish Babe's, 9pm, \$0

**OPEN MIKE**

Austin Guitar School Blues Jam Gino's, 8pm, \$0  
 Blues Jam Headliners East, 10pm, \$0

**RADIO**

Live Set: TBA KUT, 8pm  
 Texas Radio KUT, 9pm

**MONDAY 17TH****TEXAS**

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

**ACOUSTIC**

David Broza + Syrenna Cactus Cafe, 8pm, \$7  
 Kris McKay & Too Many Guitars La Zona Rosa, 9.30pm, \$?

**BLUES**

Alan Haynes & Blues Friends + Leeann Atherton Headliners East, 6.30pm, \$?  
 Gary Primich Central Market Cafe, 5pm, \$0

**OPEN MIKE**

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0  
 Open Mikes with Steve Hopkins/Cindy Pitts Chicago House, 8pm, \$0

**RADIO**

Blue Monday KUT, 8pm

**TUESDAY 18TH****TEXAS**

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

**ACOUSTIC**

Bummer Night with Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$2  
 Stephen Doster Babe's, 9pm, \$0  
 Susan Lindfors Central Market Cafe, 6pm, \$0  
 Toni Price Continental, 6pm, \$0  
 Walter Hyatt Cactus Cafe, 8pm, \$5

**BLUES**

TBA + Brian Robertson Headliners East, 6.30pm, \$?

**OPEN MIKE**

Open Mike Flipnotics, 9pm, \$0

**WEDNESDAY 19TH****TEXAS**

Devil & The Dames Jovita's, 8pm, \$0

**ACOUSTIC**

Common Grounds: Iain Matthews + Michael Fracasso + Fabu + Dahveed Ruta Maya, 9pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

**COUNTRY**

Derailers + Alamo Jets Continental, 10pm, \$?

**BLUES**

Roy Book Binder Cactus Cafe, 9pm, \$6.50  
 Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?  
 Stumble Babe's, 9pm, \$0

**JAZZ**

Talk Is Cheap Jazz, 8.30pm, \$0  
 Round Trip Elephant, 9pm, \$0

**OPEN MIKE**

Open Mikes with Kevin Gant/Mike Jasper Chicago House/Upstage, 8pm, \$0

**THURSDAY 20TH****TEXAS**

John Reed & Friends Continental, 7pm, \$0

**JEWISH**

Adam & Laila Del Monte + Billie Brennan + Judith Goldsmith Dougherty Theatre, 1110 Barton Springs, 8pm, \$?

**ACOUSTIC**

Aslynn Rose w/Heather Bennett Cafezino, 9pm, \$0  
 Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?  
 High Road Waterloo Ice House (38th), 9.30pm, \$?

Mad Cat Trio Jovita's, 8pm, \$0  
 Michael Fracasso Cactus Cafe, 9pm, \$?  
 Room 248 Flipnotics, 9pm, \$0  
 Stephen Doster Central Market Cafe, 6pm, \$0

**COUNTRY/ROCKABILLY**

Dale Watson Black Cat, 10pm, \$?  
 Mary Cutrufello Gruene Hall, 7.30pm, \$0

**BLUES/R&B**

Gypsy Sue + Jack & The Rippers Scholz Garten, 9.30pm, \$?

Neville Brothers Palmer Auditorium, 9pm, \$19.50/\$21.50

Plan-C + Lee Person Headliners East, 6.30pm, \$?

**JAZZ**

Elias Haslanger Elephant, 9pm, \$0  
 Jazz Pharaohs Jazz, 8pm, \$0

**ROCK**

Rainravens Babe's, 9pm, \$0

**OPEN MIKE**

Open Mike Ruta Maya, 9pm, \$0

**FRIDAY 21ST****ACOUSTIC**

Correo Aereo Ruta Maya, 9pm, \$0  
 Dad Gum Swing Five Star Smokehouse, 7pm, \$0  
 LJ Booth Waterloo Ice House (6th), 9.30pm, \$?  
 Mandy Mercier's Cajun Blood Jovita's, 8pm, \$0

**COUNTRY**

Kevin Welch Cactus Cafe, 9pm, \$10  
 Walt Lewis Band Gruene Hall, 8pm, \$0

**BLUES/R&B**

Blue Pepper + Tracy Conover + Joanna Howerton + TBA Headliners East, 6.30pm, \$?  
 Debra Peters & The Love Saints Green Mesquite Oak Hill, 7pm, \$0  
 Doster & Hamilton Central Market Cafe, 6pm, \$0

Doyle Bramhall + Sue Foley + Jerry Lightfoot + Teddy Morgan & The Sevilles + Mo Hansum + Timbre Wolves Antone's, 8pm, \$?  
 Heatstroke Babe's, 9pm, \$0

**JAZZ**

Brew Jazz, 9pm, \$0  
 Dad Gum Swing Waterloo Ice House (38th), 9.30pm, \$?

Julie Burrell Elephant, 9pm, \$0

**ROCK**

Magdalenes Flipnotics, 9pm, \$0

**TV**

Armadillo World HQ Homecoming: Tracy Nelson + Bill Kirchen & Too Much Fun + New Riders of The Purple Sage AMN, cable Ch 15, 10.30pm

**SATURDAY 22ND****TEXAS**

South Austin Flag Raising: Cornell Hurd Band + Mandy Mercier's Cajun Blood + Rou Heinrich & The Pickups + Walt Lewis Band + more Texicalli Grille, 3pm-ish, \$0  
 Joe Ely + Toni Price Austin Music Hall, 10pm, \$?

**JEWISH**

Bernice Lewis + Emily Kaitz & Caryl P Weiss + Princess & The Cowboy + Folkus + Reppy + Ben Livingston Dougherty Theatre, 1110 Barton Springs, 8pm, \$?

**ACOUSTIC**

Betty Elders Waterloo Ice House (6th), 9.30pm, \$?  
 Earhpig + Julius Flipnotics, 8pm, \$0  
 Leeann Atherton & Johnny Mac Central Market Cafe, 6pm, \$0

Mike Landschoot & Eric Blakely Gruene Hall, 1pm, \$0

Querdas Latinas Ruta Maya, 9pm, \$0  
 Trinity Box Chicago House, 10pm, \$3

**COUNTRY/ROCKABILLY**

Erik Moll & The Wimberly Volunteer Fire Ants Jovita's, 8pm, \$0  
 Kevin Welch Cactus Cafe, 9pm, \$10  
 Mavericks Gruene Hall, 9pm, \$?  
 Sandblasters Waterloo Ice House (38th), 9.30pm, \$?

**BLUES/R&B**

Debra Peters & The Love Saints Cafe Brazil, 8pm, \$0  
 Alan Haynes + Lady Luck & The Bad Breaks + Brian Robertson + TBA Headliners East, 6.30pm, \$?  
 Billy Boy Arnold + Lavelle White + Texas Johnny Brown + Moellers + Ben Beckendorf Band + T Harvey Combo Antone's, 8pm, \$?  
 ER Shorts Babe's, 9pm, \$0  
 Long John Hunter + Ray Sharpe + Guitar Jake Andrews + Johnny Red & The Roosters + Pleasure Cats La Zona Rosa, 9.30pm, \$?

**JAZZ**

Lara & Reyes Elephant, 9pm, \$0

**RADIO**

Folkways KUT, 8am

**SUNDAY 23RD****TEXAS**

Texana Dames La Zona Rosa, 5pm, \$0  
 Texas Firedrill: James McMurtry Trio La Zona Rosa, 9pm, \$5

**JEWISH**

Rabbi Shlomo Carlebach + Austin Klezmerim + Janice Rubin + Joan Klasson + Natasha Shultz + Jane Herring + Michael Harnish + more Laguna Gloria, 3809 W 35th, 9.30pm, \$?

**ACOUSTIC**

Children's Show: Marco Ellinger Waterloo Ice House (38th), 3pm, \$0  
 Wimberley Volunteer Fire Ants Gruene Hall, noon, \$0

**COUNTRY/ROCKABILLY**

Chris Wall & the Rhythm Wranglers + Billy Eli & Lost In America + Connie Emerson + Brad Murray + Liberty Ranch Broken Spoke, 9pm, \$?

Two Hoots & A Holler + High Noon + Marti Brom & Her Jet-Tone Boys Fat Tuesday, 10pm, \$?

**BLUES/R&B**

Ben Beckendorf + Snake Boy Johnson + Lee Person + TBA Headliners East, 6.30pm, \$?  
 Lou Ann Barton + Sarah Brown + Carol Howell + Cruel 13 + 3 Mo + Alamo Jets Antone's, 8pm, \$?

**JAZZ**

Floyd Domino Trio Elephant, 9pm, \$0  
 Susanna Sharpe Central Market Cafe, 6pm, \$0

**ROCK**

Slippery Fish Babe's, 9pm, \$0

**OPEN MIKE**

Austin Guitar School Blues Jam Gino's, 8pm, \$0



**RADIO**

Live Set: Derailers KUT, 8pm  
Texas Radio KUT, 9pm

**MONDAY 24TH****TEXAS**

Don Walser's Pure Texas Band  
Babe's, 8.30pm, \$0

**ACOUSTIC**

Kris McKay & Too Many Guitars  
La Zona Rosa, 9.30pm, \$?

**BLUES**

Alan Haynes & Blues Friends +  
Leeann Atherton Headliners East,  
6.30pm, \$?

Floyd Domino & Friends Central  
Market Cafe, 5pm, \$0

**OPEN MIKE**

Mike Mordecai's Jazz Jam Elephant,  
9pm, \$0

Open Mikes with Steve Hopkins/  
Cindy Pitts Chicago House, 8pm, \$0

Open Stage with Karen Posten  
Cactus Cafe, 8pm, \$0

**RADIO**

Blue Monday KUT, 8pm

**TUESDAY 25TH****TEXAS**

Don Walser's Pure Texas Band  
Jovita's, 8pm, \$0

**ACOUSTIC**

Breck Alan Central Market Cafe,  
6pm, \$0

Bummer Night with Sarah  
Elizabeth Campbell La Zona Rosa,  
9pm, \$2

Susan Lindfors Cactus Cafe, 9pm,  
\$6.50

Toni Price Continental, 6pm, \$0

**ROCKABILLY**

Alvin Crow & Jesse Taylor Babe's,  
9pm, \$0

**BLUES**

Guy Forsyth + Brian Robertson  
Headliners East, 6.30pm, \$?

**OPEN MIKE**

Open Mike Flipnotics, 9pm, \$0

**WEDNESDAY 26TH****TEXAS**

Devil & The Dames Jovita's, 8pm,  
\$0

**ACOUSTIC**

Chicago Showcase w/Mike Jasper  
Chicago House/Upstage, 8pm, \$3

Kathi Nordone + Bittersweet June  
Ruta Maya, 9pm, \$0

No Strangers Artz, 7.30pm, \$0

Threadgill's Troubadors + guests  
Threadgill's, 6.30pm, \$0

**COUNTRY**

Derailers + Alamo Jets Continental,  
10pm, \$?

Roy Heinrich & The Pickups Broken  
Spoke, 9pm, \$?

**BLUES**

Sarah Brown Trio Jazz, 8.30pm, \$0  
Solid Senders + Blue Pepper  
Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

**THURSDAY 27TH****TEXAS**

John Reed & Friends Continental,  
7pm, \$0

**ACOUSTIC**

Aunt Beanie's 1st Prize Beets  
Waterloo Ice House (6th), 5pm, \$?

Austin Lounge Lizards Cactus Cafe,  
9pm, \$?

Mad Cat Trio Jovita's, 8pm, \$0

Old Blind Dogs Waterloo Ice House  
(6th), 9.30pm, \$?

Stephen Doster Babe's, 9pm, \$0

**COUNTRY**

Chris & Judy Gruene Hall, 7.30pm,  
\$0

Dale Watson Black Cat, 10pm, \$?

Rene Russell Central Market Cafe,  
6pm, \$0 and/or Cafezino, 8pm, \$0

Sandblasters Flipnotics, 9pm, \$0

**BLUES**

Plan-C + Lee Persons Headliners  
East, 6.30pm, \$?

Savage Blue Scholz Garten, 9.30pm,  
\$?

**JAZZ**

Jazz Pharaohs Jazz, 8pm, \$0

Tony Campise Quartet Elephant,  
9pm, \$0

**OPEN MIKE**

Open Mike Ruta Maya, 9pm, \$0

**FRIDAY 28TH****ACOUSTIC**

Austin Lounge Lizards Cactus Cafe,  
9pm, \$8

Betty Elders Chicago House, 10pm,  
\$6

Chordical Rain Waterloo Ice House  
(38th), 9.30pm, \$?

Kris McKay Ruta Maya, 9pm, \$0

Therapy Sisters 5 Star Smokehouse,  
3638 Bee Caves, 7pm, \$0

**COUNTRY/ROCKABILLY**

Alvin Crow Central Market Cafe,  
6pm, \$0

Cornell Hurd Band Broken Spoke,  
9.30pm, \$?

Dale Watson Babe's, 9pm, \$0

Marti Brom & Her Jet-Tone Boys  
Jovita's, 8pm, \$0

Roy Heinrich & The Pickups New  
Chaparral Lounge, 5500 S Congress,  
10pm, \$?

**BLUES**

Blazers La Zona Rosa, 10pm, \$?

Guy Forsyth + Joanna Howerton  
Headliners East, 6.30pm, \$?

Pleasure Cats RJ's, 9pm, \$0

**JAZZ**

Brew Jazz, 9pm, \$0

Sue Bilich Cafezino, 9pm, \$2

Susanna Sharpe & Samba Police  
Waterloo Ice House (6th), 9.30pm, \$?

Tomas Ramirez Elephant, 9pm, \$0

**ROCK**

Native Soul + Reckless Alibi + Tad  
Hillen & Aerial Dream Babe's Other  
Side, 9pm, \$0

**TV**

Armadillo World HQ Homecoming:  
Doug Sahm + Augie Meyers + Alvin

Crow & The Pleasant Valley Boys  
AMN, cable Ch 15, 10.30pm

**SATURDAY 29TH****TEXAS**

Robert Earl Keen Gruene Hall, 9pm,  
\$?

**ACOUSTIC**

Disappear Fear Cactus Cafe, 9pm,  
\$10

Erik Hokkanen & The Snow Wolves  
Orchestra Jovita's, 8pm, \$0

No Strangers Waterloo Ice House  
(38th), 9.30pm, \$?

Peter Keane Cafezino, 9pm, \$2

**COUNTRY/ROCKABILLY**  
Christine Albert Waterloo Ice House  
(6th), 9.30pm, \$?

Michael Ballew Gruene Hall, 1pm,  
\$0

Two Hoots & A Holler Babe's Other  
Side, 9pm, \$0

**BLUES/R&B**

Toni Price + LeRoi Brothers + Bill  
Carter Continental, 10pm, \$?

Blue Pepper Jazz, 9.30pm, \$0

Guy Forsyth + Brian Robertson  
Headliners East, 6.30pm, \$?

**JAZZ**

Dad Gum Swing Artz, 7pm, \$0

Purple Martins + Grupo Alamar La  
Zona Rosa, 9.30pm, \$?

**ROCK**

Apaches Of Paris Babe's, 9pm, \$0

Fabu + Mr Rocket Baby +  
Velvethead + Texas Instruments +  
Splinter Celis Brewery, 2431 Forbes,  
noon-5pm, \$?

Jim Scarborough & Kenny Cordray  
Central Market Cafe, 6pm, \$0

**RADIO**

Folkways KUT, 8am

**SUNDAY 30TH****TEXAS**

Texana Dames La Zona Rosa, 5pm,  
\$0

Texas Firedrill: James McMurtry  
Trio La Zona Rosa, 9pm, \$5

**ACOUSTIC**

Bill & Bonnie Hearne + Erik  
Hokkanen & The Snow Wolves +  
Wimberley Volunteer Fire Ants +  
more Gruene Hall, 2-10pm, \$6/under  
12s \$2, less \$1 in costume

**JAZZ**

Elias Haslanger Central Market Cafe,  
6pm, \$0

Robert Skiles Trio Elephant, 9pm,  
\$0

**ROCK**

Natalie Zoe Babe's Other Side, 9pm,  
\$0

Slippery Fish Babe's, 9pm, \$0

**OPEN MIKE**

Austin Guitar School Blues Jam  
Gino's, 8pm, \$0

Blues Jam Headliners East, 10pm, \$0

**RADIO**

Live Set: Wayne Hancock KUT, 8pm  
Texas Radio KUT, 9pm

**MONDAY 31ST****TEXAS**

Don Walser's Pure Texas Band  
Babe's, 8.30pm, \$0

**ACOUSTIC**

Kris McKay & Too Many Guitars  
La Zona Rosa, 9.30pm, \$?

**BLUES/R&B**

Alan Haynes & Blues Friends +  
Leeann Atherton Headliners East,  
6.30pm, \$?

Tom Clifford & The Almighty  
Bucks Central Market Cafe, 5pm, \$0

**ROCK**

Wicked Gypsy Babe's Other Side,  
9pm, \$0

**OPEN MIKE**

Horror Open Stage with Karen  
Posten Cactus Cafe, 8pm, \$0

Mike Mordecai's Jazz Jam Elephant,  
9pm, \$0

**RADIO**

Blue Monday KUT, 8pm

**VENUES**

Antone's 2915 Guadalupe

474-5314. FB (NC)

Austin Music Hall 208 Nueces

495-9962. FB. (WC)

Austin Outhouse 3510 Guadalupe

451-2266 BW (NC)

Babe's 208 E 6th 473-2262 FB (6)

Broken Spoke 3201 S Lamar

442-6189. FB (S)

Cactus Cafe Texas Union, Guadalupe

& 24th 471-8228. FB, no smoking (NC)

Cafezino 5414 Parkcrest Dr

453-2233. BW/coffees (N)

Chicago House 607 Trinity

473-2542. BW/coffee/teas (6)

Continental Club 1315 S Congress

441-2444. FB (SC)

Elephant Room 315 Congress

473-2279. FB (C)

Flipnotics 1601 Barton Springs

322-9750. Coffees (S)

Gino's 730A W Stassney

326-4466. FB (S)

Gruene Hall Gruene

625-0142. BW (45 mins S)

Headliners East 406 E 6th

476-3488. FB (6)

Hole In The Wall 2538 Guadalupe

472-5599. FB (NC)

Jazz 212 E 6th 479-0474. FB (6th)

Joe's Generic Bar 315 E 6th

480-0171. BW (6)

Jovita's 1619 S 1st.

447-7825. BW (SC)

KUT 90.5 FM

La Zona Rosa 612 W 4th

482-0662. FB (WC)

RJ's (Richard Jones BBQ) 2900-L

W Anderson. 452-0188. BW (N)

Ruta Maya 218 W 4th

472-9637. Coffees (C)

Threadgill's 6416 N Lamar

451-5440. FB (N)

Waterloo Ice House 600 N Lamar

472-5400. FB (WC)

Waterloo Ice House 1106 W 38th

451-5245. FB (NC)



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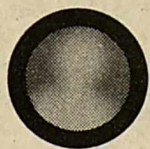
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Enclosed is \$\_\_\_\_\_ for #\_\_\_\_\_ of showcase only passes (\$25.00 each)

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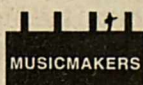
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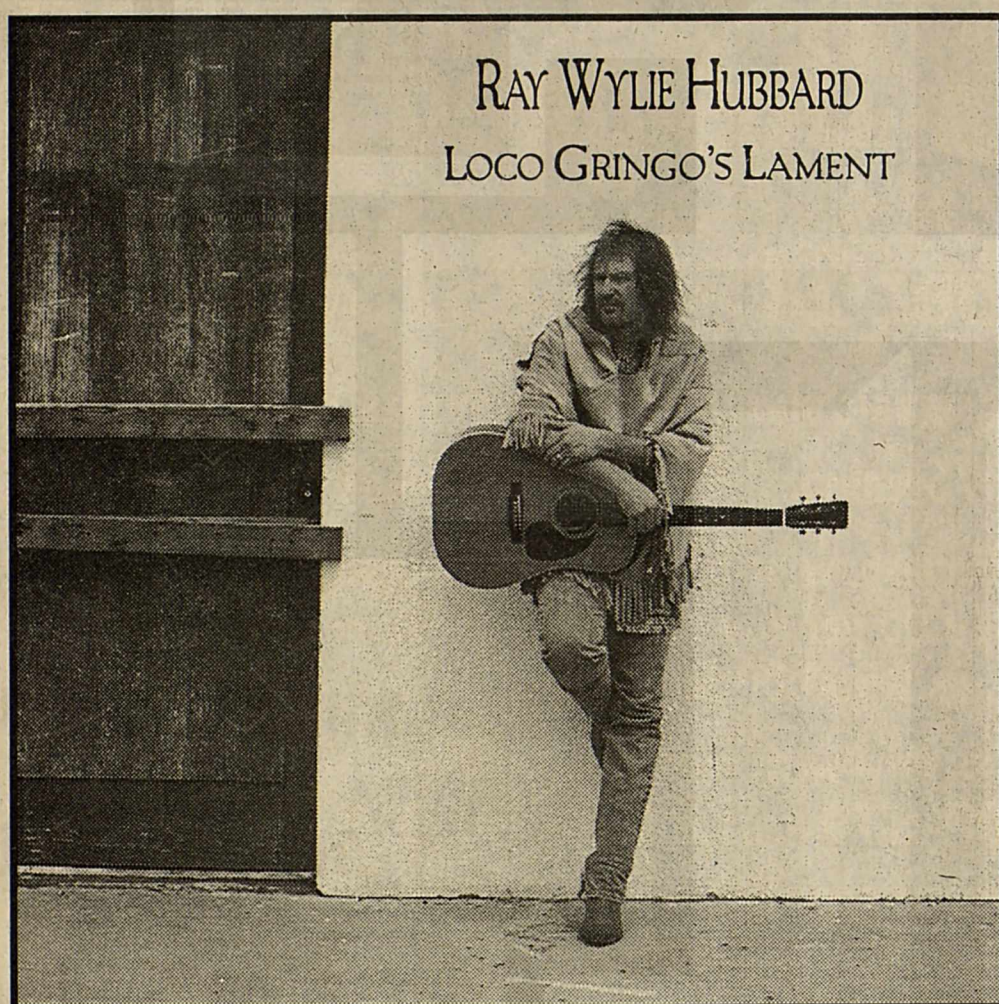
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