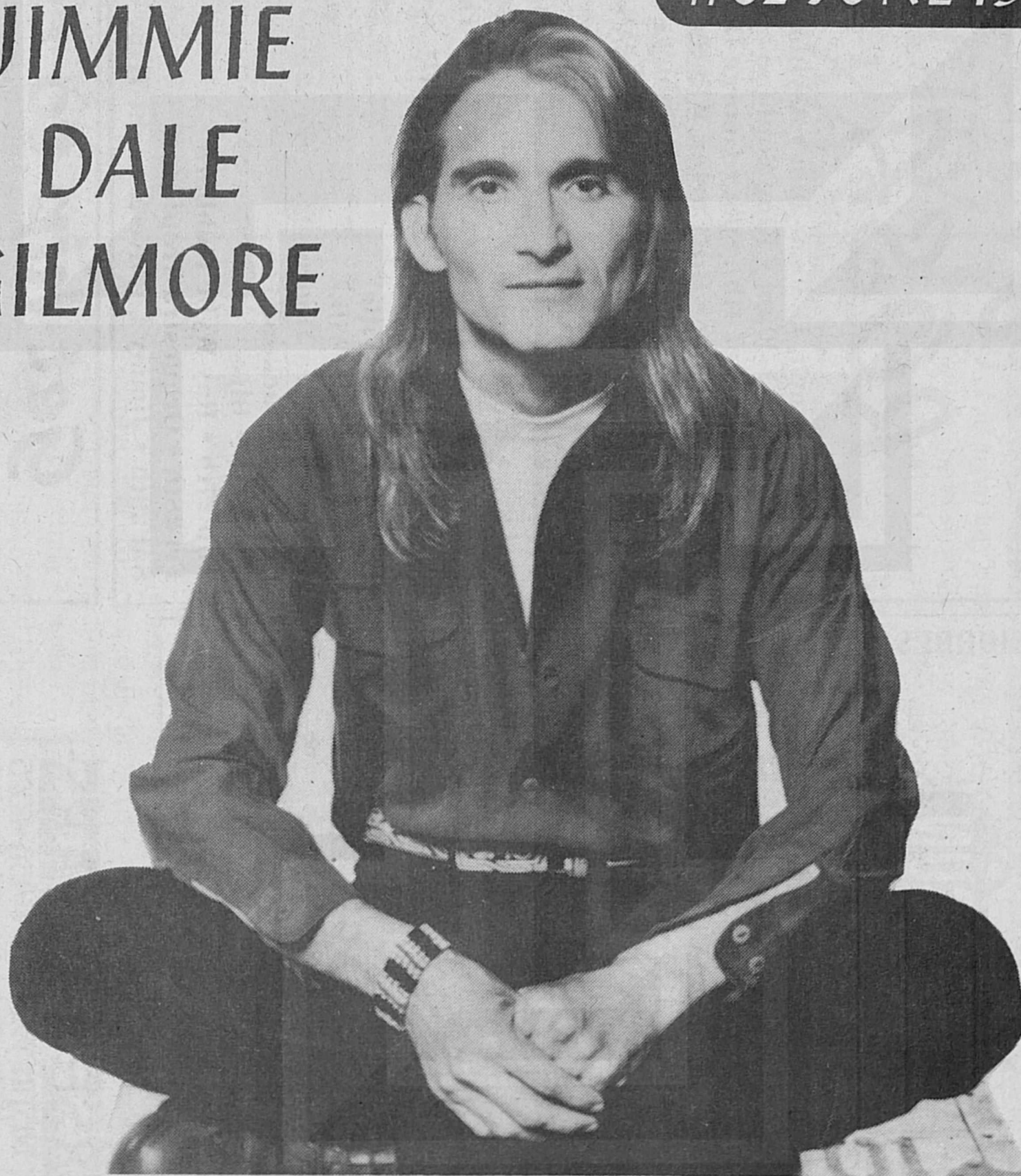


# MUSIC CITY FREE TEXAS

#82 JUNE 1996

JIMMIE  
DALE  
GILMORE



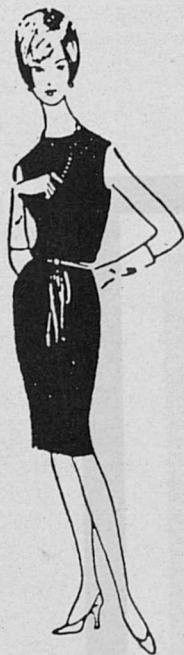
## HONEST JOHN • BIRTHS & DEATHS REVIEWS

Belmont Playboys • Patsy Cline • Ray Condo & His Ricochets  
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Tue 11th & Wed 12th • SAM MOORE + The Newmatics  
Thu 13th • Ted Roddy & The Talltops  
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### INS & OUTS OF AUSTIN MUSIC

So, I'm talking with Wayne Hancock's manager about the record labels sniffing around The Train's ankles, and how well he's doing on the road, me remarking how many people had called from San Francisco, Seattle, Chicago, etc to say they'd just seen him, or had him on their radio shows, and were knocked out, and Michael says, "Well, we know he's doing great everywhere else, what can we do about Austin?" We pondered, with special reference to the alternative country scene, the mystery of why some people just can't get anything happening here, in terms of media attention, prestigious gigs and full houses, while others, of no greater, if not lesser, talent, seem to do fine.

◆ In that context, Cornell Hurd's name came up pretty early, then shortly after Bloodshot sent me *Hell-Bent*, their Insurgent Country compilation (see Reviews), for which they'd chosen Hurd to represent Austin. Finally, the Texas Music Association asked me to join a Music 101 panel called 'Building The Buzz' (see Honest John for details), and, between all these things, I figured I'd kick around a few ideas about fashion and popularity.

◆ Thing is, artists and bands fall into one of four localized categories, fashionable and popular, unfashionable but popular, fashionable but unpopular (like the clothes you see in magazines but never actually see anyone wearing) or both unfashionable and unpopular. The obvious difference between fashionable and popular is in the *look*, not the size, of the crowd—one can eyeball a room and be intuitively certain whether or not a band's making it on 'The Scene.' Modishness is more or less absolute, you either are or aren't—and it's hard to come back once you've gone out of style—while popularity is both relative (one band's good crowd is another's disaster) and, for better or worse, changes over time. Arcane forces move people from one category to another, and there are some who've run the entire gamut from top to bottom.

◆ What makes a band fashionable and/or popular? Well, if I knew the answers to those questions, I wouldn't waste my time telling you, I'd go into business selling them. As it is, I simply observe inscrutable, often downright inexplicable, processes only tangentially connected to talent or, come to that, recognition in the outside world. An inescapable factor is the role of certain clubs, which, if not actual arbiters, act as fashion centers, though they, in turn, eventually go out of fashion (The Continental Club has demonstrated a unique, almost uncanny, longterm ability to ride the capricious waves).

◆ Established acts don't much care about fashion. Apart from anything else, scenesters tend to get in for free, which cuts into the door money real bad, but for new bands, getting taken up by them can, though exposure and media attention, in short building the buzz, be a valuable stepping stone to popularity among actual paying customers. But for some people, that route just doesn't happen, no matter what. **JC**

## JIMMIE DALE GILMORE

Few of us have any opportunity to test it, but we all grasp the essence of the injunction against changing horses in midstream. In music, however, one can point to many examples of people doing just that, switching their styles and approach in mid-career, for instance, Miles Davis going fusion, Bob Dylan's almost wanton efforts to test his audience to destruction and, closer to home, Joe Ely's 'experimental' *Hi-Res*. Far be it from me to deny artists the right to grow and develop, but radical changes bring them up against another and equally fundamental right, that of audiences, expecting one thing and getting another, to head for the box office and demand their money back.

◆ Jimmie Dale Gilmore frankly admits of his second Electra album, *Braver Newer World*, "There's no question, this is a departure, the texture, the vibe, definitely different," and acknowledges, "Some people may resent that." However, he doesn't seem at all fazed by the possibility. "In the first place, I've always been something of a critics' darling, getting a lot of attention but not selling many records. I've never had a big selling album. So in one sense, I'm not really sure I actually have an audience to alienate. Of course, if the critics don't like it . . . !!!!!!!" The prospect amuses rather than worries him. "Also, I've never done anything that was designed for the listener. When we were all starting out, we focussed on whether we liked it and I still do that, so everything I do is bothersome to some people."

◆ The genesis of Gilmore's new direction was a purge at Electra. "The people who signed me were out and we had a realistic apprehension that we'd be looking for a new deal" (note: incoming major label execs routinely celebrate their arrival by offering up their predecessors' most recent signings as blood sacrifices). "So I had to convince the new people they ought to keep me, which made me articulate things about who I was and what I was doing that I'd never thought about, never been in a position where I had to. What I'd never realized before was that while there was never anything unreal about me leaning on country roots, at the same time I'd been underplaying other roots."

◆ Gilmore cites Roy Orbison and Buddy Holly. "I don't want to do them but they came from the same matrix. It dawned on me, something I'd never seen, that they both started as country singers, but had this open-mindedness, they didn't exclude anything. I came to realize that while I had a lot of freedom in each of my recordings, choosing material and producers, I laid restrictions on myself, limited myself. This time I made a conscious decision not to do that, so it's an exploration again, like when we were real young."

◆ Secure at Electra (for the time being), Gilmore set out to make the "most deliberate" album of his career, which he cheerfully remarks is "skewed." "I was already 27 when we made *The Flatlanders* album, in my 40s before things started happening and now I'm 51 and I've only ever been on one major label. But I'm at a point where I have the self-confidence to work with fabulously great musicians like Jim Keltner. Before, I was more interested in the feelings than the quality of the music, which was an accidental by-product because of who my friends are." Drawing on the experiences, since *Spinning Around The Sun*, of being in *Chippy*, which "showed me new possibilities about what a song can be," and of writing commissioned songs for films, including *Braver Newer World* itself, which "got me thinking in terms of cinematic sweep and imagery, making the sound almost visual, symphonic in a certain sense," he set out to make an album that "wasn't meant to fit any format."

◆ "T-Bone (Burnett, the producer) had a take on it from the beginning. It's so much his record, I almost listen to it like it was someone else's! There were no preconceptions about how it was supposed to sound, an intense amount of freedom, and with only three or four people, T-Bone created these amazing aural textures, usually on the third or fourth take. Stephen Bruton has this great insight on him, that he plays the studio like an instrument. It's a sonic record, T-Bone calls it headphone music, and there's something about it that expresses me and my attitudes more than my other records."

◆ So, Jimmy Dale Gilmore is happy, very happy, with his new direction, the question that remains to be answered, despite his unassumed nonchalance, is what about the paying customers? Artistic satisfaction is a wonderful thing, but for his label, the crux is units sold, for promoters, bums on seats. The danger in changing horses in midstream is getting off one without mounting the other, which, for artists, translates into losing your 'old' audience, which loved you just the way you were, without gaining a new one. Ely being a classic case in point. For Gilmore, however, there's no turning back. "The process of doing this has opened my mind to all kinds of possibilities. I'm further into thinking about the next album than I've ever been—and this isn't even released yet!" **JC**

### JIMMIE DALE GILMORE

#### BRAVER NEWER WORLD

(Electra, CD, 61836-2)

For the sake of Gilmore's longtime fans (I signed on with the 1980 UK release of *The Flatlanders' One Road More*), I'd have opened with Joe Ely's *Because Of The Wind*, which provides a useful bridge between his past and present. The revisionist approach to this well-known song illustrates many of the themes Gilmore mentions above. Producer T-Bone Burnett's aural textures and the extraordinary musicianship of drummer Jim Keltner, whose pivotal rhythmic invention is most obvious on this track, and Jon Brion, whose atmospheric baritone guitar informs the entire project, really do provide the cinematic sweep that Gilmore was striving for—you could make a road movie round it. Other reference points are *Fly Away* and *Sally*, by fellow West Texan Al Sirehli (which bring Gilmore, whose pet project is to do an entire album of Sirehli songs, up to six recorded so far), and Blind Lemon Jefferson's *Blacksnake Moan*, adapted from Jack Elliott's version. The album cut of Sam Phillips' written-specially-for-Gilmore *Where Is Love* is more successful than he manages in live shows, though the recurring "where is love niaow" demonstrates an inadequate grasp either of meter or the nuances of Gilmore's voice. The other six songs were newly written or co-written (with David Hammond and Kevin Welch) by Gilmore, and are among his best work, particularly *Healed For A Fall* and *There She Goes*. The central thing, though, is still Gilmore's glorious voice, and the intelligence behind it, and while he's less poignant and immediate than on previous albums, the musical quality to some extent overwhelming the feelings, he's changed horses, from his own personal take on traditional country to an equally personal take on rock & roll, so elegantly and convincingly I think those longtime fans, recognizing the same underlying West Texas bedrock, will be happy to continue riding with him as he blazes new trails. Breakout? Well, that'd be nice for Jimmie, and Electra, but he himself says it isn't meant to fit any format, and it doesn't. **JC**





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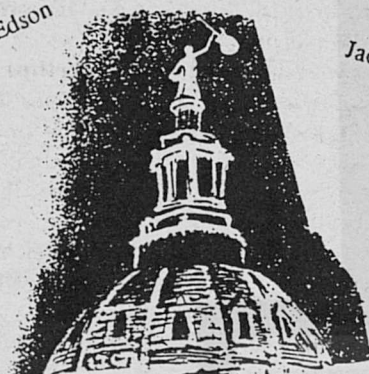
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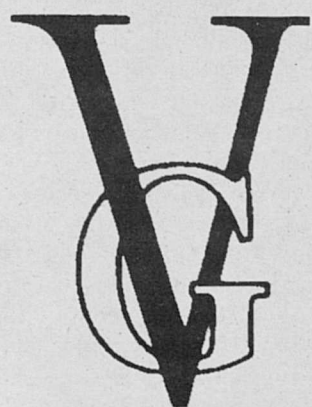
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## HONEST JOHN'S SMOKING SECTION

**Y**ou may remember when **Jimmie Dale Gilmore's** last album, *Spinning Around The Sun*, came out, you couldn't pick up a magazine, from *Rolling Stone* to *GQ*, for weeks on end without stumbling across a feature on him. Most of the writers were so amazed just finding out about Lubbock, let alone Jimmie and Butch and Joe and The Flatlanders—Jimmie remarked to me that it wasn't so much that interviewers from the glossies didn't know he'd already made a couple of albums, as they'd never heard of HighTone—that they were all pretty much the same, but it was kind of fun to see him getting so much attention. Anyway, when I was talking to Jimmie and his manager, Mike Crowley, about the new album, I thought I'd warn them that this time round it just might be Jimmie's turn in the music media barrel, only to find that **Don McLeese** had beaten me to it, with the same cynical observation about our fickle colleagues. Sad but true, my young friends, there really are people out there who only build you up to tear you down.

◆ Last month, I mentioned that the dorsal fins of a bunch of record labels had been spotted circling round **Wayne Hancock**, but since then I've learned that Wayne and his manager Michael Dietz are carrying a very powerful repellent. To every discussion, they're bringing one nonnegotiable demand—**Lloyd Maines** has to be Wayne's producer. So far, Atlantic is the only one that hasn't veered off sharply, choice of producer being a jealously guarded label prerogative. Rounder even came to the table with one already picked out—Garry Tallent, onetime bass player in Springsteen's E Street Band, who's best remembered by **MCT**, and, unfortunately for Rounder, by Wayne and Michael, as the man who torpedoed **Will T Massey's** career in his bid to be named Most Inept Producer Of All Time.

◆ He annoys the shit out of me for some reason, but a teacher friend of DL's has an emotionally disturbed student who absolutely adores **GE Smith** (draw your own conclusions), so she promised to take the poor girl to **Liberty Lunch** when he and The Saturday Night Live Band were supposedly opening for Buddy Guy. Next day, she called the Lunch to chew them out about Smith not being there, but they disavowed any responsibility, saying the posters announcing the double bill were put up by the promoter without their knowledge. However, Shirley smartly outflanked them by pointing out that their recorded telephone message on the day had said that Smith would be appearing. "Oh shit, did it? Well, that was a mistake," was the reply, but they quickly added, "We lost \$5000 on that show," implying a strong disinclination to make it \$5036 (2 x \$18), and offered her free tickets as and when the non-touring Smith did play there.

◆ My loathing for the **Texas Music Association's** poxy awards is equalled only by my admiration for their Music 101 series. This year's consists of **Getting A Gig** (Continental, June 10th, 6-8pm), with Louis Meyers (Antone's), Danny Crooks (Steamboat), Ponty Bone, Jo Rae DiMenno (SXSW) and a member of Sunflower; **Building The Buzz** (Electric Lounge, June 17th, 6-8pm), which should be fun as they've seen fit to put me, Danny Young (Texicalli) and Cornell Hurd in the same room at the same time, along with Don McLeese (*American Statesman*) and Tara Veneruso (Austin Music Network); and **Your Team** (Electric Lounge, June 24th, 6-8pm), with Casey Monahan (Texas Music Office), Walt Taylor aka Walt Lewis, Jill McGuckin, Nancy Fly, Layne Lauritzen and Jerome Earnest—lawyer, publicist, booker, accountant and not sure what.

◆ So this woman lurches up to **Ponty Bone** at a club in Houston, peers at his T-shirt and drawls, "Louisiana Porch Puppies? What kind of music do y'all play?"

## GREAT DJs [2]

**B**ack in March, I mentioned that there were a few stragglers who I'd get to in Part 2. Well, some of them have reported in and I've been hanging on for more, but Larry Monroe tells me that, in his wide experience, DJs aren't much for putting pen to paper, or pushing Send buttons, so, with the best will in the world on both sides, the ones who still haven't come in yet probably won't. In other words, here's another batch and there may be a Part 3, but don't count on it.

◆ As a possible incentive for the wordshy, Casey Monahan entered all the information given in the original list into his **Texas Music Industry Directory** database. So when anybody asks the Texas Music Office for a list of Texas-friendly radio stations, **MCT's** Great DJs tend to stand out pretty good among the barebones listings for other stations.

◆ One sad piece of news, though. While Austin has gained a program called *Lone Star State Of Mind*, the original has gone under. Jamie Hoover, aka Cow Patty, is no longer with KCSS, Turlock, California.

**MICHAEL C Honky Tonk Heroes** KTNU 88.5, Boulder, Colorado: Saturdays 6-9am. "My effort is to keep Real Country available for the people who still want to hear it. The show's centered round 1955 (Webb Pierce, etc) and being born and raised in South Austin, it's hard for me not to play a lot of Texas music." Contact: Michael C, KTNU, PO Box 885, Boulder, CO 80306

**PROFESSOR PURPLE** *Top Soil* KCSU 103.3, Santa Clara, California: Sundays, 4-7pm. "I play old timey bluegrass, country and related music, what I'd call left-wing country, but not Nashville!" Contact: Richard Schwartz, 26125 Pierce Rd, Los Gatos, CA 95030

**STEVE KRINSKY** (no program title) WFMU 91.1, East Orange, New Jersey: Fridays, 9am-noon. "WFMU's a free form listener supported station covering NYC and environs: *Rolling Stone*—that paragon of music wisdom—called it the best station in the country until they retired the award because we won it four years in a row. Free form, of course, means DJ based; there are some speciality shows but most (like mine) are a mix. I play blues, jazz, country, rock & roll, lotsa R&B, cajun, zydeco, you name it. My show's one of the more 'rootsy' and I've been playing Texas music a lot over the more than 10 years I've been a DJ (I used to live in Austin, still have lots of friends and visit when I can). Many Texas musicians have been on my show. Don Walser was my recent and maybe best guest. Anyway, I like to brag that you get better Texas radio on my show than you do in Austin." Contact: Steve Krinsky, PO Box 1568, Montclair, NJ 07042

**AARON ALLAN** *Aaron Allan's Show* KCTI 1450, Gonzales, Texas: weekdays, 1-4pm. "Informal show, mainly classic country, some folk, even some contemporary if it fits into the scheme. Basically, it's got to have a melody." Note: Allan is also setting up, for syndication, the *Vintage Library Show*, drawing on the station's 23,000 piece library. Contact: Aaron Allan, 221 FM 86 #39, Luling, TX 78648

**GÜERO POLKAS** *Güero Polkas Show* KEDA 1540, San Antonio, Texas: weekdays, 6-10pm. "We play local and regional music of all kinds that might appeal to Hispanic listeners, and we believe in breaking records. If you can't get played in your own backyard, how are you going to get anywhere?" Note: KEDA, which just celebrated its 30th anniversary, is the oldest Tejano station. Contact: Richard Davila, KEDA, 510 South Flores St, San Antonio, TX 78204

**Scott Sabatke** *The Last Round-Up* WORT 89.9, Madison, Wisconsin: Wednesdays, 9am-noon. (No mission statement provided). Contact: Scott Sabatke, WORT, 118 South Bedford St, Madison, WI 53703

## JUNE BIRTHS & DEATHS

1st	Ronnie Dunn • 1953 • Coleman
	Shelly Lee Alley † 1964
3rd	Buster Pickens • 1916 • Hempstead
	Joe Bonsall • 1921 • Louisiana
4th	Texas Ruby • 1908 • Wise County
	Freddy Fender • 1936 • San Benito
	Kathy Murray • 1956 • Virginia
5th	Narciso Martinez † 1992
7th	Rich Harney • 1954 • Illinois
8th	Adolph Hofner • 1916 • Lavaca County
	Monte Hale • 1921 • San Angelo
	Steve Fromholz • 1945 • Temple
9th	Walt Lewis • 1964 • France
11th	John Inmon • 1949 • San Antonio
	Bruce Robison • 1966 • Houston
12th	Junior Brown • 1952 • Arizona
13th	Ben Hall • 1924 • Alvord
15th	Tex Owens • 1892 • Kileen
	Leon Payne • 1917 • Alba
	Salvador Torres-Garcia • 1933 • Seguin
	Waylon Jennings • 1937 • Littlefield
	Iain Matthews • 1946 • United Kingdom
	Don Robey † 1975
17th	Henry Zimmerle • 1940 • San Antonio
	Mike Buck • 1952 • Fort Worth
18th	Ray McKinley • 1910 • Fort Worth
	Martí Brom • 1961 • Missouri
19th	Wine Head Bender • 1919 • Arbala
	Ralna English • 1942 • Spur
	Derek O'Brien • 1950 • California
	Bobby Mack • 1954 • Fort Worth
	Louis Wooten • 1957 • Dallas
20th	Lamar Wright Sr • 1907 • Texarkana
	T Texas Tyler • 1916 • Arkansas
	Louise Massey † 1983
21st	Clifford Scott • 1928 • San Antonio
	Paulino Bernal • 1929 • Raymondville
	Martin Banks • 1936 • Austin
22nd	Kris Kristofferson • 1936 • Brownsville
23rd	Niki Sullivan • 1937 • California
24th	Gene Austin • 1900 • Gainesville
	Lester Williams • 1920 • Groveton
	Arthur Brown • 1944 • United Kingdom
	Clarence Garlow † 1986
25th	Clifton Chenier • 1925 • Louisiana
	Jody Nix • 1952 • Big Spring
	Paul Percy • 1954 • Temple
	Pee Wee Crayton † 1985
26th	Andy Wilkinson • 1948 • Slaton
27th	Clay Blaker • 1950 • Houston
28th	Groovy Joe Poovey • 1938 • Dallas
	Lloyd Maines • 1951 • Lubbock
29th	Billy Guy • 1936 • Atascas
	Glenn Douglas • 1935 • San Antonio
	Juke Boy Bonner † 1978

## FINE TUNING

**S**lipped a cog with **Mike Gross**, WSHU, in March. "Cowboy and Western" coming out as "Country and Western." Mike says "I don't do Country! Many things I do might border Country, but I find using the word always brings a deluge of material from those wanting so desperately to get their material played and living in the dream of being the next sex goddess or hunk in wonderful Nashville, Tennessee. I truly don't want to give these people any false hopes or waste their financial resources sending these out. In addition, it just wastes my time as I feel I owe artists the time to listen to everything that comes in. Of course, when I do this I am under a false hope that I will hear something therein that is what my show is all about. To set the record straight: I do Western Swing, Texas Dance Hall, Cowboy and Western on *Swingin' West*."



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- Paul Glasse - mandolin
- Milan Moorman - trumpet
- Chris Miller - electric guitars
- David Heath - bass & production
- Paul Percy - drums & percussion
- Randy Glines - harmonica
- The East Side Flash - dobro
- Sarah Elizabeth Campbell, Karen Poston  
and Theresa Brunelle - backing vocals

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## MUSIC CITY TEXAS

### THREADGILL'S SUPPER SESSIONS

#### SECOND HELPINGS

(Watermelon, CD, 1052)

Tragically, this album, on which he sang harmony on one track, duetted with Champ Hood on two others and took the lead on a fourth, was recorded live at Threadgill's on the night of Walter Hyatt's birthday and showed up in the mail on the day he died in the Everglades crash. It thus becomes, rather inescapably, Austin's memorial to a longtime favorite performer, fortunately a worthy one. Leaning more on the Threadgill's Wednesday night faithfuls than its predecessor, with Hyatt himself, who could be counted on to be there anytime he was in town, Tish Hinojosa and Toni Price as the only irregulars, the album is, quite rightly, dominated by The Threadgill's Troubadours, Champ Hood, Marvin Dykhuis, David Heath and Ron Erwin, whose other 'Special Guests,' Sarah Elizabeth Campbell, Darcie Deaville, Mandy Mercier, Gary Primich and Rich Brotherton, are pretty much honorary members of the group, as is Chip Dolan, who plays accordion on Campbell's *I Just Drive Away*. After the opener, *The Ramblin' Blues*, Brotherton wittily quoting both the Carter Family and Jimi Hendrix on his mandolin solo, Hyatt harmonizes behind Hood and Dykhuis on *Ashes Of Love*, returning later to join Hood on Mel Tillis' *Stick With Me Baby* and sing Big Bill Broonzy's *All By Myself* and finally helps Hood close out with *Diggy Liggy Lo*. There are a couple of longeurs in the 19 tracks, *One Meatball* and Dykhuis and Hinojosa's *The Vegetable Song*, but they're balanced by three absolute knockouts, Brotherton's *Guess Things Happen That Way*, Dykhuis' *After Hours* and Mercier's *Turtle Blues*, by Threadgill's icon Janis Joplin, with Danny Young on rubboard (Campbell and Dykhuis sing Blaze Foley's *Faded Loves*, and I have to say I wish they'd let Mercier do it). A more 'typical' night than the first album's and, engineered again by KUT's Walter Morgan, this sounds cleaner and clearer, capturing the Threadgill's ambience. **JC**

#### ROSIE FLORES

#### A HONKY TONK REPRISE

(Rounder, CD, 3136)

Very revealingly, Flores remarks "I heard numerous times from various people that my first album was their favorite. I'd have to agree in some ways myself." The various people must have been reviewers for the most part, as Warner/Reprise didn't just delete **Rosie Flores** almost immediately after its 1987 release, they scrapped it, Flores herself only recovering a few LPs when the bulk went off to be melted down for the vinyl. While Yoakam, a fellow graduate of **A Town South Of Bakersfield**, instinctively understood, and shunned, Nashville, his fellow neo-traditionalists had to learn the hard way, Flores hardest of all. At the time, her album, produced by Pete Anderson, was charming and mildly impressive, with tributes to Patsy Cline (*Lovin' In Vain*), Carl Perkins (*Turn Around*) and Wanda Jackson (*I Gotta Know*), Harlan Howard's *God May Forgive You (But I Won't)* and, outstandingly, Flores and James Intveld's *Midnight To Moonlight*, with David Hidalgo on accordion, though *Heartbreak Train* was a pale imitation of the **Bakersfield** version with Albert Lee. Supplemented by six tracks, two, Fred Daffan's *Truck Driver's Blues* and Flores' *Woman Walk Out The Door*, previously unreleased, four, including Skeeter Davis' *End Of The World* and Fats Domino's *I'm Walking*, only issued on promo singles, Paul Overstreet & Don Schlitz's soupy MOR *He Cares* indicating a certain degree of desperation, it now seems a little dated, but, on the other hand, it's still better than the three albums Flores has made since. **JC**

#### KIMMIE RHODES

#### WEST TEXAS HEAVEN

(Justice, CD, JR2201-2)

Back in the late 80s, Europeans who followed Austin/West Texas style country music might easily have got the impression that Kimmie Rhodes was a bright star back home, thanks to two fine LPs, **Man In The Moon** and **Angels Get The Blues**, put out by the now defunct British label Heartland. Though erratic, she had some splendid moments as a songwriter (*What's A Love Supposed To Be*, *It'll Do*, *Angels Get The Blues*, *Just One Love* and *I Just Drove By*), with a voice that, in classic country style, is technically all wrong, but works beautifully. As Joe Nick Patoski remarks, "If West Texas had a voice I think it would sound like Kimmie Rhodes." In reality, Rhodes, originally from Lubbock and a long time resident of Willieland, out on the Pedernales, has, at least in my time, been low profile to the point of invisibility, her energies focussed inside the business, selling songs to Nashville stars like Wynonna and cultivating her contacts. Somewhere in this process, she either lost her direction or changed it to appeal to an audience that I, for one, don't care to be part of. No expense was spared on this project, Willie Nelson, Waylon Jennings and Townes Van Zandt sign duets, Joe Ely and Beth Nielsen Chapman background vocals, and the lineup includes Johnny Gimble on mandolin, Cowboy Jack Clement on dobro, Mickey Raphael on harmonica, Willie Waylon, Clement, Wes McGhee and Jesse Taylor on lead and rhythm guitars and Chapman on piano, but it's crippled by the material. Rhodes' 12 originals (plus Jimmy Day's *Home John*) are all brutally inferior to her best, or even mediocre, work and some, particularly the duets, literally made me cringe with horror and embarrassment. If you can lay hands on either of the Heartland LPs, or the 1985 self-released LP *Kimmie Rhodes & The Jackalope Brothers*, you'd be infinitely better off. **JC**

## RECORD REVIEWS

### HELL-BENT

#### INSURGENT COUNTRY VOLUME 2

(Bloodshot, CD, BS 004)

Eric Babcock, a cofounder of the Chicago label, provides as a mission statement, "Putting the steel-toed work boot to the rhinestone embroidered ass of commercial country crap," and a forthcoming album is flagged "Fuck those Nashville wankers." These, you might say, are my kind of people. Volume 1, **For A Life Of Sin**, was subtitled 'A Compilation of Insurgent Chicago Country,' but this time, while Chicago's still well represented (Waco Brothers, Robby Fulks, Moonshine Willy and The Riptones), the net's spread wide across these here United States, with bands from Arizona (Earl C Whitehead & The Grievous Angels and The Inbreds, both from Tempe), Missouri (The Starkweathers [Kansas City], Bottle Rockets [Festus], and Eleanor Roosevelt [St Louis]), Detroit (The Volebeats), San Francisco (Richard Buckner and Tarnation), Dallas (The Old 97s and The Cartwrights), Austin (Cornell Hurd Band), New York City (World Famous Blue Jays) and even Nashville (Gwil Owen, who writes much of Toni Price's material). With cover art depicting Hank as the martyred St Sebastian, this well sequenced collection's so consistently strong that special praise is somewhat invidious. Owen's *Tennessee Hi-Way Blues* and The Old 97's *Por Favor* may be a nose ahead as best songs; Moonshine Willy lead guitarist Nancy Rideout and, of course, Lloyd Maines, banjo and mandolin with Buckner, are particularly fine; The Waco Brothers and The Volebeats have an edge on best overall sound, but these are all rather subtle distinctions. Moreover, this isn't just 17 tracks of hot Real Country, but a heartening guide to cells of musical dissent. We are not alone. **JC**

### PATSY CLINE

#### THE BIRTH OF A STAR

(Razor & Tie, CD, RE 2108-2)

Jealous female country artists used to claim that Patsy Cline made her own luck, if you know what I mean and I think you do, but these long lost tapes testify that her real luck was that Arthur Godfrey owned a Virginia farmhouse when she was working local bars and radio. Turned down by his TV show *Talent Scouts* in 1954, Godfrey invited her to reaudition and in January 1957 his audience made *Walking After Midnight*, which she detested, a big winner. Thereafter, she was a regular on Godfrey's shows, with *Two Cigarettes In An Ashtray*, *Your Cheating Heart*, *Stop The World (And Let Me Off)*, *Write Me In Care Of The Blues* and (*Ain't*) *No Wheels On This Ship* among these 17 tracks (plus intros and stage chat). Godfrey's house band was pure 50s pop, which makes these versions sound pretty odd, but, showing off her first awards, Cline gives due credit to the exposure Godfrey gave her. **JC**

### RONNIE DAWSON

#### JUST ROCKIN' & ROLLIN' THE BELMONT PLAYBOYS

#### WOLF PATROL

(Upstart, CD, 032/Teen Rebel, CD, 25003)

Having disappeared for three decades, the Dallas boy wonder of the 50s reemerged as a phenomenal live performer, rocking harder than kids less than half his age, with some killer albums, of both old and new material, to claim the undisputed world title of King of Rockabilly. Unfortunately, at the very stage when Nö Hit Records, the British label that initiated his renaissance, should have pulled out all the stops, they've come up with a cheapass, misconceived dud. Dawson himself is, as always, an elemental force on vocals and guitar, and Eddie Angel does some hot picking, but, while one yearns for a recording with his touring band, High Noon + Lisa Pankratz, the real problem isn't the backing or even the sleazy production (though the horns are an abomination), but the material, which, apart from Marc Bristol's *Sucker For A Cheap Guitar*, is pitiful. Most of it's copyrighted to the label's publishing arm, much co-credited to Dawson and/or Angel and/or No Hit's Barney Koumis, none to Dawson alone, but even the few outside covers are weak. By contrast, The Belmont Playboys, a four piece from Charlotte, N Carolina, though largely relying on covers, nine as against guitarist/vocalist Mike Hendrix's five originals, never put a foot wrong. Kicking off with Link Wray's *Wild One*, they storm through Boyd Bennett's *Flat Top*, Otis Blackwell's *Paralyzed*, Johnny Horton's *Bull By The Horns* and *One Woman Man*, a great version of Big Al Dowling's *Right Around The Corner*, Duke Ellington's *Caravan*, *Got It Made (In The Shade)* and *Doggone It* in true hard-core style. I never thought to find myself saying something like this, but between these two albums, The Belmont Playboys, who 'most especially' thank Dawson for encouragement, support and inspiration, are better value for your rockabilly dollar than the master. **JC**



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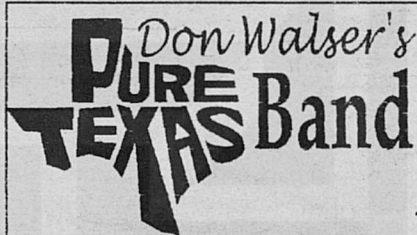
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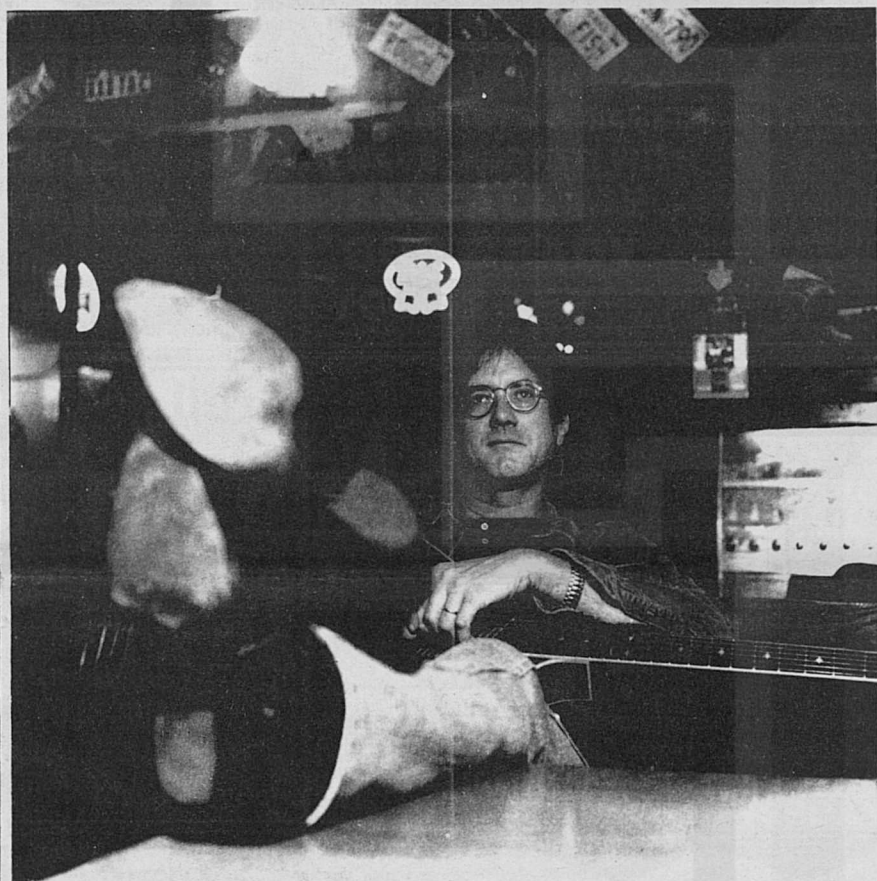


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## RAY CONDO & HIS RICOCHETS

### SWING BROTHER SWING!

(Joaquin, CD, JR2502)

When a label descended from Rambler and Western and equally dedicated to preserving the history of Western Swing signs a contemporary act, the expectations are that it'll be a) very much in the classic tradition, and b) special enough to deserve a place in the roster next to people like Jimmie Rivers and Billy Jack Wills, and Condo's Vancouver quintet satisfies on both counts, with a mastery of the genre's sound matched only by grasp of its history. Though the group's made up of vocals/rhythm guitar/alto sax (Condo), lead guitar, lap steel guitar/second lead guitar, bass fiddle/ukulele and drums, its favorite source is swing fiddler Stuff Smith (*Taint No Use* and *It Ain't Right*), with others of the 13 tracks coming from Hank Penny (*Hadicillin Boogie*), Houston hipsters Smoky Wood & The Modern Mountaineers (*Loud Mouth*), Count Basie's title track, Ruth Brown (*Teardrops From My Eyes*), Lew Williams (*Something I Said*), Glenn Barber (*Ice Water*), Larry Darnell (*What More Do You Want Me To Do?*), Carl Perkins (*Rockin' Record Hop*) and Henry 'Red' Allen (*There's A House In Harlem For Sale*). Condo's vocals rely more on energy and panache than technical ability, but the group, particularly Jimmy Roy, a steel guitarist in the freewheeling style of Joaquin Murphey or Noel Boggs, has an authentically frenetic edge that verges on rockabilly. **JC**

## CHRIS HILLMAN & HERB PEDERSEN

### BAKERSFIELD BOUND

(Sugar Hill, CD, SHCD3850)

Naming no names, but there are several acclaimed 'Twang' / Alternative Country / whatever you want to call them bands who seem to operate on the assumption that nobody remembers Gram Parsons, so it's safe to recycle his sound as something new and wonderful. Former Byrd and Burrito Brother Hillman does at least have the credentials and, with *Close Up The Honky Tonks* as a clear signifier, offers no flimflam. He and fellow Desert Rose Banders Pedersen and steel guitarist JD Maness open a rather loose (Skeeter Davis?) tribute to the Bakersfield Sound with Wynn Stewart's *Playboy* and in 13 tracks, including two originals, hit such emotive spots as *Brand New Heartache*, *It's Not Love (But It's Not Bad)*, *He Don't Deserve You Anymore*, *My Baby's Gone*, *The Lost Highway* and Skeeter Davis' *Time Goes So Slow*, keeping the faith with what could quite easily be subtitled *Son Of Close Up The Honky Tonks*. **JC**

## SANTIAGO JIMENEZ JR

### EN TU DIA

(Chief, CD, 100)

You've got a couple of albums out on an indie, Watermelon say, you're off to Europe, want something to sell at gigs but don't fancy sharing the take. What do you do? Well, depends on your mind-set, I guess. Where an Anglo artist would bite the bullet, Jimenez scraped up a few bucks, went to Toby Torres' studio for a day—conjuntos don't mess around trying to record things they haven't already got down—cut a whole new album, put it out on his own label, et voila! Instant product. It's kind of barebones, none of Mark Rubin's production bells and whistles, let alone liner notes, credits or any of that fiddle-faddle, but the ensemble's crisp and tight, the recording quality clear and finely modulated, with, as always, absolutely outstanding accordion playing. As most of the pressing is the other side of the Atlantic, it may be a tad hard to find. **JC**

## COWABUNGA!

### THE SURF BOX

(Rhino, 4 CD set, R2 72418)

Now here's something that pretty much reviews itself, four CDs charting the history of surf music from 1960 to 1995, an undertaking that would seem, on the face of it, to invite one of two polarized reactions, run out and buy it right now enthusiasm or I wouldn't take it on a bet apathy. 82 tracks by 68 bands (Dick Dale, of course, and a few others, The Beach Boys, The Chantays and The Surfaris, get more than one shot), would seem enough to sate, if not glut, even the most frenzied appetite. *Ground Swells* (1960-63) covers proto and early surf, including Dick Dale & The Del-Tones' primal, instrumental sound-defining *Let's Go Trippin'*, *Miserlou* and *Surf Beat*, The Beach Boys anthemic, vocal-defining *Surfin'*, The Chantays' seminal *Pipeline* and a long version of The Surfaris' colossal *Wipe Out*; *Big Waves* (1963), charts the brief glory days, peaking with The Beach Boys' *Surfin' USA* and *Surfer Girl*, *Baja* by The Astronauts (of Boulder, Colorado!), Jan & Dean's *Surf City* and Dick Dale's *King Of The Surf Guitar*; *Ebb Tide* (1963-67) chronicles the period when, swamped by the British Invasion, surf fell back on its Southern California base; *New Waves* (1977-95) documents the sustained national and international revival of the reverb guitar sound, featuring tracks by Austin's own Teisco Del Rey (who once had a band called Cowabunga), Finland's fab Laika & The Cosmonauts and resurgent veterans Dick Dale and The Chantays. Icing on the cake is a splendid, lavishly illustrated, info packed booklet. As pop descends ever deeper into surly, amelodic alienation, it's refreshing to be reminded of a pop genre that was pure life-celebrating innocence. Say what you will about surf, it was never pompous. Well, apart from Jack Nitzsche's *The Lonely Surfer*, that is. **JC**



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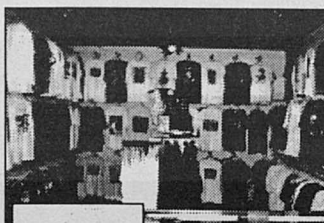
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Kevin Welch + Jimmy LaFave La Zona Rosa, 8pm, \$?  
 Dar Williams Cactus Cafe, 9pm, \$8  
 Toni Price + Doak Short Continental, 9pm, \$0  
 Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 Ken Schaffer's Open Mike Boomerz, Oak Hill, 7pm, \$0  
 Open Mike Hipnotics, 9pm, \$0

## WEDNESDAY 5TH

Dar Williams Cactus Cafe, 9pm, \$8  
 Derek Morris Ruta Maya, 10pm, \$0  
 Sharecroppers Jovita's, 8pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Van Wilks La Zona Rosa, 8.30pm, \$?  
 Martin Banks + Tony Campise Auditorium Shores, 7pm, \$0

## THURSDAY 6TH

Steve Forbert Cactus Cafe, 9pm, \$12  
 Bill Carter, Will Sexton & Michael Ramos La Zona Rosa, 6am, \$0  
 Nancy Scott Artz, 7.30pm, \$0  
 Charlie Burton & Texas 12-Steppers + Eric Hisaw Hipnotics, 9pm, \$0  
 Cornell Hurd Band Jovita's, 8pm, \$0  
 Lee Roy Parnell Gruene Hall, 9pm, \$?  
 Ray Condo & The Ricochets + Cornell Hurd Band Continental, 10pm, \$?  
 Rod Moag, Bob Miller & Ivan Brown Ski Shores, 6.30pm, \$0  
 Rainravens La Zona Rosa, 9pm, \$?  
 Return Of The Gong Ruta Maya, 9pm, \$0

## FRIDAY 7TH

Betty Elders Waterloo Ice House (6th), 9.30pm, \$?  
 Eliza Gilkyson + Christine Albert Cactus Cafe, 9pm, \$8  
 Jim Heald Green Mesquite, 7pm, \$0  
 Mad Cat Syndicate + Rumbullion Hipnotics, 9pm, \$3  
 Melancholy Ramblers La Zona Rosa, 6am, \$0  
 Rocket Fuel Soda Pop Ruta Maya, 10.30pm, \$0  
 Threadgill's Troubadors Waterloo Records, 5pm, \$0  
 Ray Condo & The Ricochets + Mighty Blue Kings Continental, 10pm, \$?  
 Rhythm Rats Jovita's, 8pm, \$0  
 Geno Delafosse & French Rockin' Boogie La Zona Rosa, 10pm, \$?  
 Kevin Connor's Lone Star State Of Mind KGSR, 10pm

## SATURDAY 8TH

Flaco Jimenez y Su Conjunto La Zona Rosa, 9.30pm, \$?  
 Ani DiFranco + Jabbering Trout TU Ballroom, 9pm, \$14 adv \$17  
 Sharecroppers + Del Dragons Hipnotics, 9pm, \$0  
 Studebakers Artz, 7.30pm, \$0  
 Toqui Amaru Waterloo Ice House (38th), 3pm, \$?  
 Texas A La Moag Ross', 8.30pm, \$0  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Timbre Wolves Jovita's, 8pm, \$0  
 Beto y Los Fairlanes Symphony Square, 8.30pm, \$6  
 Phat Rhythm Quintet Waterloo Ice House (38th), 9.30pm, \$?  
 Sei-Sly Ruta Maya, 10.30pm, \$0  
 Czech Melody Time KOOP, 10.30am  
 Folkways KUT, 8am  
 Live At The Cactus: Trout Fishing In America KUT, 1pm

## SUNDAY 9TH

Los Pinkys Jovita's, 6pm, \$0  
 Asylum Street Spankers La Zona Rosa, 11.30am, \$?  
 Johnson Valley Boys Artz, 7.30pm, \$0  
 Maryann Price & Floyd Domino Waterloo Ice House (38th), 3pm, \$?  
 Roy Heinrich Under The Sun, 3pm, \$0  
 Tom Swatzell + Walt Lewis Band

Zilker Hillside, 3pm, \$0  
 King Soul Revue La Zona Rosa, 8pm, \$0  
 Invitational Jazz Jam Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 8pm, \$0  
 Big Band Swing Jazz KOOP, 9am  
 Live Set: Stretford KUT, 8pm  
 Texas Radio KUT, 9pm

## MONDAY 10TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$0  
 Blue Monday KUT, 8pm

## TUESDAY 11TH

Dave Hooper's Anxiety Attack Boomerz, Oak Hill, 10pm, \$0  
 Eric Andersen Cactus Cafe, 9pm, \$8  
 Toni Price + Doak Short Continental, 6pm, \$0  
 Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 Hans Theessink Waterloo Ice House (6th), 9.30pm, \$?  
 Sam Moore + Newmatics La Zona Rosa, 10pm, \$10 adv \$12  
 George DeVore & The Yankee Liars La Zona Rosa, 8am, \$0  
 Skankee Yankee Ruta Maya, 10pm, \$0  
 Ken Schaffer's Open Mike Boomerz, Oak Hill, 7pm, \$0  
 Open Mike Hipnotics, 9pm, \$0

## WEDNESDAY 12TH

Kieran Kane & Tammy Rogers Continental, 10pm, \$?  
 Meredith Louise Miller + Martin Sexton Cactus Cafe, 8pm, \$4  
 Sharecroppers Jovita's, 8pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Sam Moore + Newmatics La Zona Rosa, 10pm, \$10 adv \$12  
 Main Street Bliss Ruta Maya, 10pm, \$0  
 Ruben Ramos & The Texas Revolution + Sarah Fox & Trocadero Auditorium Shores, 7pm, \$0

## THURSDAY 13TH

Bill Carter, Will Sexton & Michael Ramos La Zona Rosa, 6am, \$0  
 Bill Staines Cactus Cafe, 9pm, \$7.50  
 Olin Murrell Artz, 7.30pm, \$0  
 Room 248 Hipnotics, 9pm, \$0  
 Rod Moag, Bob Miller & Ivan Brown Ski Shores, 6.30pm, \$0  
 Susanna Van Tassel Jovita's, 8pm, \$0  
 Ted Roddy & The Talltops La Zona Rosa, 10pm, \$?  
 Walt Lewis Band Gruene Hall, 7.30pm, \$0  
 Tina Marsh & CO2 + Jazz PR Waterloo Ice House (6th), 9.30pm, \$?  
 Return Of The Gong Ruta Maya, 9pm, \$0

## FRIDAY 14TH

Los Cadillos Jovita's, 8pm, \$0  
 Ana Ege Artz, 7.30pm, \$0  
 Dave Hooper Ruta Maya Rio Grande, 9pm, \$0  
 Earthpig & Fire Hipnotics, 9pm, \$3  
 Jonathan Edwards + Peter Keane Cactus Cafe, 9pm, \$12  
 Melancholy Ramblers La Zona Rosa, 6am, \$0  
 Guy Forsyth Band La Zona Rosa, 9.30pm, \$?  
 Barbers Waterloo Ice House (38th), 9.30pm, \$?  
 Poor Yorick Waterloo Ice House (6th), 9.30pm, \$?  
 Recliners Ruta Maya, 10.30pm, \$0  
 Kevin Connor's Lone Star State Of Mind KGSR, 10pm

## SATURDAY 15TH

Asylum Street Spankers Gruene Hall, 1pm, \$0  
 Frankly Scarlet Waterloo Ice House (6th), 9.30pm, \$?  
 Grazmatics Artz, 7.30pm, \$0  
 Toni Price Symphony Square,

8.30pm, \$6  
 Big Town Swingtet + Ike Eichenberg Hipnotics, 9pm, \$0  
 Blue Recluse Jovita's, 8pm, \$0  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Storyville La Zona Rosa, 10pm, \$?  
 Coffee Sergeants Cactus Cafe, 9pm, \$?  
 Miracle Drug Ruta Maya, 10.30pm, \$0  
 Czech Melody Time KOOP, 10.30am  
 Folkways KUT, 8am  
 Live At The Cactus: Dar Williams KUT, 1pm

## SUNDAY 16TH

Los Pinkys Jovita's, 6pm, \$0  
 RC Banks & The New Cotton Kings Gruene Hall, 1pm, \$?  
 Betty Elders + Darcy Deaville & Friends Zilker Hillside, 3pm, \$0  
 Asylum Street Spankers La Zona Rosa, 11.30am, \$?  
 Decibelles Artz, 7.30pm, \$0  
 Herman The German Under The Sun, 3pm, \$0  
 King Soul Revue La Zona Rosa, 8pm, \$0  
 Invitational Jazz Jam Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Big Band Swing Jazz KOOP, 9am  
 Live Set: Lisa Mednick KUT, 8pm  
 Texas Radio KUT, 9pm

## MONDAY 17TH

Eric Tinstead + Nancy Rumble Cactus Cafe, 9pm, \$7  
 Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$0  
 Blue Monday KUT, 8pm

## TUESDAY 18TH

10th Annual Kerrville Underground Revue Cactus Cafe, 8pm, \$0  
 Dave Hooper Boomerz, Oak Hill, 10pm, \$0  
 Russ Bartlett & Friends Jovita's, 8pm, \$0  
 Toni Price + Doak Short Continental, 6pm, \$0  
 George DeVore & The Yankee Liars La Zona Rosa, 8am, \$0  
 Ken Schaffer's Open Mike Boomerz, Oak Hill, 7pm, \$0  
 Open Mike Hipnotics, 9pm, \$0

## WEDNESDAY 19TH

Don McCalister Tower Records, noon, \$0 and Cactus Cafe, 9pm, \$0  
 Jason Moulin Ruta Maya, 10pm, \$0  
 Sharecroppers Jovita's, 8pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Van Wilks La Zona Rosa, 8.30pm, \$?  
 Monte Warden + Don Walser's Pure Texas Band Auditorium Shores, 7pm, \$0

## THURSDAY 20TH

Abra Moore La Zona Rosa, 9.30pm, \$?  
 Bill Carter, Will Sexton & Michael Ramos La Zona Rosa, 6am, \$0  
 Emily Kaitz Artz, 7.30pm, \$0  
 Jabbering Trout Cactus Cafe, 9pm, \$3  
 Cornell Hurd Band Jovita's, 8pm, \$0  
 Rod Moag, Bob Miller & Ivan Brown Ski Shores, 6.30pm, \$0  
 Gilligan Stump + Kairos! Co Hipnotics, 9pm, \$0  
 Return Of The Gong Ruta Maya, 9pm, \$0

## FRIDAY 21ST

Asylum Street Spankers + Jubilettles Hipnotics, 9pm, \$3  
 Caryl P Weiss & Mary Reynolds Waterloo Ice House (38th), 9.30pm, \$?  
 Correo Aereo Waterloo Ice House (6th), 9.30pm, \$?  
 Janis Ian Cactus Cafe, 8.30pm, \$18 adv \$21  
 Kris McKay Waterloo Records, 5pm  
 Lisa Fancher & Firewater Artz, 7.30pm, \$0  
 Melancholy Ramblers La Zona Rosa, 6am, \$0

Degree Jovita's, 8pm, \$0  
 Pressure Ruta Maya, 10.30pm, \$0  
 Kevin Connor's Lone Star State Of Mind KGSR, 10pm

## SATURDAY 22ND

Dirk Hamilton & David Halley Artz, 7.30pm, \$0  
 Jackopierce La Zona Rosa, 9.30pm, \$?  
 Kris McKay Waterloo Ice House (6th), 9.30pm, \$?  
 Post-Kerrville Reunion w/Brian Cutean Waterloo Ice House (38th), 9.30pm, \$?  
 Don Walser's Pure Texas Band Symphony Square, 8.30pm, \$6  
 Ted Roddy & The Talltops Jovita's, 8pm, \$0  
 Wylie Cousins & The Well Hungarians Gruene Hall, 1pm, \$0  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Maryann Price Cactus Cafe, 9pm, \$7  
 Barbers Ruta Maya, 10.30pm, \$0  
 Czech Melody Time KOOP, 10.30am  
 Folkways KUT, 8am  
 Live At The Cactus: Bad Livers KUT, 1pm

## SUNDAY 23RD

Los Pinkys Jovita's, 6pm, \$0  
 Asylum Street Spankers La Zona Rosa, 11.30am, \$?  
 Grazmatics Artz, 7.30pm, \$0  
 Christine Albert + Don McCalister Zilker Hillside, 3pm, \$0  
 Flametrick Subs Under The Sun, 3pm, \$0  
 Texas A La Moag Ross', 8.30pm, \$0  
 King Soul Revue La Zona Rosa, 8pm, \$0  
 Nervous Purvis & The Jitters Gruene Hall, 5pm, \$0  
 Invitational Jazz Jam Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Big Band Swing Jazz KOOP, 9am  
 Texas Radio KUT, 9pm

## MONDAY 24TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$0  
 Blue Monday KUT, 8pm

## TUESDAY 25TH

Seela + Based On A True Story Cactus Cafe, 9pm, \$0  
 Toni Price + Doak Short Continental, 6pm, \$0  
 Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 George DeVore & The Yankee Liars La Zona Rosa, 8am, \$0  
 Pam Peltz Ruta Maya, 9.30pm, \$0  
 Ken Schaffer's Open Mike Boomerz, Oak Hill, 7pm, \$0  
 Open Mike Hipnotics, 9pm, \$0

## WEDNESDAY 26TH

Jimmie Dale Gilmore Waterloo Records, 5pm, \$0  
 Austin Lounge Lizards + Maryann Price Auditorium Shores, 7pm, \$0  
 Ramblin Jack Elliott Cactus Cafe, 9pm, \$7.50  
 Sharecroppers Jovita's, 8pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Aliens + Easley X Ruta Maya, 9pm, \$0  
 Bliss La Zona Rosa, 8.30pm, \$?

## THURSDAY 27TH

Ray Wylie Hubbard La Zona Rosa, 9pm, \$?  
 Katy Moffat & Tom Russell & Andrew Hardin Waterloo Records, 5pm, \$0 and Cactus Cafe, 9pm, \$8  
 Bill Carter, Will Sexton & Michael Ramos La Zona Rosa, 6am, \$0  
 Cast Iron Skillet Hipnotics, 9pm, \$0  
 Amy Tiven Jovita's, 8pm, \$0  
 Jon Emery & Michael Ballew Artz, 7.30pm, \$0  
 Rod Moag, Bob Miller & Ivan Brown Ski Shores, 6.30pm, \$0  
 Walt Lewis Band Gruene Hall, 7.30pm, \$0  
 Return Of The Gong Ruta Maya, 9pm, \$0

## FRIDAY 28TH

Butch Hancock & Marce Lacouture Cactus Cafe, 9pm, \$7.50  
 Melancholy Ramblers La Zona Rosa, 6am, \$0  
 Phil Pritchett Waterloo Ice House (38th), 9.30pm, \$?  
 Git Gone Artz, 7.30pm, \$0  
 Miss Xanna Don't & The Wanted Jovita's, 8pm, \$0  
 Golden Arm Trio Ruta Maya, 10.30pm, \$0  
 Orquestra Tropicante La Zona Rosa, 10pm, \$?  
 Will Taylor Waterloo Records, 5pm, \$0 and Waterloo Ice House (6th), 9.30pm, \$?  
 Gourds + Aunt Beanie's 1st Prize Beets Hipnotics, 9pm, \$3  
 Kevin Connor's Lone Star State Of Mind KGSR, 10pm

## SATURDAY 29TH

Eric Taylor + Banded Geckos Cactus Cafe, 9pm, \$8  
 Jimmie LaFave's Night Tribe La Zona Rosa, 9.30pm, \$?  
 Christine Albert Waterloo Ice House (6th), 9.30pm, \$?  
 Teisco Del Rey & The Nutrockers Hipnotics, 9pm, \$3  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Spencer Jarmon Band w/Ponty Bone Jovita's, 8pm, \$0  
 Mr Fabulous & Casino Royale Symphony Square, 8.30pm, \$6  
 Orange Mothers Ruta Maya, 10.30pm, \$0  
 Czech Melody Time KOOP, 10.30am  
 Folkways KUT, 8am  
 Live At The Cactus: Norman & Nancy Blake KUT, 1pm

## SUNDAY 30TH

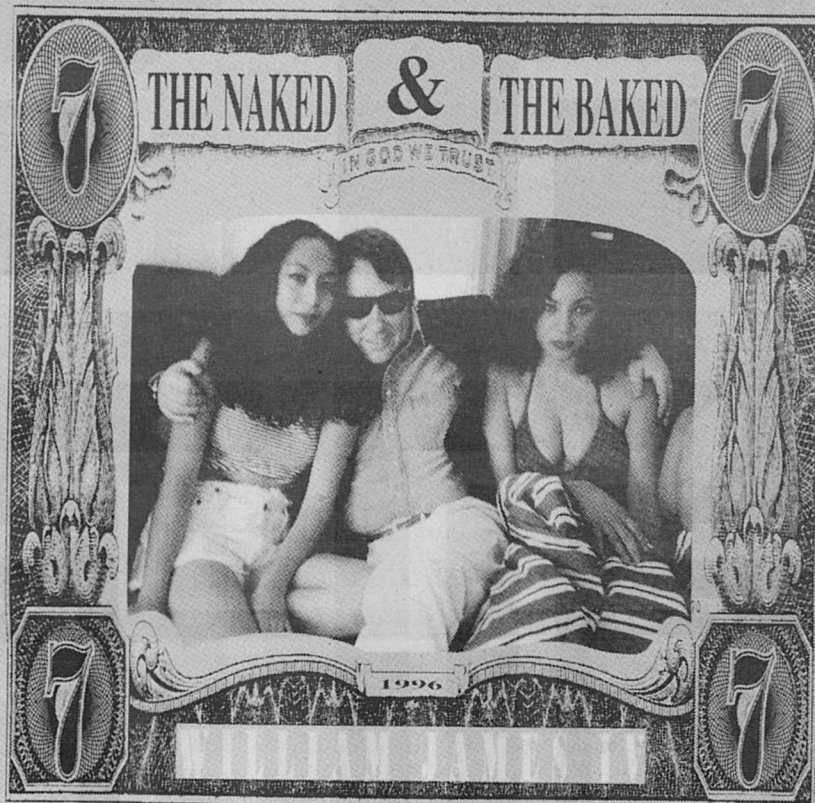
Butch Hancock & Friends Gruene Hall, 5pm, \$0  
 Los Pinkys Jovita's, 6pm, \$0  
 Asylum Street Spankers La Zona Rosa, 11.30am, \$?  
 Double Eagle String Band Artz, 7.30pm, \$0  
 Ted Roddy & The Talltops Under The Sun, 3pm, \$0  
 King Soul Revue La Zona Rosa, 8pm, \$0  
 Invitational Jazz Jam Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Big Band Swing Jazz KOOP, 9am  
 Texas Radio KUT, 9pm

## VENUES

Artz 2330 S Lamar. 442-8283  
 Babe's 208 E 6th. 473-2262  
 Broken Spoke 3201 S Lamar. 442-6189  
 Cactus Cafe Texas Union, 24th & Guadalupe. 475-6515  
 Continental 1315 S Congress. 441-2444  
 Flipnotics 1601 Barton Springs. 322-9750  
 Gino's 730A W Stassney. 326-4466  
 Gruene Hall New Braunfels. 625-0142  
 Headliners East 406 E 6th. 476-3488  
 Jovita's 1619 S 1st. 447-7825  
 La Zona Rosa 4th & Rio Grande. 472-9075  
 KUT 90.4 FM  
 Ross' Old Austin Cafe 11800 N Lamar. 835-2414  
 Ruta Maya 218 W 4th. 472-9637  
 Under The Sun 5341 Burnet. 453-8128  
 Threadgill's 6416 N Lamar. 451-5440  
 Waterloo Ice House 600 N Lamar. 472-5400  
 Waterloo Ice House 1106 W 38th. 451-5245



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