

58 Austin American-Statesman Wednesday, November 24, 1982

Music scene definitely not a turkey

Austin has cause for thankfulness

No turkey jokes, I promise, but tomorrow is Thanksgiving. You can make of that what you want, but even with the record companies collapsing around our ears, clubowners staging the blues even more ferociously than the bands they hire and musicians hopping from pavanos to pavshop, I think there's probably a lot of stuff that anybody involved in Austin's music scene should be thankful for.

Such as? Such as the fact that there's more than one concert promoter in town, for instance. Think about a place like San Francisco, where Bill Graham not only books all the big shows at places like the Oakland Coliseum, but also mid-sized shows at the Fox Warfield Theatre and small shows at the Old Waldorf nightclub.

Of course, many cities even bigger than Austin don't even have locally-based promoters like Graham. Instead, they deal with people who don't have any sensitivity for local variances in taste, let alone local bands who might make real good opening acts on shows — promoters who come in, put on the show, and leave town.

Here, we not only have shows brought in by Houston-based Pace Concerts and San Antonio-based Stone City Attractions, but also such wide-spread local as Touring Attractions and the folks at Club Foot, as well as the University of Texas Erwin Center, which occasionally pulls off a real triumph.

Such as — now, don't yell yet — a really good radio scene. Oh, I hear you complaining about KLBJ-FM, but we've not put two fine outlets for alternative music in KUT-FM and KAZI-FM.

KUT can be depended upon to deliver such gems as Dan Del Sano's World Music Show on Friday nights, the "Transmitters" new wave show, and the fine "Horizontes" and "Ekelekiko" shows, the likes of which are rare indeed.

KAZI hasn't been around very long, but they've already been giving KNOW a run for their money by playing some of the more "street" records, like Grandmaster Flash's "The Message," and Afrika Bambaataa's "Planet Rock," and a real good late-night new wave show.

And if you want to complain about KLBJ-FM, why don't you check out Jody Desberg's Sunday night show, and see if you won't make an exception for that?

Such as the fact that some alchemy of population allows a thriving, busy, and incredibly diverse



Music Ed Ward



The city may not have a local promoter of San Francisco's Bill Graham's stature, but it does better than many places.

music scene to exist in Austin. It's not just the University of Texas that is responsible for this, either. It's something that, after three years, I still can't put my finger on, something that makes musicians want to move here (and those who don't or can't move here want to make certain their four stops here) and somehow makes them produce original, distinctive work.

Perhaps it's that the atmosphere is so relaxed, the audience so eager to try new things, the clubs so open to new ideas. Or maybe it's something in the water. Whatever it is, I'm glad it's here.

And I think it's important that this is all happening in Texas. Texans tend to be chauvinistic, try true, but I really must say that there aren't too many other states with their own built-in musical traditions. Here in Texas, the roots music that keeps cropping up in the mainstream is easily accessible to anyone with the curiosity to seek it out, be it hard-core country (which is disappearing from the radio, maybe, but not from the ho-

ky-tonks), Calisco ranchero music (available as close as La Plaza on Sixth Street), or blues and zydeco. And it's been my experience that the people who see this music as part of their culture are more than happy to share the pleasure it brings them with outsiders.

So who needs turkey jokes? It's Thanksgiving again, and as far as I'm concerned, there's plenty to give thanks for.

On The Town Tonight, you can catch The John Mills Trio with Carmen Bradford at the Oasis, Mee Bandy honky-tonkin' at the Silver Dollar, Jimmie Gilmore at emmajoe's, Macumba Love at Soap Creek, D-Day and Chinatown at Club Foot, and the LeReb Brothers at the Continental Club. Thursday, nobody seems to be open but the Continental Club and Club Foot. The Trouble Boys and the Quills are at the Continental Club and the Take is at Club Foot.

Friday, Sunrise plays the Oasis, David Jo & the Gileos are at Ed's, Feat plays Club Foot, T.H.E. Next and Twists are at the Continental Club, Tom Pacheco & the Hillbonds play twilight and Texens was Zand plays in the evening at emmajoe's. Breve Combe polkas at Soap Creek.

On the concert calendar, you can start off December with the English Beat and L.A.'s next big girl-band, the Bangles, on the 1st, followed the next day by Dave at the Coliseum, Our Daughter's Wedding at Club Foot, and Billy Joel at the Erwin Center. Dec. 3 sees Don Williams and Roseanne Cash at the Erwin Center and the 4th brings Todd Rundgren to Card's.

Dicky Betts, Butch Trucks, Chuck Levell, and Jimmy Hall play Club Foot on the 5th, Randy Meisner plays there on the 6th and Big Youth with the Soul Force band is there on the 8th. The 10th brings Peter Gabriel (maybe with his Ghanian dance troupe) to the Coliseum.

Holly Near is at the Paramount on the 11th, the 12th sees Kenny Leguina at the Erwin Center, Ricky Skaggs at the Paramount and Translator and Remes Vaid at Club Foot. The 14th brings the Pleasantees (now pretending to be heavy metal instead of punk) to Card's, and the 17th and 18th will see the Greg Kite Band at Club Foot.

In January, the crystal ball sees visits from Bette Midler, Tem Petty & the Heartbreakers, Supertramp, Steve Miller, R.B. King, John Lee Hooker, New Wave, and Chuck Berry, Amazing!

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