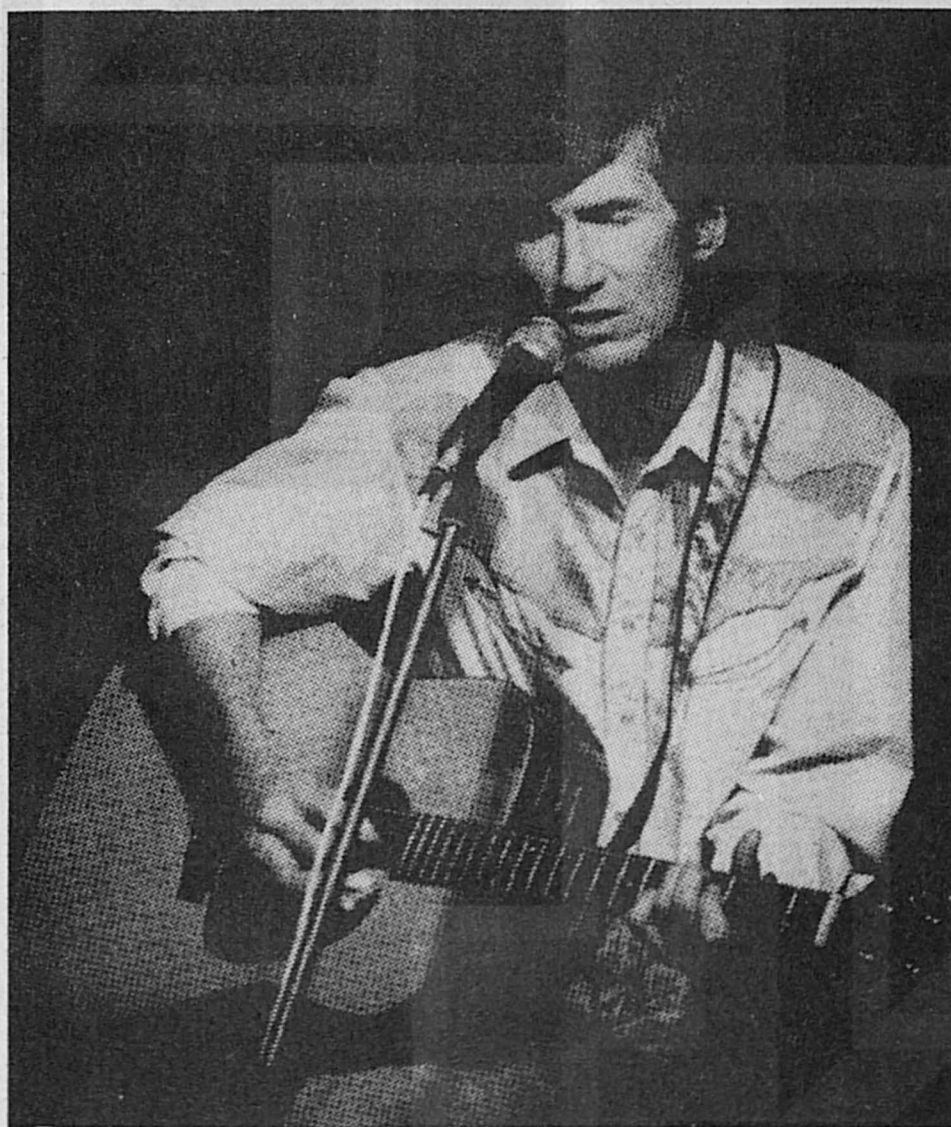


# MUSIC CITY FREE TEXAS

#89 JANUARY 1997

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Like rain on a conga drum  
Forgetting most, remember some  
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Everything is not enough  
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All you keep's the getting there  
To live's to fly, low and high  
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And the sleep out of your eyes

*He changed my life*

MCT 1996 POLL  
HONEST JOHN  
REVIEWS

Russ Bartlett • Ray Campi  
Professor Longhair • Michele Murphy



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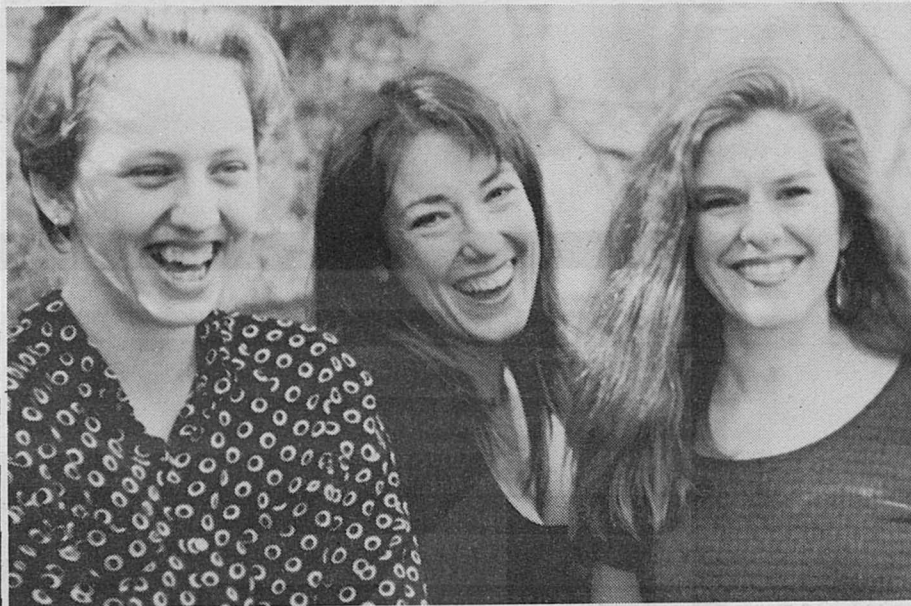
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## TITLE TRACT

Last month, I said I was planning major changes to MCT, but in fact the only real change will be essentially symbolic—a new name. Back in 1989, when it started out, Austin-specific, this was simply **Music City**, a fairly obvious dig at That Place whose name we don't mention, but in March 1991, to clarify the basic mission and in recognition of the mag's growing reputation (for what I leave to you), an influx of albums from other parts of the state, and the rather surprising build up of a subscription base beyond Austin, beyond Texas and even beyond America, it became **Music City Texas**. Logically, I should have synchronised the next name change with the March 1995 relaxation of the Texas-only concept and simultaneous move to tabloid format, and in fact, at the time, ex-Austinite subscriber Esther Anderson bent her fertile mind to an amazingly long list of alternative titles that kept the same initials, but hell, there had to be *some* continuity.

◆ Along with shifting the mag's philosophy and broadening its outlook, the fact is that I don't get out the way I used to. Time was I vaguely concurred, in a detached sort of way, with family man Don McLeese's strictures on Austin music's late starts, but now I'm married to a schoolteacher and don't want to go anywhere without her. I know *exactly* what he means. While I wouldn't trade for anything, it now takes weeks, even months, rather than days to follow up a hot tip. Mind you, either my sources are getting jaded or Austin music really is in decline, because hot tips are in much shorter supply than they used to be. Anyway, changing the name also acknowledges that I don't, and can't, cover Austin music adequately and that the mag is, and has been for some time, a tipsheet to obscure records rather than obscure live music.

◆ So what, you may ask, will the new name be? Well, that's a damned good question and right now, ridiculous as it may seem, I don't know the answer. So for now I'll just present the current candidates, and if you feel inclined to throw in your two cents worth, I'd be very happy to get some feedback. Hell, come up with something completely different, I'm not married to any of these options.

◆ First out of the chute, straightforwardly throwing my lot in with Joe Horn's KSYM radio program, is **Third/3rd Coast Music**. As I said in the November cover feature, Joe and I, if not in lockstep, have very similar perspectives on music and music issues and I rather like the idea of us working, in our different media, under the same umbrella. Course, it would make even more sense if I were also based in San Antonio, where we could complement each other, but you can't have everything. A very small point is that the initials are MCT backwards—strike a match on that—but I kinda prefer 3CM. A minor worry is that, before my time, there used to be an Austin magazine called *Third Coast*, which, while highly regarded by people like Danny Young, didn't last too long.

◆ The second possibility also comes from Horn, who decided that instead of spending hours trying to explain what he meant by 'Third Coast' (my attempt will appear next month), he'd simply borrow the title of Steve James' last album to summarize his playlists' essential ingredients—**Art & Grit**. Trouble with this one is that although it's a wonderfully succinct summary of the mag's prevailing ethos, and sounds OK in conversation, it looks a bit pretentious on a masthead. I'm inclining more towards using this as a sub-title, assuming it's alright with Steve.

◆ The last current idea is a bit high concept—**Gulf Music**, or even just **Gulf**. Thing about this is that it equally suggests the Gulf of Mexico, which, as I hope to explain next month, is much more than a geographical entity, and also the yawning abyss between commercial music and what we—I assume we're more or less in synch, otherwise you wouldn't bother reading my stuff—prefer. I think plain 'Gulf' may be a non-starter; even though the oil company's out of business, I'm sure somebody owns the name and fucking with lawyers is against my religion. Even if it's only one vowel shift removed from the very antithesis of rock & roll, the game of the living dead, it has a nice ring to it, though 'Gulf Music' does the job pretty good too.

◆ Well, there you have it. Any preferences, thoughts or brand new suggestions will be gratefully received. At least up until mid-January, when I really will have to make a decision one way or another. Best to you all in 1997. Keep the faith. JC

## RUSS BARTLETT ONE HAND ON THE PLOW

(Republic Of Texas, CD, RTR9601)

Cynically, one might wonder, seeing the quote displayed on the back cover, how many vodkas you have to buy Townes Van Zandt to get him to say, "Exceptionally good songs. I wish I'd written them," but, while he has a distinct identity of his own, Bartlett can convincingly be pegged 'School of Van Zandt.' *Seraph Song*, in particular, is strikingly Van Zandt-ish, and *The Ballad Of The Gravedigger And The Retired Working Girl* has much the same mordant humor of Van Zandt's own talking blues, but it's more a matter of Bartlett having a very similar ability to put complex and memorable insights into simple words. Mickey Newbury comes to mind, too, though Bartlett has a much better voice, while *There Are No Deals* sounds a bit like Rick Broussard. Though the credits list a bunch of musicians, including Kenny Wier guitars, mandolin, violin, basses and banjo, Chris Gage guitars, dobro and mandolin, John Inmon and Charlie Sexton electric guitars, Scott Walls steel and David Carroll upright bass, the arrangements are beautifully light and fluid. Originally from Seattle, Bartlett lives in Pflugerville and disdains the notion of being an Austin singer-songwriter, or, as JD Rivers puts it in his liner notes, "yet another folk singer in cowboy boots," but, rather illustrating the difference between actual musical talent and the ability to hustle gigs, he murders most of the people who regularly play round town. JC

## PROFESSOR LONGHAIR FESS' GUMBO

(Stony Plain, Canadian CD, SPCD 1214)

Only 62 when he died in January 1980, Henry Roeland 'Roy' Byrd was, as Alligator's 1979 **Crawfish Fiesta** amply testified, at the height of his powers right up to the end. Believed to be his very last recordings, these solo piano pieces, cut in late 1979 in New Orleans for a never aired Canadian radio documentary, displace the 1978 **Complete London Concert**, on which he was accompanied only by conga player Alfred Roberts, as the purest documentation of his seminal style. In fulsome liner notes, Dr John pays tribute to Byrd's originality, integrating New Orleans syncopated rhythms with Afro-Caribbean and Latin influences in the 40s, and to his subsequent influence on such players as John himself, Fats Domino, Huey Smith, James Booker and Allan Toussaint. Filling out the nine stunning and illustrative numbers, which include solo versions of such Longhair classics as *Tipitina* and *Big Chief*, are five interspersed and riveting interview segments, in which Byrd talks about his life, career, nicknames and influences. A must for Longhair fans and piano players. JC

## MICHELE MURPHY ONCE A NIGHT

(Rockin' W, CD, MM-7448)

Last time MCT, or anyone else, got to review a Michele Murphy album was in October 1989 (#2), when her self-released cassette **Blue Hole Boogie** was released. Either she's non-prolific or intensely self-critical because she recycles four songs from that tape, including the lovely *Que Mas?*, and of the other ten, one, *Loving You*, is by the late great Blaze Foley. These days Murphy is sorta locally famous for her Natural Ear summer music camps, but, as both singer and waitress, she was once a staple of The Broken Spoke, and Mary Doerr's cover art, illustrating the title track, sets the tone, a seated Murphy wistfully watching Rockin' W's James Willett dancing with Ms Jennifer to the music of Chris Wall. Framed by superlative and ultra-supportive backing from Paul Skelton guitars, Alvin Crow fiddle, Scott Walls steel, Ponty Bone accordion, Dan Espidal keyboards, Ernie Durawa drums and her son Luther bass, Murphy has a firm, clear, torch singer's voice and an unaffected, no frills approach which lets the words of her elegantly crafted, bluesy country songs do the emotional work. Very neatly textured and sequenced, this is simple but affecting country mood music. JC

## RAY CAMPI PERPETUAL STOMP: 1951-1996

(Bacchus, CD, BA0012)

Born in New York and long resident in California, Campi made a name for himself in the late 50s as a rockabilly singer, songwriter and, with his trademark acrobatics, upright bass player, while at UT, but never fully committed to a career in music, though his enduring enthusiasm won him an esoteric role as a godfather of contemporary rockabilly. These 16 tracks purport to survey his semi-pro career, from the much sought after 1957 TNT single *Caterpillar* to recent cuts with Rosie Flores and others, but come without even minimally acceptable credits—a press release claims the presence of 'James Zintveld,' but there's no mention of Intveld on the CD itself—let alone any of the bio/discographical background material one might reasonably expect to accompany a retrospective. The music itself is splendid, from Campi originals like *Guadalupe Boogie* to covers of *You Can't Catch Me*, *Honky Tonkin' Women*, *Wild Side Of Life* and *Tore Up*, but to describe the setting as parochial would be wildly generous. For all the affection and esteem with which he's regarded in rockabilly's inner circles, the fact is that, partly by choice, Campi may rate a tribute but needs some exegesis. JC



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# HONEST JOHN'S SMOKING SECTION

A double apology to **Cash Edwards** for gratuitously putting a cuss word in her mouth. Guess I automatically punched in an emphasis to her original quip to Peter Rowan, which was, "This is Texas. You write your own songs here." I'd completely forgotten that I'd already told this story, and that she'd corrected me on the embellishment then, so I really dropped it by misquoting her *again*.

◆ Conventional PR wisdom is that it don't matter what people say as long as they spell the name right, but last month I managed, despite having it in front of me, to consistently add an 'r' to **Steve Bice's** name, so he came out as Steve Brice throughout the review of his **Sincitizen Sessions** CD, and on the cover. I gather from a number of calls that the album's pretty hard to find, so as a small recompense here's his contact number: 810/474-0993.

◆ While Bob Wills' daughter Rosetta was "delighted to see your excellent review of **Billy Jack Wills & His Western Swing Band** (#86)," her aunt Lorene, Bob and Billy Jack's sister, though believing Billy Jack never got due credit, was incensed by the quote from the liner notes about Bob's "hostile takeover" of his younger brother's band. "Obviously," she wrote, "whoever said that never met your father, Rosetta, and did not know what kind of man he was. He loved Billy Jack and would never do anything to hurt him. I was around during those days and I know the truth. They were very close." However, those same liner notes also quote Tiny Moore, who played electric mandolin and fiddle with both brothers, as saying, "It tore Billy up bad. He never did fully recover as far as the music business goes." Take your pick. A lesson here for would-be writers: always attribute your sources, don't just appropriate them. In this instance, thanks to a simple citation, the Wills family are pissed at Rich Kienzle, not me.

◆ **MCT** Salutes An All-American Music Hero—**Robert Earl Keen**. The wonderful Canadian singer-songwriter **Fred Eaglesmith** (cover feature #80) was booked to open for Keen on a December tour of Texas, not a fate I'd wish on anyone as, for all Keen's own personal and musical virtues, his audience is simply unspeakable, famed for ignoring other performers on the bill. Anyway, the tour wasn't coming to Austin and Eaglesmith wanted to play here during a two day break, so we set him up at Jovita's one night, Flipnotics the next. Just before I took the December issue to the printers, I was told Eaglesmith had pulled out of the tour. Not only was he being paid peanuts, his label, yet another indie in trouble, had yanked its support, even stiffing the publicist on work already done, so Fred was looking at being badly out of pocket on the deal. So I rejiggered the mag, took it to my trusty inkiens and come back to find that Eaglesmith was *back* on the tour. Keen had personally contacted him and when he heard the problem was money, simply told his people to up the ante from a minimum of \$100 a gig to a more realistic \$450. Unfortunately for Austin, he also had them throw in plane tickets, making it impossible for

Eaglesmith to play here, but it was still an intervention that rates the highest commendation. This isn't the first time Eaglesmith has benefited from the admiration and generosity of colleagues. A while back he was touring with **Cowboy Junkies** and when they found out he was only getting \$250 a night, they slipped him the same again out of their own pockets.

## HANCOCK MEMORIES

**J**ohn, I couldn't resist contributing a few Hancock family memories after reading your feature on Tommy. I grew up in Anton, about 25 miles NW of Lubbock—our house is a few hundred yards off the Clovis highway and I suspect Buddy and his buddies spotted me making mud pies in the mid/late 50s on their way to Norman Petty's studio. My mom and dad danced at The Cotton Club through the years Tommy played there and sometimes my sister and I would go along—play pinball and stuff, and I'd flirt with the Hancock sisters. Our parents let us sleep in the car (not Conni and I) when it got late—can you imagine that now? Letting 6-12 year old kids sleep in a car in the parking lot of a honky tonk. Anyway, we lost contact with the Hancocks after they moved to New Mexico.

◆ Sometime around 1971/2, I was working at a gas station in Anton and the Hancocks pulled up. They remembered me but I hardly recognized them—they seemed to be a combination of Ken Kesey's Pranksters, the Cowsills and the Carter family. The Carter family on acid. It was really weird seeing an old acquaintance and contemporary of my parents with long hair, hippy wife and daughters (and Joaquin, who fortunately wasn't playing drums) driving across the country in a bus full of very strange people. Tommy was doing the best job he could of growing long hair, however he was supplementing the process with hair transplants. I'll never forget those orderly plugs of hair across his forehead. Of course, I immediately spotted my childhood love and 'made the moves' for her, but after the trips her family had made in their magic bus, Conni probably thought I was pretty silly with my tight T-shirt, Dingo boots and football jacket.

◆ There was this really geeky guy in our town—the kind of guy played by Randy Quaid in *The Last Picture Show*. He was real tight with the Hancocks, who called him Sunshine and it wasn't until years later I realized why. Really ironic and all, the biggest geek of the Lubbock area doing acid with my adolescent love. While most Lubbock area farmers were experimenting in drunk driving and heart attacks, Tommy Hancock was blowing his mind.

◆ By the time I was in college in the mid-70s, the Cotton Club had made a comeback with Joe Ely, Alvin Crow, Jerry Jeff, etc, but the coolest dude in Lubbock could still be found out at the Palm Room, a great lounge honky tonk on the Idalou highway. Tommy Hancock really is the heart and soul of Lubbock music.

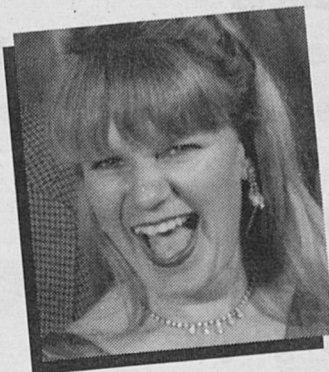
Later, Monty Newton

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Speckled Red † 1973  
Tex Ritter † 1974
- 3rd Squatty Hopkins • 1904 • Centerville  
Leon McAuliffe • 1917 • Houston  
Gene Summers • 1939 • Dallas  
Steve Stills • 1945 • Dallas  
Jack Huddle † 1973  
Amos Milburn † 1980
- 5th Lolo Cavalos • 1906 • Mexico  
Little Alfred • 1944 • Lake Charles  
David Halley • 1950 • Oklahoma City
- 6th Kim Wilson • 1951 • IL  
Johnny Moore † 1969
- 7th Jack Greene • 1930 • Maryville  
Gene Terry • 1940 • Lafayette  
Carl White † 1980  
Larry Williams † 1980
- 9th Lavada Durst • 1913 • Austin  
Jimmy Day • 1934 • AL  
Katie Webster • 1939 • Houston  
Roy Head • 1943 • Three Rivers  
Cyril Neville • 1948 • New Orleans  
Alejandro Escovedo • 1951 • San Antonio  
Ernie Cacaes † 1971
- 11th Tommy Duncan • 1911 • Hillsboro  
Slim Harpo • 1924 • Baton Rouge  
Goldie Hill • 1933 • Karnes County  
Robert Earl Keen • 1956 • Houston
- 12th Tex Ritter • 1905 • Murvaul  
Ray Price • 1926 • Perryville
- 13th Rick Broussard • 1962 • Seguin
- 14th Billy Walker • 1929 • Ralls  
Allen Toussaint • 1938 • New Orleans  
Billy Jo Spears • 1938 • Beaumont  
T-Bone Burnett • 1948 • Fort Worth  
Boomer Norman • 1964 • Temple
- 15th Alan Lomax • 1915 • Austin  
Queen Ida • 1930 • Lake Charles  
GT Hogan • 1929 • Galveston  
Barbara Lynn • 1942 • Beaumont
- 17th Billy Harper • 1943 • Houston  
Steve Earle • 1955 • Fort Monroe, VA  
Hosea Hargrove • 1929 • Bastrop County  
Chris Holzhaus • 1950 • San Antonio
- 19th Leo Soileau • 1904 • Ville Platte, LA  
Sleepy Hoffpauir • 1931 • Crowley, LA  
Charlie Waller • 1935 • Hendersonville  
Janis Joplin • 1943 • Port Arthur  
Elsa Garcia • 1954 • Mexico
- 20th Leadbelly • 1889 • Mooringsport, LA  
Whistling Alex Moore † 1987  
Buster Benton † 1996
- 21st Smith Ballew • 1902 • Palestine  
Bess Lomax Hawes • 1921 • Austin  
Eaglin Snooks • 1936 • New Orleans
- 22nd Shaun Young • 1968 • CO
- 23rd Wildcat Courtney • 1929 • Waco  
Lisa Pankratz • 1968 • Austin
- 24th Doug Kershaw • 1936 • Tiel Ridge, LA  
Aaron Neville • 1941 • New Orleans  
Tex Thomas • 1951 • Littlefield  
Gene Austin † 1972
- 25th Jimmy Wyble • 1922 • Port Arthur  
Laura Lee McBride † 1989
- 26th Dennis McGee • 1893 • Bayou Marron, LA  
Bones Nobles • 1902 • Mason County  
Claude Gray • 1932 • Henderson  
Huey "Piano" Smith • 1934 • New Orleans  
Lucinda Williams • 1953 • Lake Charles  
D'Jalma Garnier • 1954 • MN
- 27th Joe Shelton • 1911 • Hopkins County  
Andrew "Smokey" Hogg • 1914 • Westconnie  
Moon Mullican † 1967  
Mahalia Jackson † 1972
- 28th Blind Arvella Gray • 1906 • Somerville  
Carl White • 1932 • Dallas  
Carolyn Hester • 1938 • Waco  
Mary Cutrufello • 1970 • CT  
T Texas Tyler † 1972  
Al Dexter † 1984
- 29th Al Stricklin • 1908 • Antioch
- 30th Paul Glasse • 1959 • NY  
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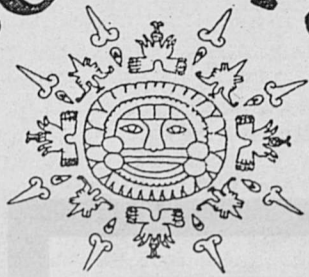
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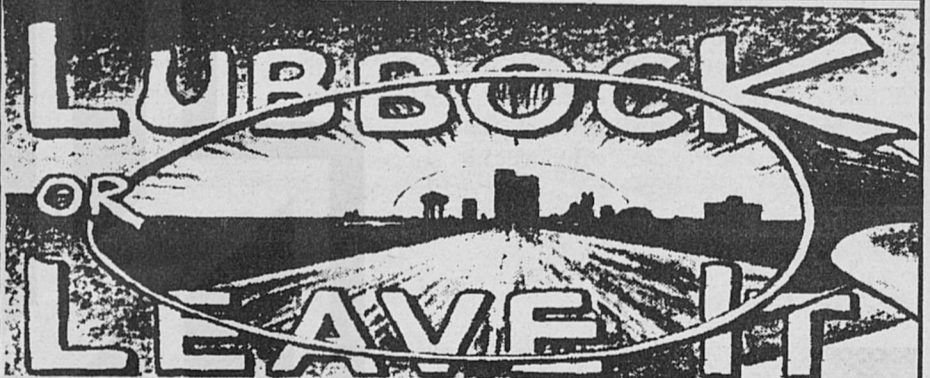
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# MUSIC CITY TEXAS 1996 POLL

## WOMAN OF THE YEAR

**CHRISTINA MARRS**

Toni Price  
Christine Albert • Kelly Willis

## MAN OF THE YEAR

**STEVE CLARK**

Champ Hood • Jimmy LaFave  
Wayne Hancock • Jesse Taylor

## BAND OF THE YEAR

**ASYLUM STREET SPANKERS**

Threadgill's Troubadors

8 1/2 Souvenirs

The Derailers • The Nortons

## HUMAN BEING OF THE YEAR

**ROD MOAG**

Eddie Wilson • Steve Clark  
Danny Young • Walter Hyatt

## GIG OF THE YEAR

**WALTER HYATT TRIBUTE @ The Paramount**

Rape Crisis Center Benefit @ The Paramount

Toni Price's Hippie Hour

Joe Ely @ Stubb's Grand Opening

## ALBUM OF THE YEAR (TEXAS)

**JIMMIE DALE GILMORE: Braver Newer World**

Lyle Lovett: Road To Ensenada

Texas Tornados:

Hays County Gals & Pals: My Heart Keeps Singing

Kimmie Rhodes: West Texas Heaven

Dale Watson: Blessed

## ALBUM OF THE YEAR (AUSTIN)

**THREADGILL'S SUPPER SESSIONS:**

**Second Helpings**

The Derailers: Jackpot

Cornell Hurd Band: Cool And Unusual Punishment

Asylum Street Spankers: Spanks For The Memories

Don Walser: Texas Top Hand

## GOOD ATTITUDE

**CHAMP HOOD**

Don Walser • Cornell Hurd

Jesse Taylor • Rod Moag

## STAGE PRESENCE

**GUY FORSYTH**

Cornell Hurd • Dino Lee

Tex Thomas • Toni Price • Butch Hancock

Monte Warden • Wammo

## SONGWRITER

**WALTER HYATT**

Butch Hancock

Wayne Hancock

Emily Kaitz • Don Walser • Danny Barnes

## FEMALE VOCALIST

**CHRISTINA MARRS**

Toni Price

Juliann Hatfield

Darcy Deaville • Christine Albert • Kelly Willis

Libbi Bosworth • Michele Solberg

## MALE VOCALIST

**DON WALSER**

Wayne Hancock

Guy Forsyth

Ted Roddy • Marvin Dykhuis

Jimmie Dale Gilmore • Malford Milligan

## TEXAS ACT

**RAY WYLIE HUBBARD**

Robert Earl Keen

Texas Tornados

Mingo Saldivar • Butch Hancock • Texana Dames

Threadgill's Troubadors • Junior Brown

## ACOUSTIC ACT

**ASYLUM STREET SPANKERS**

Threadgill's Troubadors

Steve James • The Jubilettes

Hays County Gals • Bad Livers

## COUNTRY ACT

**THE DERAILERS**

Wayne Hancock

Don Walser's Pure Texas Band

Alvin Crow • Chris Wall

Dale Watson • Cornell Hurd Band

## ROCKABILLY ACT

**HIGH NOON**

Marti Brom

LeRoi Brothers • Rick Broussard

Wylie Cousins & The Well Hungarians

Tex Thomas

## BLUES/R&B ACT

**GUY FORSYTH BAND**

Toni Price • Storyville

Rocket 69 • Steve James

The Keepers

## THIRD COAST ACT

**LOS PINKYS**

Ponty Bone & The Squeezetones

RC Banks & The New Cotton Kings

Texana Dames

## NEW ACT

**ANA EGGE, LINDA LOZANO & KIM MILLER**

ThaMuseMeant

Susanna Van Tassel • The Jubilettes

Wylie Cousins & The Well Hungarians

Mr Fabulous • The Hollisters • The Horton Brothers

## ACCORDION

**PONTY BONE**

Chip Dolan

Bradley Williams

Traci Lamar • Lisa Mednick

Greg Lowry • Mike Maddux

## ACOUSTIC GUITAR

**MARVIN DYKHUIS**

Steve James

Olivier Giraud

Jud Newcomb • Champ Hood • Charlie Robison

## ELECTRIC GUITAR

**JESSE TAYLOR**

Rich Brotherton

Teisco Del Rey

Rick Poss • Marvin Dykhuis • Mitch Watkins

John Reed • Bobby Horton

## STEEL GUITAR

**SCOTT WALLS**

Chris Miller

Jimmy Day

Cindy Cashdollar

## FIDDLE/VIOLIN

**GENE ELDERS**

Champ Hood • Erik Hokkanen

Alvin Crow • Rod Moag

Ralph White • Darcy Deaville

## HARMONICA

**GARY PRIMICH**

Ted Roddy • Randy Glines

Guy Forsyth • Greg Lowry

## UPRIGHT BASS

**KEVIN SMITH**

Dave Heath • Mark Rubin

David Carroll • Emily Kaitz

Billy Horton • Ivan Brown

## ELECTRIC BASS

**RANDY GLINES**

Don Keeling • Keith Ferguson

David Carroll • Brad Fordham • Jon Blondell

## DRUMS/PERCUSSION

**RON ERWIN**

Paul Pearcy • Lisa Pankratz

Mike Buck • Terry Kuykendall • Philip Farjado

## ANY OTHER INSTRUMENT

**DANNY BARNES**

Mambo John Traynor • Tomas Ramirez

Greg Lowry • East Side Flash • Wylie Cousins

Junior Brown • Alvin Crow • Floyd Domino

Danny Young • Paul Glasse

## MULTI-INSTRUMENTALIST

**CHAMP HOOD**

Glover Gill • Mark Rubin

Marvin Dykhuis • Greg Lowry

## VENUE (BOOKINGS)

**CONTINENTAL CLUB**

Cactus Cafe • Jovita's

Waterloo Ice House • Flipnotics • Stubb's

## VENUE (ACOUSTICS)

**CACTUS CAFE**

Electric Lounge

Austin City Limits

## VENUE (AMBIENCE)

**JOVITA'S**

Threadgill's (North)

Cactus Cafe

Gruene Hall • Guero's • Continental • Flipnotics

## RADIO PROGRAM

**LARRY MONROE (KUT)**

Folkways (KUT)

Country Swing & Rockabilly Jamboree (KOOP)

## RECORD STORE (NEW)

**WATERLOO**

Antone's

Local Flavor • Musicmania • Tower

## RECORD STORE (USED)

**ANTONE'S**

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## NOTES

**Man Of The Year:** Steve Clark, formerly of Waterloo Ice House, was the moving force behind the Walter Hyatt Tribute.

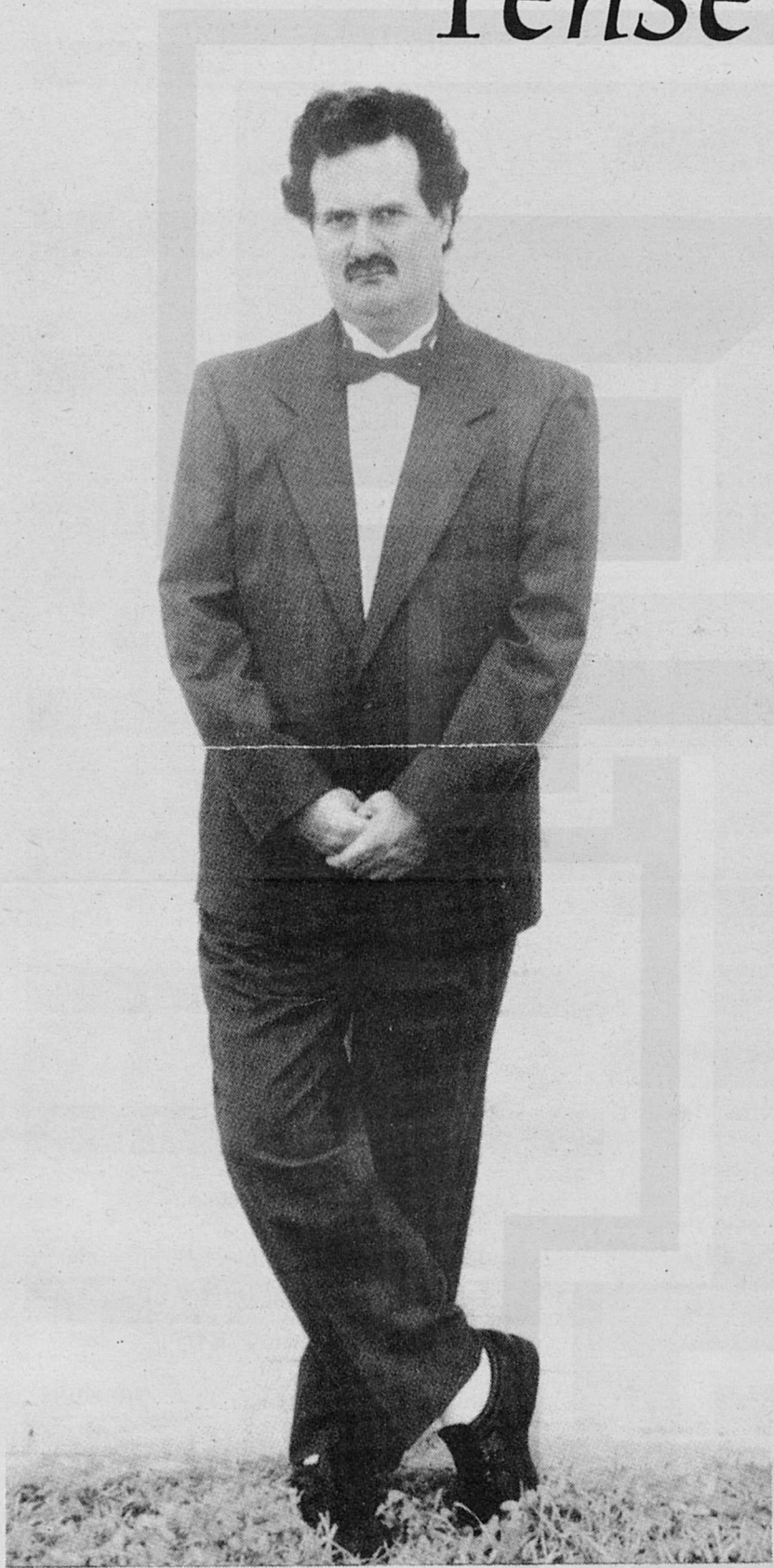
**Songwriter:** Austin area residence requirement waived.

**Radio Program:** So many votes were cast for Larry Monroe by name that it was simpler to consolidate specific votes for *Texas Radio*, *Blue Monday* and *Phil Music* under the unifying factor.



# DeVILLEZ & MOTIVO

## Tense Present



### SOME REACTIONS

#### THE WORLD

"This one's going out throughout China and Venezuela immediately!"

— Ken Rundell, host of Harbor Nights, ABC International Radio Network

#### SPAIN

"Wonderful band . . . we encourage you to offer more of your music to the European market. I'll be playing several tracks on the station and network, but meanwhile would you service me with another copy so I can send one to the chief of Global Records."

— Rafael Corbi, RPEM-FM/Festes TV, Barcelona

#### BELGIUM

"This CD is one of the finest we have received this year . . . more than fantastic. We made it 'Album of the Week' and play it in heavy rotation."

— Walter Wuyts, Country Rock 911, Antwerp

"It's a beautiful CD."

— Inge Boffgen, Radio USA, Merelbeke, Belgium

#### ARGENTINA

"Gentle and intelligent world music. The musicians are perfect and the sound is very 'human.' Congratulations."

— Jorge Aloy, Radio Futura-FM 90.5, La Plata

#### TEXAS

"Excellent album . . . a Lewis & Clark of the musical spectrum . . . above average talent and distinctive style."

— Eddie Russell, Country Eastern West, Columbus

"This relaxing set of 14 cuts shifts style seamlessly from country folk to Caribbean to Latin lounge jazz to pop rock, all tasting of that distinct DeVillez flavor of soft vocals and smooth instrumentals."

— Fred Treadwell, Texas Beat, Austin

"To call his music a fusion of country, bebop, bossa nova and Afro-Caribbean, the balance shifting radically from song to song, begins to get it, but if this sounds overambitious, DeVillez makes it work . . . with a solid song the results are irresistible."

— John Conquest, Music City Texas, Austin

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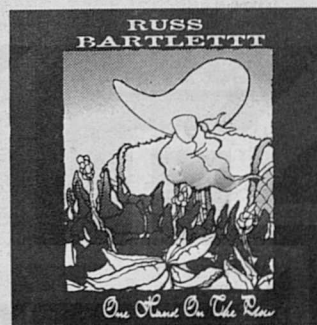
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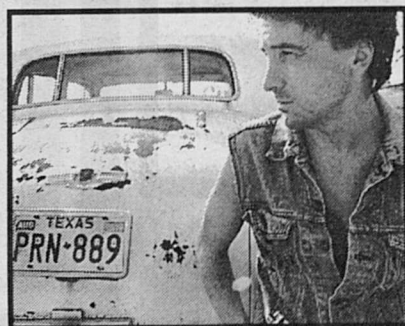
*One Hand on the Plow*

*"Exceptionally good songs . . . I wish I'd written them!"*

— Townes Van Zandt

*"A great record from a masterful songwriter."*

— J.D. Rivers  
*LA Weekly*



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