

THE Call Letter

April 1988 Vol. 1 No. 7

The Call Letter is the official newsletter of KTSB-student radio at the University of Texas at Austin

KTSB

91.7 cable fm



we're here

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All articles written in *The Call Letter* are the views of the individual writers and do not necessarily represent the views of KTSB.

The Call Letter welcomes any story suggestions, artwork, editorials, comments, unprintable/unprinted Firing Line letters, or other items of musical interest. We print 1500 copies of this hot publication and it is distributed around town at area record stores and eateries.

For more info, please contact the Editor at 471-5106.

WHAT IS GOING ON???

BUSINESS: Scott needs an assistant to help out in a wide variety of areas. Also, he needs a person to work on getting grants for the station, send out requests, etc. Call Scott for more details.....We are having a float in the round-up parade and need people-call Jackie for info.....Ribbon cutting ceremony and reception on April 11 at the new station!.....plus more...on April 22, KTSB and MTV will be selecting participants for MTV remote game show and maybe a progressive video night with 120 minutes-stay tuned for details.

INTERVIEWS: Alexis, the Interview Goddess is setting up an interview with Mojo Nixon (among other things, the kinda weird guy who does the promos on MTV). Cool, huh?

PUBLICITY: Burt says he's gonna be selling some KTSB t-shirts at super prices in time for the April 11 air date. Plus there will be bumper stickers out by then too, at an even better price: **-free!** So be lookin' for 'em. Javelin Boot will be performing on our float during the Roundup Parade April 8th. On the 14th, there will be an Opening Party at Liberty Lunch. A week after the air date (April 18th to be exact), there will be a Reception/Ribbon cutting ceremony at the studios. If you want more info, call Burt at 471-5106.

CAMPUS/COMMUNITY AFFAIRS: Kristy needs groups to tell her department their meeting times so KTSB can broadcast them 5 times a week—it'll be just like Around Campus in The Texan—only better. So be sure and tell her if a group you're in is going to meet. Also, she's searching for a PSA (Public Service Announcement) director.

TECHNICAL: Lester proudly tells us that the station will be operating by April 11! Yay-rah!

PRODUCTION: A radio theatre series is being planned and is going through the pre-production phase right now. Have you got any *really cool* ideas for radio theatre? Can you write? Could you help write for the series? How 'bout giving Mike a call at 471-5106.

MUSIC: If you can create music and have it on tape or can sing it off

the top of your heads, then get it (or yourself) down to the station. Heck, it could *even* get on the air! And hey, why don't you go *live* at Liberty Lunch for the first 10 days of April? It'll help the station.

SPORTS: The staff is currently interviewing members of some UT sports clubs for use in the daily expanded sports feature. Chrisann Parr has been appointed Assistant Sports Director. The time for the Sunday sports special will be 6-7 pm. The special will deal with a different sports issue each week and will include guests and call-ins. And last but not least, the KTSB softball team beat the Daily Texan team 7-6.

FUNDRAISING: Two possible benefits in April, watch for flyers for more details. There will be a KTSB float in the upcoming Round-Up parade, and anyone who wants to help in the construction should get in touch with Scott Anderson.

PROGRAMMING: Anyone (music writers, musicians, record collectors) who wants a one-time, two-hour slot as a d.j. should call Ken McKenzie. Ken will host a guest d.j. spot on Sundays from 7-9 pm. The committee would also like to thank everyone who has trained at KUT since last October.

NEWS: Hey! Sara needs volunteers. News Boot Camp will be at the KTSB office on April 2 at 1 p.m. Everyone who's interested should be there. A news handbook will be coming out soon. She's also looking for someone who wants to be News Director for *next year*. And, survey results show that you guys want to hear world/national news a lot with campus highlights so you will.

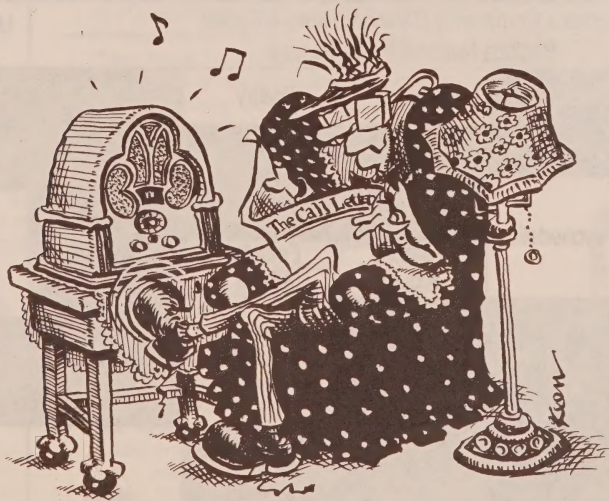
THE S.M.....KEVIN: KTSB was recently granted with its request for funding during the 88-89 school year. Student Services Fee Committee has allocated \$50,000 for KTSB!!!! We are all going nuts waiting for the big April 11, our honest to godness start up date. Look for us in the media spotlight on April 18 when we'll have some big wigs down at the station for our grand opening. We want to make KTSB a station to serve the needs of students and the community. Please, let us know how you feel about our program schedule. Write us at KTSB, P.O. Box D, Austin, Tx 78713-7209.

We're here!

We mean it, we're not lying. We are on the air. Exactly two years to the date after which the Student Radio Task Force was formed, KTSB-the first student run-radio station at the University of Texas at Austin will officially begin flowing through the airwaves April 11, 1988 on cable radio 91.7. Do you have cable radio? No? Quick, call KTSB at 471-5106 (or Austin CableVision) and find out how you can hook it up. But, in case you can't get cable radio, Austin Access Television will air our signal as background music on cable channels 10, 32 & 33. And you can hear KTSB in the Audio Visual Library at the UGL, too.

The KTSB studio is located in the old Varsity Cafeteria at 210 E. 21st. We'll be on air from 7am-3am (that's 20 hours). And we always need volunteers so come on down and give us a hand. Hey, musicians, send us your album/tape so you can be heard on KTSB-P.O. Box D, Austin, Tx 78713-7209...

By the way, we're going to do some serious celebrating since we are making history and you're invited, so bring your friends and head over to Liberty Lunch on April 14th for the gala bash. We're here for you-you know what we mean...call us and let us know if you like what you hear.



KTSB PROGRAM SCHEDULE

UT student radio -91.7 cable fm

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY					
7	Alternative Rock					New Age Jazz	World Music					
8												
9												
10												
11												Africa Mix
NOON												
1							Latin Mix					
2												
3						Folk						
4												
5												
6	Campus Community Calendar/News & Sports Pacifica National News Service					UT Week in Review	Sports					
7			Demos	Poetry								
8							Guest DJ					
9	Reggae	Psychedelic										
10			Feature Album	Feature Album								
11							Hip Hop					
MID							Avant Garde Jazz					
1			Industrial									
2					Metal	Hardcore						
3												

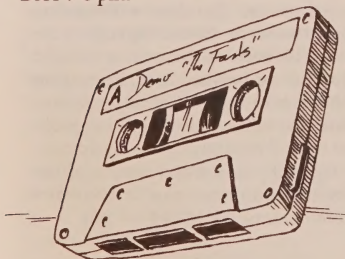
WORLD MUSIC with Chris Corsbie

Far from being new, "world music" is rooted in the vocal traditions of India, China, Japan, and Africa, traditions as many as 7000 years old. Nonetheless, it will certainly sound as exotic as any "psychedelic" music produced in the local underground scene. The program will feature such diverse music as the hauntingly meditative sounds of Japanese Buddhist chant and shakuhachi to the exciting rhythms of Africa and India. Who knows? Maybe we will play some lesser-known traditions such as Mongolian Xoomie chant or Peruvian, indigenous pan pipe duets, or primal fire and drum.

Hopefully, the program will entice the listener to become more interested in the many possibilities that world music has to offer. All too often conflicts between cultures arise from misunderstandings, stereotypes and ethnocentricity. We hope to entertain and inform our listeners through the following: a combination of interviews with foreign musicians, cultural and historical backgrounds given for the selections played, and a diverse range of music...SUNDAY 7-10 am.

DEMOS with Alexis Arnold

Demos is fairly self-explanatory, isn't it? Any and all unsigned bands will be aired if they send in a tape, demo, etc. Those that I like will be played more often. Send tapes in care of The Unsigned Hour P.O. Box D, Austin, TX 78713-7209...WEDNESDAY 7-8 pm.



PSYCHEDELIC with Mike Wethington

Join us as we take a surrealistic acid bath of sound from the Weeds in 1965 to the Butthole Surfers of 1988. Spend two hours a week hearing the music with more than just sound: Van Der Graf Generator, the Soft Boys, Mahavishnu Orchestra. Music that molds and melts the mind. Tune in, turn on, and drop out to KTSB's Psychedelic Show....TUESDAY 9-11 pm.



INDUSTRIAL with Rob Forman & Wynne Martin

Eleven years after the term "industrial" came into being (thanks to Throbbing Gristle), it is now as purposeful as the term "New Wave." It is applied to so many different styles of music (the dance floor beat of the Revolting Cocks, the sparse landscape of Soviet France, the powerful noise of Boy Dirt Car, and the arty tribalism of Muslinguaze to name a few) that it has almost become meaningless. What "industrialists" do have in common (more ideological than musical) is the willingness to confront and challenge the *typical* notions of how music is "supposed" to sound, how society is controlled, and how we think and live. The misconception that this music is all "noise" is one of the initial barriers that must be cleared. Actually, much of the music is beautiful, rhythmic, and downright melodic. Sure, a lot of it is rather violent to the senses, but all of the world isn't made of of crystals and oceans...THURSDAY 11-1 am

HARDCORE with Johnny Hutchens

On Saturdays nights, things start to get rough and rowdy as KTSB pumps out the very best in loud and abrasive renegade rock-n-roll music. It's the Hardcore Show; two hours of your favorite, immortal underground bands including the likes of the Circle Jerks, Agent Orange, Shattered Faith, Scratch Acid, Big Black, Hüsker Dü, Gang Green, MDC, and many, many others. So tune in to get your weekly dosage of the most explosive music around. Turn up the volume and bust out the hair mousse and get ready to thrash!...SATURDAY 1-3 am.

HIP HOP with Will & D.J.C. (Chuck 'O')

What is Hip Hop? Well it seems that Austin really doesn't know. But that will soon change because KTSB will enter the Austin market with the city's first *legitimate* progressive hip hop show dominated by rappers from New York to Los Angeles. Guest DJ's and the state's best amateurs will be featured periodically. Give it a listen to hear artists like E.Pee M.D., Audio Two, The Biz Mark, Public Enemy, Mantronix, and the best Black music has to offer...SATURDAY 9-11 pm.



REGGAE
with
the Rastaheads

Greetings to the Austin posse...for crucial reggae ryddims, tune in to Ras Dave and Sister Irene...KTSB soon come...One love...MONDAZE in the eve from 9-11.

METAL
with
Rob Gray & Lisa Frenzel

Any of various opaque, fusible, ductile and typically lustrous substances that are good conductors of electricity and heat forming cations by loss of electrons and yielding basic oxides and hydroxides may be known as metal. But to us it means a lot more, it's pure raw energy in the form of music. From its beginnings with Black Sabbath, Led Zeppelin, Deep Purple and Judas Priest to its incredible evolution giving us groups like Slayer, Metallica, Megadeth and Malmsteen the full spectrum will be covered at KTSB. You will hear interviews, concert dates and information on the local metal scene along with the best of metal new and old. Tune in and give suggestions and requests and remember, you won't hear music of this calibre anywhere else in Austin...FRIDAY 1-3 am

NEW AGE JAZZ
with
Justin Bell

Electrify your mind, stimulate your soul and fly high on imagination. Tune in to Jazz Infusions on KTSB and experience the new age integration of instrumental rock with progressive jazz. Encounter new acoustical dimensions with the eclectic sounds of Pat Metheny, Michael Brecker, Andreas Vollenweider and Al DiMeola... Eliminate the static of ugly radio, and get your fix with Jazz Infusions....SATURDAY



POETRY
with
Kristy Bartlett & Jenny Wong

Our emphasis will be on readings by Austin poets. But poetry is everywhere, so we'll also be airing lyrical songs, drama, and sounds. Anything and everything goes! So tune in....THURSDAY 7-8 pm.

AFRICAN MIX
with
Tierno Bah

KTSB's alternative sound focuses on the sounds of African-tribal traditions and the latest pop from around the continent will be presented with background info on the music. This is morning music that you can move to. We'll introduce you to styles you never knew existed....SUNDAY 10-12 am.

LATIN MIX
with
Michael Crockett

This show will bring you a hot blend of pop and folk rhythms from Latin America. Occasional news features will be heard within the mix of spicy, southern sounds. Brazil is not the only country you will learn about....SUNDAY noon-2 pm.

SPORTS
with
Someone Famous

KTSB wraps up the weekend with the sports special. The show will examine important issues on the cutting edge of the sports world. Each week the show will lead you through a discussion of topics ranging from the turn-around of the Longhorn football program to the concern of drug problems at the Summer Olympics. In addition, we'll highlight scores and results of the weekend's sporting events with interviews and commentary...SUNDAY 6-7 pm.

SXSW revisited

BY PETER BLACKSTOCK

If there's one thing I learned from attending the South-By-Southwest Music and Media Conference last month, it is this: Music is Business.

That may seem fairly obvious when one considers the variety and volume of music-oriented material one encounters in the marketplace nearly every day (records, radio, concerts, posters, t-shirts, etc.). Most of us, however, ordinarily see such things from an entertainment perspective rather than a business one.

Even in a town such as Austin, renowned for its flourishing musical environment, the emphasis of the medium is usually on having a good time, not putting food on the table. Most local musicians rarely make enough money to consider their musical endeavors anything more than a hobby, something they're doing because they love doing it. And most club-goers rarely think about the financial aspects of the scene they take part in other than when they're scraping up change for just one more beer.

But anyone who hung around the Austin Crest hotel March 10-13 saw music being treated in a very different way — as an industry. The workshops, trade show tables, even casual discussions in the lobby centered on signing rather than singing, on budgets rather than Budweiser.

And though that may sound somewhat droll and demoralizing, it's a dose of reality that most people involved in Austin music need to come to terms with, or at least be more aware of than they tend to be. Attending the seminar helps give musically interested people a more complete view of what they're becoming involved in, whether they're musicians, managers, disc jockeys, journalists—or even simply fans.

Getting a taste of the business side of music may make some people even more determined to immerse themselves in it; it may drive others away and make them decide to take it all much less seriously. But in either case, it helps the people involved clarify their music-related goals.

That was the one point that the conference drove home to me most emphatically. What follows is my personal account of the weekend's highlights. It's not meant to be a "Best-of-SXSW" roundup, since no single person could attend even a fraction of all the events that took place over the weekend in order to make such judgments. It's simply intended to describe the weekend from an individual standpoint, to provide an idea of what the average SXSW junkie went through March 10-13.

The panel discussions and workshops I attended were quite informative. The first one, entitled "Do It Yourself," gave bands hints on how to put out a recording independently. The panel provided a wide range of viewpoints on the subject, as members included musicians Carl Finch (Brave Combo), Mike Hall (Wild Seeds) and Kathy McCarty (Glass Eye); producers Mike Stewart (Austin) and Jim Lancaster (Nashville); and indie record label reps David Counter (Relativity) and Shari Wilkins (Rough Trade).

Saturday morning's panel on college/alternative radio was equally interesting, although not nearly as well-attended (what do you expect when you try to get a bunch of musicians out of bed by 10:30 a.m.?) Dave Margulies of CMJ New Music Report and Leslie Rule of the W.A.R.D. Report, two trade magazines dealing specifically with the college market, headed up the panel, which also included representatives from several regional college stations

(including KTSB station manager Kevin Tuerff).

Rule and Margulies differed in their judgment of the growth of college radio's influence over the past few years (in helping groups such as R.E.M. and U2 eventually become commercial successes). Margulies praised the stations for providing such talented up-and-coming artists with an early outlet for exposure, but Rule said she felt the success had made many college stations lose sight of their alternative purpose.

Both sides agreed, however, that college stations should use their own judgment and shouldn't feel pressured to concentrate on bands that certain labels might be pushing as big "college-market" successes. (*The Austin American-Statesman*, which somewhat surprisingly did a commendable job of covering SXSW overall, ran a story on this panel discussion with the extremely misleading headline, "College radio wields too much influence, panelists say". The writer who covered the session wanted me to apologize to any of the panelists who may quite understandably have felt misrepresented, and to assure them that he did NOT write the headline for the story.)

And then there was the music. To try to recap all of it, even for one person, would be a gargantuan task; my best estimate is that I saw 26 acts in a four-day span. Instead, I'll just mention a few acts I hadn't seen before that impressed me:

Two of the most memorable acts I heard were at the Colorado Street Cafe, a venue not usually considered one of Austin's hot musical spots. The best was Thursday night's set by singer/songwriter Scott Garber, who used to be in a rock band from Tucson, Arizona, called Giant Sand. Kris McKay of Austin's Wild Seeds joined Garber on a couple of songs, and the combination of these two talented voices created some beautiful harmonies.

Definitely the most original act I caught was Denver's Bill White Acre, who played at Colorado Street on Saturday. The variety of sounds he got from an acoustic guitar, and the techniques he used to get them, was amazing. Slapping the strings and the body of his guitar as often as he picked and strummed, he managed at times to sound more like a band than a solo act.

A few rock bands impressed me as well. The Weeds' set at the Texas Tavern Saturday convinced me that drummer Ellen Weed should have made the list of top 10 drummers in the Austin Chronicle readers' poll. Dash Rip Rock from New Orleans blitzkrieged the Back Room audience for 30 minutes, although most people probably knew what was coming since the band has visited Austin fairly frequently after their local debut at last year's conference. And Dallas' Three On A Hill proved at the Coyote Club Sunday that they're the best of the many bands coming out of that town's much-talked-about Deep Ellum scene.

The Austin Music Awards show on Friday was really strange: Even though eight acts played, I didn't feel like I was at a concert. I spent more time wandering around the concourse talking to people than I did listening to the music, even though I liked most of the bands that played and am a big fan of a couple of them. But the show went smoothly and in fact ended up being a sellout (with the assistance of, oh, a thousand or so complimentary passes).

My only significant gripe about the way the conference was set up was the addition of Sunday showcases this year. Some

Thru the Wire



GLASS EYE
Bent By Nature
(Bar None)

by Peter Blackstock

Along with the Wild Seeds, the Reivers, the True Believers and the late Doctors' Mob, Glass Eye was one of the most important bands in helping Austin's new music scene become recognized on a national level. The Mob has now disbanded despite a worthy second album, and the True Believers are still in record-company limbo; but the Wild Seeds and the Reivers have made significant advances nationally in recent months with excellent new records. Glass Eye, with their new release *Bent By Nature*, is ready to follow suit.

It's been nearly three years since the release of *Huge*, the band's remarkable full-length debut on Wrestler Records. That record proved Glass Eye was the most talented, from a musician-ship standpoint, of Austin's new group of hopefuls. The clean, crisp tone of Kathy McCarty's vocals and guitar lines complemented Brian Beattie's angry, nervous singing and quirky bass lines in a magical way, and the always-elusive but somehow always-intact rhythm made the songs very difficult to ever get tired of.

A lineup change (drummer Scott Marcus and keyboardist Stella Weir were replaced by Dave Cameron and Sheri Lane) and a bitter battle with Wrestler boss/charlatan Geoff Corderner slowed down the effort to get a follow-up album out. But a six-song live cassette released independently this summer showed that the band indeed had something extraordinary up its collective sleeve. (The cassette, in fact, won "Best Texas Tape" honors in the Austin Chronicle's 1987 music poll last month.)

Bent By Nature, once again demonstrates Glass Eye's uncanny ability for distinctly original yet quite listenable music. The album kicks off with "Whiskey," a song from Kathy McCarty's days in the Buffalo Gals, a band one prominent local writer once called "the most incompetent band ever to take to the stage in Austin." The Buffalo Gals were a little before my time, but if the rest of their songs were as good as this, that statement would seem hard to believe. "Comeback," a tribute to Austin songwriting guru Daniel Johnston, follows, a song with a folksy, accordion-embellished intro with typically Glass-Eye-ish lyrics such as, "I took a wrong turn of events, I made a wrong fork at the situation."

The highlight of side one is "Living With Reptiles," but "We Don't Touch" and "Love Gone Wrong" (without the bridge into "Cecilia," as they've been playing it live for the past year) aren't far behind. One advantage to not recording an album in three years is that you have that much more of a buildup of good material when you finally get the record out — and when you write as well as Glass Eye, the result is a first-rate collection of songs.

Most of the material on side two is equally impressive. Three of the songs ("People In The House," "Heywire," "Parking Space") are from last summer's cassette release, but all have been improved upon for their album versions. The live staple "Dimsey Naish" (funny, I always thought it was "Dempsey Nash") is also here, perhaps the closest thing to an "anthem" as Glass Eye will ever record.

Maybe the best song on the record, though, is "Christine," a slow, melodic ballad with, of all things, a quite ordinary rhythm. Some of the harmonies between McCarty and Beattie work beautifully here, and Beattie's ever-wandering bass lines keep the song from sounding too much like an everyday ballad. Closing out the album is that maniacal instrumental "Mechanical Chihuahua," perhaps the most appropriately-named instrumental song ever.

Bent By Nature does a wonderful job of combining excellent songwriting with talented but challengingly exploratory musicianship. The only question that remains is whether the band can gain a significant national following with the record (specifically among college/alternative audiences). Some recent work with already-established Timbuk3 (the band backed Pat and Barbara MacDonald on some tracks to be used as B-sides from Timbuk3's upcoming album *Eden Alley*) may help get Glass Eye's name in the ears of a wider audience. And, though Bar None is a small label, it has done a commendable job recently in getting They Might Be Giants national recognition. If Glass Eye can get the same support, then they might be giants soon, too.



UT
In Gut's House
(Blast First)

by Greg Headley

At first listen one might be slightly unnerved and a bit nauseated at the sound of this band. Even a completely indiscerning ear would quickly notice the almost complete disregard for rhythm and melody. Instead, the sound of UT adheres to a sort of primitivism. The band has existed for eight years and still sounds as though they are feeling their way through a very, very dark void. The sound appeals to the very base musical instincts. It shares a good deal with the industrial noise improvisation of Einsturzende Neubaten or Test Dept. but with less emphasis on bashing the sound into your head and more on setting up a framework and letting the listener interpret the sound as he pleases.

Most of the songs deal with very esoteric issues, hence even the discernible lyrics make little sense. Titles like "Swallow," "Evangelist" and "Homebled" suggest power themes. However these, like most of the others, build into a kind of claustrophobic white-out. The band members often trade instruments and lead vocal chores giving each song a different mood but retaining a timid, even frightened feel. They retain an impenetrability while keeping a kind of non-penetration into the listener.

The overall sound adheres less to structured melodies and more to overall mood. The arrangements and even the choice of instruments used seem carefully planned to evoke a certain mood. Though basically an improvisational album it retains an invisible sort of cohesion that creates a very strong and distinct feeling within the listener.

THRU THE WIRE *cont'd*

CHILD BEARING HIPPS
(cassette only)

one more by Peter Blackstock

It's kind of hard not to attract at least a little attention when you name your band Child Bearing Hips. But there's a lot more going on here than just an interesting name.

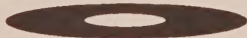
This is one of the most intriguingly original-sounding new bands Austin has produced in quite some time, though, to be truthful, they only relocated to Austin recently. Lead vocalist/bassist/songwriter E. Ann Powell moved here from North Carolina two years ago; drummer Pam Barger came to Austin from Washington, D.C.; and guitarist Peter LaFond from Kansas City rounded out the lineup about eight months ago.

Their first tape, recorded with the engineering and production help of Roy Taylor (former manager of Timbuk 3 and now working with Glass Eye), contains five songs presented in an uncluttered, minimalist manner but yet sounding far from simple. LaFond's guitar cuts deeply, and Powell's twangy vocals give the band's music an immediate trademark and centerpiece.

The opening song, "Mattress," is probably the most memorable cut. With a Creedence-like opening riff and the catchy chorus line, "That mattress on the floor might be the only tie that binds," this tune sinks in quickly.

Other cuts on the five-song tape include "Trust," a folksy tune with a western giddy-up beat and ironic lyrics such as "I'm movin' like a freight train on the wings of a dove"; and the dark, funky "What Color," an indictment of stereotyping women's roles with thought-provoking lines like "I been a fool, but I ain't fooled/Honey, honey hanging on your comma." This ain't your average love-song/train-song band.

The strength of this tape, along with a couple of impromptu acoustic sets at the Austin Crest hotel during the South By Southwest Music and Media conference last month, helped land the band an invitation to play the New Music Seminar in New York this summer. It's available at Waterloo and Sound Exchange and the band will be playing on April 16 at Big Mamou.



Yes, I would like you to send The Call Letter totally free of charge to my mailbox every month but I will always entertain the notion of cash donations in the back of my head.

No, I will gladly pay KTSB to send me The Call Letter.

LIQUID MICE

Paperbacks Plus

March 14th-1:30 am

by Rob Forman

After volunteering some fifteen hours of my time driving a van and seeing roughly twenty performances during SXSW, I decided to go see one last (unrelated) show and see if I could catch what was left of the week-long series of events sponsored by Liquid Mice at Paperbacks Plus.

As soon as I sat down (being one of three people in the "crowd") two guys walked on stage, played for an hour, and gave one of the best performances I saw all weekend. Using a reel-to-reel backing tape of continuous sound (from chants to TV dialogue to you-name-it) the two members played various home-made instruments, wood winds, drums and synths to create a second blend and wonderfully minimal sound collage that was never tedious nor bombastic, just hypnotic. The effect produced, similar to that for those of you who know Soviet France, was one of relaxing the conscious while letting your subconscious become a playpen.

After spending the whole weekend watching bands try to impress labels, and everybody trying to schmooze everybody (me included), to see a couple of guys do something totally creative and imaginative regardless of all the music "biz" stuff going on around them, was not only refreshing, but put everything back into perspective: music comes first.

(SXSW continued from p. 7)

damn good bands were playing Sunday night, but: a) a lot of out-of-towners had already left by then, putting the Sunday-night bands at a real disadvantage; and b) those who remained were wearing pretty thin by then (I certainly was, anyway). The softball/barbecue gathering Sunday afternoon was a good way to end the conference on an easygoing note; the showcases that night were simply overkill.

But the successes far outweighed the failures. SXSW director Roland Swenson and assistants Louis Meyers, Louis Black and Nick Barbaro have created one helluva conference; it seems the biggest problem they face now is putting the reins on a monster that could easily become out of control in the years to come. As problems go, though, an overflow of success isn't a bad one to have. Call me a hopeless junkie, but I'm eagerly awaiting SXSW III.

Name _____

Address _____

City _____

State _____

Zip _____

Telephone _____


Anything else you wanna tell us _____

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ICC CO-OPS.



ICC CO-OPS * THE UNIVERSITY OF TEXAS AT AUSTIN
510 W. 23RD STREET 476-1957

BULL

AREN'T YOU TIRED OF IT?

We're not going to give you 3 month's free rent.

We're not going to promise you a trip to Hawaii if you move in.

We're not even going to heat your pool.

What we will do is offer you a room in one of the few remaining West Campus HOUSES. That means a place with character. Ceiling fans. Wood floors. And huge windows overlooking a real backyard.

Oh, yeah, and when we say "walk to campus," we mean it. We're 2-5 blocks from the West Mall.

Not to mention that we're the cheapest way to live in West Campus.

Trust us. If you want to live in West Campus, ICC Co-ops are the way to go.

Yes! I must know more! Please send some information on your great housing offer to the address below.

Name _____

Address _____

City & Zip _____

Return the card to:
Inter-Cooperative Council
510 W. 23rd St.
Austin, Texas 78705

Our Version of a Student Community



Co-ops!

We're not big on bow ties or Gucci bags. We're big on exchanging ideas, sharing resources and promoting diversity. We come from different backgrounds, cultures and countries. We live in houses that are self-managed. We make our own rules and prepare our own budget. Every member has a vote and we decide things together. It's an educational experience — in the best sense of the term. We learn to express our opinions, work out compromises and live with differences.

Living in a co-op is also plain fun. When students from diverse backgrounds and interests live under one roof, things happen. There

are discussions and an exchange of views. There are workshops and talks, camping trips and sports teams. There are parties.

College Houses is a student-run corporation that owns five co-ops in the West Campus area. All are inexpensive, serve meals and share resources like a swimming pool, computers, a darkroom, etc. Any profit we make goes back into the house — to lower rents or improve facilities.

We have openings for Summer and Fall. Come by for a tour and dinner (Monday through Friday, 6 p.m.). That is if you feel education should be more than just attending classes and taking exams.

Laurel House

1905 Nueces

Opsis Apartments

1906 Pearl

Taos Co-op

2612 Guadalupe

21st Street Co-op

707 W. 21st St.

College Houses Co-ops

476-5678