

# Reviews

**Rusty Wier**  
**Rusty Wier, guitar, vocals;**  
**Larry Nye, guitar, vocal**  
**harmony**  
**Br azos Landing, Friday,**  
**April 1.**  
**\*\*\***

The acoustic duo of Rusty Wier and Larry Nye performed country music with a folk flavor to a small crowd Friday night. Despite the size of the crowd, the two Austin musicians put on an overall enjoyable show.

Mixing music with his onstage humor, Wier drew the approval of those in attendance, who applauded courteously after each song. Wier's set consisted of original compositions and cover tunes.

"If you have any requests, write it on a \$100 dollar bill and bring it up here," Wier told the audience. "If I don't know it,

we'll take a break and I'll sure learn (it) for \$100."

One of the songs Wier covered was Michael Martin Murphey's "5 O'Clock On a Texas Morning." His version of the song was good, but Wier has some undeniably great material of his own which he performed.

The best song of the night was definitely his song "Cheryl Doreen," which turned into a singalong as the audience sang with Wier about the girl in tight britches from southern Oklahoma. Wier and Nye then launched without hesitation into "Don't It Make You Wanna Dance," which Wier wrote for Bonnie Raitt to record on the soundtrack of the film "Urban Cowboy." Wier and Nye performed a great version of the song to a warm reception from the audience.

Wier is a capable guitar player as well as vocalist. His songs, with lyrics that often have a story to tell, are great. These songs are in the tradition of Texas folk and country singers such as Jerry Jeff Walker. Nye, supplying vocal harmony and acoustic guitar leads, is a compliment to Wier's talent.

The fact that the attendance at the show was sparse did not seem to bother Wier.

"I like crowds like this," Wier said. "With a crowd like this, I get to do whatever I want."

He talked about how he once wanted to own a beer joint, which he would call the Black Hat Saloon. He then sang a song of that very title, another of his original compositions.

Besides being a talented musician and singer, Wier has a

sense of humor onstage. Between songs, he shared funny, often irreverent stories with the audience about past experiences on the road. These "from the road" stories, combined with the down-home music of Wier and Nye, made an enjoyable evening.  
*Review by Shane Hall*



**"Birth, School, Work, Death"**  
**The Godfathers**  
**Epic Records**  
**\*\*\*\***

Combining the progressive sounds of the 80s with the energy and intensity of punk rock are the Godfathers, a raw, guitar-oriented quintet from England. "Birth, School, Work, Death" is, to put it simply, an incredible album from this band. In fact, it is one of the best records released by a European band in a long time.

This album does not contain the computer bleeps and disco-

sounding dance beats so prevalent in British pop music. The music of the Godfathers is loud and rough, while the lyrics seem to convey a view of the world that is somewhat less than optimistic.

With song titles like "When Am I Coming Down," "It's So Hard" and "Love is Dead," it is apparent that vocalist Peter Coyne does not parade around in rose-tinted glasses. "My situation's in decline, my life's a bitter shade of blue," Coyne sings on "It's So Hard," backed by the sonic ferocity contained in the guitars of Kris Dollimore and Mike Gibson. Coyne's vocals combined with the raw guitar and driving rhythm make for a superb track.

On the whole, "Birth, School, Work, Death" is superb through and through. Not a weak song is to be found. The title cut is another fine example of the Godfathers' brand of power-driven rock fused with punk-like lyrical anger.

The album's best cut is the psychedelic "When Am I Coming Down." Vocalist Coyne sings against a backdrop of twin guitars laden with feedback. This discordant sound also appears on "Cause I Said So," accompanied by Coyne's defiant vocals.

"I never wear a smile, 'cause that would show I care,"

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