

Reviews



The Kerouacs' Dru Wilson and Brian Lippman keep everyone happy. *Battalion file photo*

The Kerouacs
Dru Wilson, guitar, vocals;
Brian Lippman, bass; Jeff
Zwolinski, drums.
Brazos Landing, Thursday,
Sept. 1
★★★★

They had some delays getting started, but once they hit the stage, the Kerouacs disappointed no one as they rocked at Brazos Landing Thursday night.

The band played a mixture of original music and covered artists ranging from bluesman Robert Johnson to Warren Zevon. Guitarist/vocalist Dru Wilson and drummer Jeff Zwolinski (both former members of 4 Hams on Rye) and bassist Brian Lippman served up two and a half hours of blazing, no-frills rock 'n' roll.

The group opened with the original "Fraction of Your Time," which perhaps best summarizes the Kerouacs' method: a big sound, heavy on guitar, coupled with a sincere reverence for the roots of rock 'n' roll. "Fraction of Your Time" was followed instantly by "Burn This Place to the Ground," a rockabilly original from the 4 Hams songbook.

Although 4 Hams on Rye and the Kerouacs may be similar in some ways, there are differences as well. The Kerouacs boast a bigger, fuller sound. Wilson, by the use of different guitar effects, produces a wider range of

sounds than in the past. Plus, the band avoids the excesses of many groups. There are no marathon guitar or drum solos to be found here.

A Kerouacs show also places more emphasis on original material. A good thing too, because these guys have plenty of it. The band took rock 'n' roll down to the Caribbean with "When I Look in Your Eyes." With his thumb slapping the strings of his bass guitar, Lippman beat out some funky bass lines on this song, accompanied by Zwolinski's reggae beat on the drums and Wilson's guitar riffs.

Other highlights included the cool blues of the instrumental "Dorothy" and the band's smoking hot versions of Jimi Hendrix's "Fire" and the Smithereens' "Behind the Wall of Sleep."

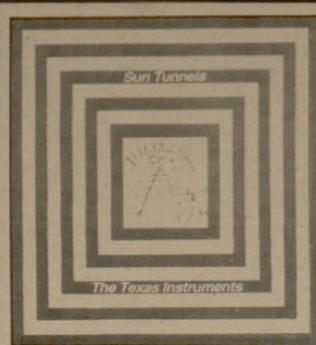
In fact, the energy of the show was hot enough to cause one of the band's amplifiers to overheat, resulting in a short break. But it was not long before they returned for another set.

"Welcome to the Kerouacs' comedy of errors," Wilson told the crowd as they launched into a set that included the ballads "Slave to the Night" and "Another Day Older, A Little Less Sane."

The music, originals and covers alike, elicited enthusiastic cheers from the audience, who packed the floor to dance. The floor swelled

with dancing couples during the band's version of the Rolling Stones' "Honky Tonk Woman."

Danceable music, good material, and a lot of fun. It's what the Kerouacs are all about.
Review by Shane Hall



"Sun Tunnels"
The Texas Instruments
Rabid Cat Records
★★★★

Take the garage rock grunge of the 1960s, combine it with the progressive styles of the 1980s, add a touch of southern country twang, and you have the Texas Instruments. With their second album, "Sun Tunnels," this rowdy Texas trio has topped even their self-titled debut.

The Texas Instruments' music packs a powerful punch. Drummer Steve Chapman pounds the skins at a relentless pace accompanied by the booming lines of bass guitarist Ron Marks. Guitarist David Woody rounds out this trio with

leads that go from distortion-laden psychedelia to neo-60s folk rock.

Songs such as "The Thing in Apartment B" show the band's ability to use good old-fashioned raw energy. Powered by Woody's guitar leads and backed by the furious beat of Marks and Chapman, "The Thing" is one of the album's best tracks.

Other cuts such as "Watch'n It All Go Down" and the instrumental title track take more of a progressive turn and should find favor with fans of today's new southern rock bands.

Along with this Texas-size helping of southern progressive sounds, "Sun Tunnels" boasts some enjoyable diversions. Michael Chester and Spot, the album's producer, join with the band (on banjo and viola, respectively) for some backwoods swamp sounds on the eccentric "You Ain't Going Nowhere."

These and other tracks make "Sun Tunnels" a real treat and a great addition to anyone's progressive rock collection.

Review by Shane Hall

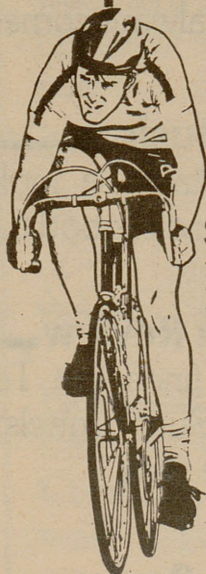
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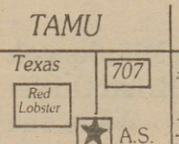
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