

Murphey has watched Austin music scene evolve

By Casey McCabe

Long before Willie Nelson and Jerry Jeff Walker, Michael Murphey was in Austin, Texas, helping create the unique sound that was to put Austin on the musical map.

Murphey was never very thrilled about being a trend-setter though. Even as a teenager, he refused an offer to perform on a national television series when he learned he would not be singing his own material. Later at his first CBS convention, he turned some heads when he performed a song directed towards those who would manipulate his talents, called "Nobody's Gonna Tell Me How To Play My Music."

Despite a recent commercial success, Murphey still retains these values. He spoke to the Daily Nebraskan about his musical intentions, and on the evolution of the Austin music scene which he had the opportunity to observe from the ground floor.

D.N.—As one of the originators of the Austin sound, what do you feel was the reason for the cultural and musical revolution in Austin?

Murphey—Austin is musically very much the same town as it is geographically and ecologically. It's right in the middle of the country, with a convergence of plants and animals. Musically it's very much the same way. You have an incredible black influence coming from Louisiana, and from the Beaumont area there is the Cajun influence. In San Antonio, which is only 60 miles away, you have the largest Chicano city in the United States. Austin itself has a large Chicano population.

Then the University brings in the classical musicians and the jazz players, and then you've got the good ol' Texas rednecks, which are ever present, and they bring in the country music. You weld all that together in the melting pot of Austin into one sound and you've got one hell of an interesting bunch of musical influences to

choose from.

D.N.—How did it develop from there?

Murphey—Well, Austin has traditionally been the center of entertainment and culture in Texas. But being isolated as it is from a lot of big cities, it kind of developed its own thing, that took on a whole lot of different forms.

I think I was probably the first person to have a major recording contract out of Austin. Then Jerry Jeff (Walker) moved down later, and Willie (Nelson) came after both of us moved there. I guess all of us were just looking for a kind of Mecca, because we were tired of the places we were living. Willie was in Nashville, Jerry Jeff in New York, I was in L.A. We each represented a different music center and the people who were moving out of each place, in a strange sort of way.

Any given week at the Armadillo World Headquarters you might see a straight ahead western swing band like Asleep at the Wheel, and the next night they bring in the ballet. It was probably the most open minded music scene I've ever been around.

D.N.—What caused you to leave when Austin was just starting to gain its notoriety?

Murphey—Unfortunately three years later, the place was overrun by people who were thinking they were going to make it another Haight-Ashbury, and you had a million songwriters running around looking for work and it was not that big of a town. Within three years it started growing, buildings started going up and the heat was on. And as soon as the heat was on, Murph was gone.

D.N.—But you are still keeping in touch with Austin, doing *Austin City Limits* for T.V.

Murphey—I held off doing that show for three years because I wanted to be away from Austin long enough for people to realize I no longer live there, before I did the show. Otherwise people would get the mistaken impression that I was still trying to be King of the Austin sound, and that was never my intention.

D.N.—Will there be a single off your new album, *Lone Wolf*?

Murphey—I don't really know, I'm pretty sure there will be, but that's not really my decision.

D.N.—Do you have any formula for producing a commercial song?

Murphey—No, that's something I've never done. I don't think your records should compromise your music, but once you've done what you want to do, when you've put on the record what you really believe in, then I say go out and sell it with all your might.

The commerciality is not built into the product, but rather the commerciality should come after the product is finished. The music business is probably the only industry in the world which sells a product they know nothing about. They just know there's a demand for music and if they throw enough of it out, they're going to get some sales.

I find that the wrong approach for me. I always try to play my albums after they're finished, for the people at the company, even go all the way to the president. I want him to know what I'm doing, I don't want to be an unknown quantity.



Michael Murphey: "Nobody's Gonna Tell Me How to Play My Music." Photo by Bob Pearson

daytime

THURS THRU WED	
MORNING	
8:00 BOZO NOT FOR WOMEN ONLY PTL PROGRAM ANSWER IS LOVE (WED.) CBS NEWS	8:30 TATTLETALES PHIL DONAHUE SHOW NEW ZOO REVUE ROMPER ROOM HOLLYWOOD SQUARES PRICE IS RIGHT SEWITCHED
8:05 FARM AND RANCH REPORT 8:10 NEWS 8:15 UNO SCENE (WED.) 8:30 ROMPER ROOM LUCY SHOW VARIOUS PROGRAMMING BLINKY'S FUN CLUB	10:00 WHEEL OF FORTUNE HAPPY DAYS HAPPY DAYS (EXC.FRI.) Martha's Kitchen (FRI.) LOVE AMERICAN STYLE IN-SCHOOL PROGRAMMING (UNTIL 3:30)
7:00 ARCHIES TODAY CBS NEWS GOOD MORNING AMERICA I DREAM OF JEANNIE MORNING SHOW SESAME STREET	10:30 RELIGIOUS PROGRAMMING KNOCKOUT FAMILY FEUD LOVE OF LIFE NOT FOR WOMEN ONLY
7:30 FLINTSTONES MCHALE'S NAVY	11:00 NOT FOR WOMEN ONLY TO SAY THE LEA \$20,000 PYRAMID YOUNG AND THE RESTLESS FATHER KNOWS BEST
8:00 POPEYE GOOD MORNING AMERICA CAPTAIN KANGAROO FLINTSTONES IN-SCHOOL PROGRAMMING (UNTIL 3:30)	11:30 GONG SHOW CONVERSATIONS RYAN'S HOPE SEARCH FOR TOMORROW MAYBERRY R.F.D.
8:30 LITTLE RASCALS CARTOONS	AFTERNOON
9:00 700 CLUB SANFORD AND SON ALL MY CHILDREN	12:00 FOR RICHER, FOR POORER NEWS NOON SHOW ALL MY CHILDREN
	12:15 FARM ACTION 12:30 DICK VAN DYKE SHOW DAYS OF OUR LIVES CROSS WITS AS THE WORLD TURNS
	1:00 LUCY SHOW ONE LIFE TO LIVE MOVIE "A Girl From Missouri" (THUR.), "West Point Of The Air" (FRI.), "Mata Hari" (MON.), "A Girl Against Napoleon" (TUE.), "Marry Me Again" (WED.) IN-SCHOOL PROGRAMMING (UNTIL 3:30)
	1:30 BEVERLY HILLBILLIES DOCTORS GUIDING LIGHT
	2:00 PLEASE DON'T EAT THE DAISIES ANOTHER WORLD GENERAL HOSPITAL
	2:30 GOMER PYLE ALL IN THE FAMILY DENVER NOW
	3:00 MICKEY MOUSE CLUB FOR RICHER, FOR POORER Lucy Show (TUE.) EDGE OF NIGHT FOR RICHER, FOR POORER MATCH GAME (EXC.THUR.) The Winners (THUR.) FLINTSTONES THE WINNERS (THUR.) Match Game (EXC THUR.)
	3:30 TOM AND JERRY GILLIGAN'S ISLAND TATTLETALES PHIL DONAHUE SHOW I LOVE LUCY MERY GRIFFIN KALAMITY KATE'S CARTOONS ELECTRIC COMPANY
	4:00 GILLIGAN'S ISLAND MY THREE SONS NBC Special Treat (TUE.) I DREAM OF JEANNIE DINAH SUPERMAN MIKE DOUGLAS MISTER ROGERS
	4:30 LEAVE IT TO BEAVER SEWITCHED BRADY BUNCH BIG VALLEY FAMILY AFFAIR SESAME STREET
	8:00 ANDY GRIFFITH SHOW ODD COUPLE ABC NEWS I LOVE LUCY
	8:30 ROOKIES NBC NEWS SEWITCHED CBS NEWS NEWS ANDY GRIFFITH SHOW OVER EASY

pot luck

Perkins 'Cake and Steak (2900 NW 12)—A relatively new entry in the 24-hour pancake and meat category, it offers unusually light pancakes and good steaks. Service is a bit slow but very friendly. Prices about average.

Pizza Hut (239 N. 14, 2435 S. 48)—A convenient location offering pizza to those who prefer it thin and light. Several other Italian items too. Not as expensive as some other pizzerias.

Sam's Self-Service (1001 S. 13, 2135 N. 48)—A hamburger place with little provision for eating in. The "Big Samson" is the best deal on the menu. Pecan pie is good.

Super Sub (930 S. 13, 1321 O, 339 N. Cotner)—This submarine sandwich shop also offers a wide meat choice. Topping runs to shredded lettuce with vinegar and oil. Not quite as strongly flavored as Little King sandwich, take your choice.

live night on the town

Boar's Head: Tunesmith, March 9 through 11, John Balleu, March 14 through 16, 8 p.m. to midnight

Tony and Luigi's: Rich Walsh, March 9 through 11, 13 through 16, 8:30 p.m. to 12:30 a.m.

Jesse's: Sally Cowan, March 10 through 11, 8:30 p.m. to midnight

Two Eyed Jack's: Freeride, March 10 through 12, 8:30 p.m. to 12:30 a.m.

Stan's: Statesmen, March 10 through 12, 8:30 p.m. to 12:30 a.m.

Oscar's: Heart Murmurs, March 9 through 11, Terry Duffory, March 13 through 15, Highway Call, March 16, 8:30 p.m. to 12:30 a.m.

Zoo: Sandy Creek Pickers, March 9 through 11, John Walker, March 13 through 14, Jam, March 15, Charlie Burton and the Rock Therapy, March 16, 9:30 p.m. to 1 a.m.

Personalities: Festival, March 9 through 11, Timberline, March 13 through 16, 9 p.m. to 1 a.m.

Ad lib

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