



Andrea Hoy/Daily Nebraskan

Texacala Jones, of Tex and The Horseheads, being glamorous.

Lincoln not ready to party with LA's Tex and the Horseheads

By Chris McCubbin and Charlie Lieurance
Staff Reporters

Tuesday night at the Drumstick, Lincoln was rocked right down to the ground. Unfortunately, nobody noticed.

Concert Review

Six weeks into a nationwide tour, Tex and the Horseheads, a scary looking, four-piece band from Los Angeles, carved from the same stone as such late-Sixties hippie garage bands as The Stooges, MC-5 and The Seeds, stomped, sweated, shouted and shrieked before an irritatingly docile medium-sized crowd.

As one spectator commented, "They put on the best 'I'm stoned, but I play better that way' routine since Haight Ashbury."

The Horseheads are the visual equivalent of a very dirty old sock, with the possible exception of Texacala Jones, lead "sanger" (her words), who looks like Cher at 12 and comes across on stage like Tina Turner on Benzedrine.

Guitarist Mike Martt wore a suede jacket painted like an American flag that he'd been given by a Los Angeles hardcore band. It looked and smelled like 1968 and I'd guess Martt himself has been wearing it day and night for the last four years.

The lyrics of the songs were completely incomprehensible, but so what? Tex's voice is a remarkable instrument in its own right, moving effortlessly between long snake moans and full-throated screams. Her pipes were especially effective on the blues-based thrasher, "Ain't That Peculiar" and the mutant ballad, "Big House, Pt. III."

Physically she prowled the stage like a possessed shaman ready to strike out at any demons in the air. The band owes a great deal to groups like X and the Gun Club who paved the way for blends of traditional American music and hardcore punk rock. Martt is the group's genius. His blis-

tering guitar slithers from the heart of the dark bayou to frighten any unsuspecting tourists. Martt's guitar was at its evil, "what's lurking out there!" best on "The Spider and The Peach," a sloooow blues number that's soon to become the band's first single.

Martt huddles over his guitar like it was a campfire, his ratty long hair covering the motion of his fingers on the strings, hiding his voodoo from the crowd.

The rhythm section, J.Gregory Boaz, bass, and Robert Wilbur Williams, drums, were rock steady, no punk theatrics here. Boaz stood stock still for almost the entire set, cranking out stop time figures like clockwork, stepping forward only between songs to ask for another pitcher of beer.

Boaz did take lead vocals on "I'll Quit Tomorrow," a song dedicated to "bartenders everywhere." While being photographed for the Daily Nebraskan, Boaz was asked if he would put down his drink. He replied, "I don't put down my drink for anyone."

The most surprising thing about the show Tuesday night was the crowd, which *did not dance*. The people seemed to be enjoying themselves; certainly the loudmouths at the bar who kept trying to convince Tex to disrobe were having a good time, but it was like everyone else had been given a shot of thorazine at the door.

On the last couple of songs a few slammers finally erupted from the crowd and throughout there was a carefree soul who danced every song alone.

Martt was polite about the crowd response (or lack thereof). "We don't

dig dancin' anyways," Martt said. When asked what she thought of the capital city of Nebraska Tex said simply "I don't think."

Please see TEX on 12

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