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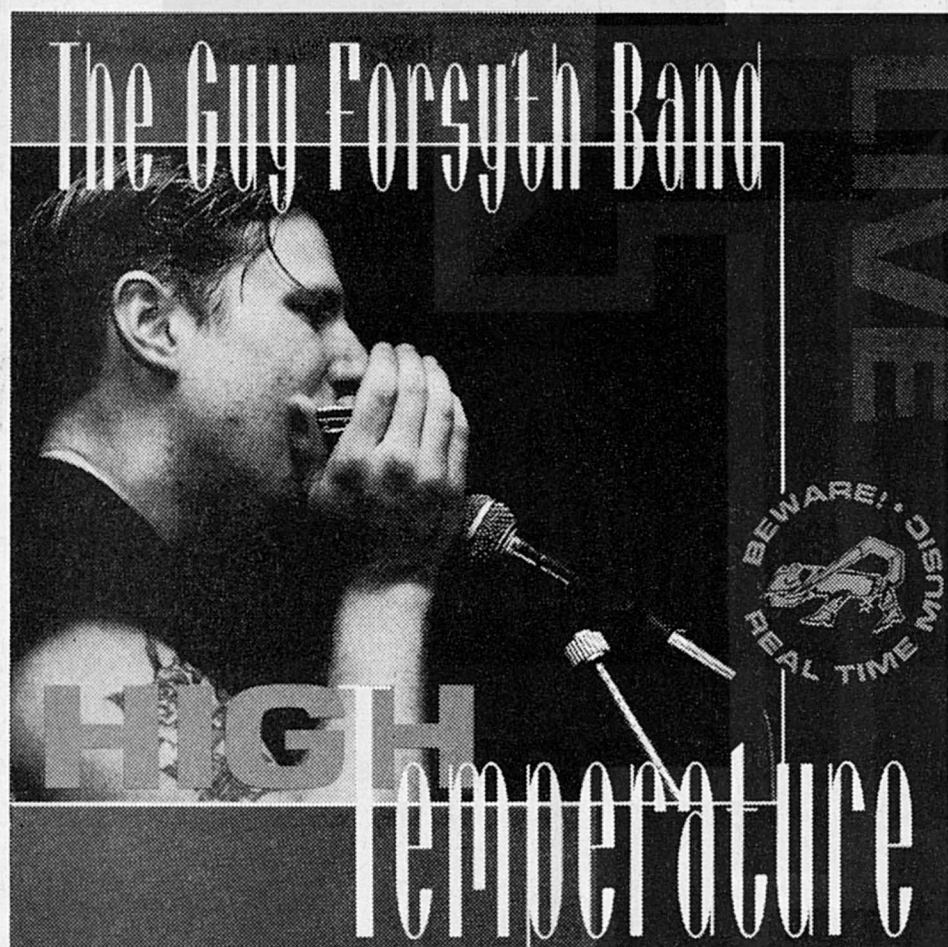
**THE
BELLS
OF
JOY**

#66 FEBRUARY 1995



**THE 1ST & LAST MCT MOST OVERRATED POLL BALLOT
HONEST JOHN • JOE BOB GOES TO THE DRIVE IN
REVIEWS**

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GOING NORTH (PARDON MY FRENCH)

Just over to your left, my right, you'll see from the masthead that **MCT** has moved again, this time clear out of town, and in totally the wrong direction. Alright, I know it *looks* terrible, though, while I'd prefer to avoid using the 'N' word, in mitigation, I would point out that I haven't moved to North Austin, but north *of* Austin. What, I hear you ask, can possibly explain such a drastic step? Cherchez la femme, my young friends. 'Tis the age old story, rendered none the less poignant by repetition, of a man abandoning all he holds dear for the love of a woman. Later this year, there will be an almost equally shocking sequel of which I'll say now more for now than that Don Walser will be playing and you're all invited.

◆ More than one horrified friend suggested I try blowing smoke over this juncture by using an Austin PO Box, and I have to admit that I did toy with the idea before discarding it. That would be the easy way. But it wouldn't be the **MCT** way. No, I have to acknowledge the fact, distasteful as it may be to some, that I now operate out of Round Rock (Williamson County yet!), and face the music.

◆ Speaking of which, as the lady in question is a serious Austin music lover (of course, it could be pointed out that my chances of even meeting any other kind of woman are pretty close to zero), none of this will make any significant difference except that it'll be +1 on the guest lists from now on. Though, come to think, as she has a car, I'll lose my 'bad weather for bikers' excuse for not showing up. So, while I-35 and Mo-Pac loom rather large in my new reality, it'll be business as usual.

◆ To demonstrate, as it were, that there's not going to be an ugly outbreak of hearts and flowers in **MCT**, I refer you to the first readers' ballot elsewhere in this issue. Many people, over the years, have suggested a Worst Of Austin poll but, while the idea has undeniable charm, it always seemed to me that weighing the relative demerits of, say, Austin's myriad bad songwriters was far too demanding a task to impose on y'all and since, I assume, we all tend to avoid bad music, hearsay would play too great a part. I have to thank Laura Nadeau for her breakthrough suggestion of a Most Overrated poll. Now that's something we can all get our teeth into. **JC**

THE BELLS OF JOY

There is, I guess, a certain irony to having religious music as the cover feature of the first **MCT** in the Bush regime, though I doubt if a black gospel group is going to do me much good with Republicans. In any case, this month's tribute to The Bells Of Joy, co-sponsored by Texas Folklife Resources and the George Washington Carver Museum (see Previews), offers a perhaps unique opportunity to acknowledge not only one of Austin's most successful groups ever—they once made a record that sold over a million copies, and how many Austin acts can say that?—but to an endangered form of roots music. While others, bluegrass or rockabilly for instance, are, if long out of the mainstream, still flourishing in their own enclaves, gospel, black and white, is being driven into extinction by mass choirs and those frightful failed pop/rock/soul/rap acts you stumble across while channel surfing.

◆ Originally formed in the mid-40s as The Starlight Singers, East Austin's The Bells Of Joy shot to prominence in 1951 when their single *Let's Talk About Jesus*, on Peacock Records, hit *Billboard's* Race Top 10, putting them, albeit briefly, in the same bestseller category as The Five Blind Boys. Their style, then as now, wasn't close harmony but, parallel to and possibly even anticipating The Dixie Hummingbirds, emphasized their three lead singers, with rhythmic call and response and guitar accompaniment, a style that was a key influence in the formation of soul.

◆ Though they never had another smash hit, they made many more records, for Duke-Peacock, Chess/Checker and other labels. While, like all gospel groups, their exposure was always limited by the venues they could or would play,

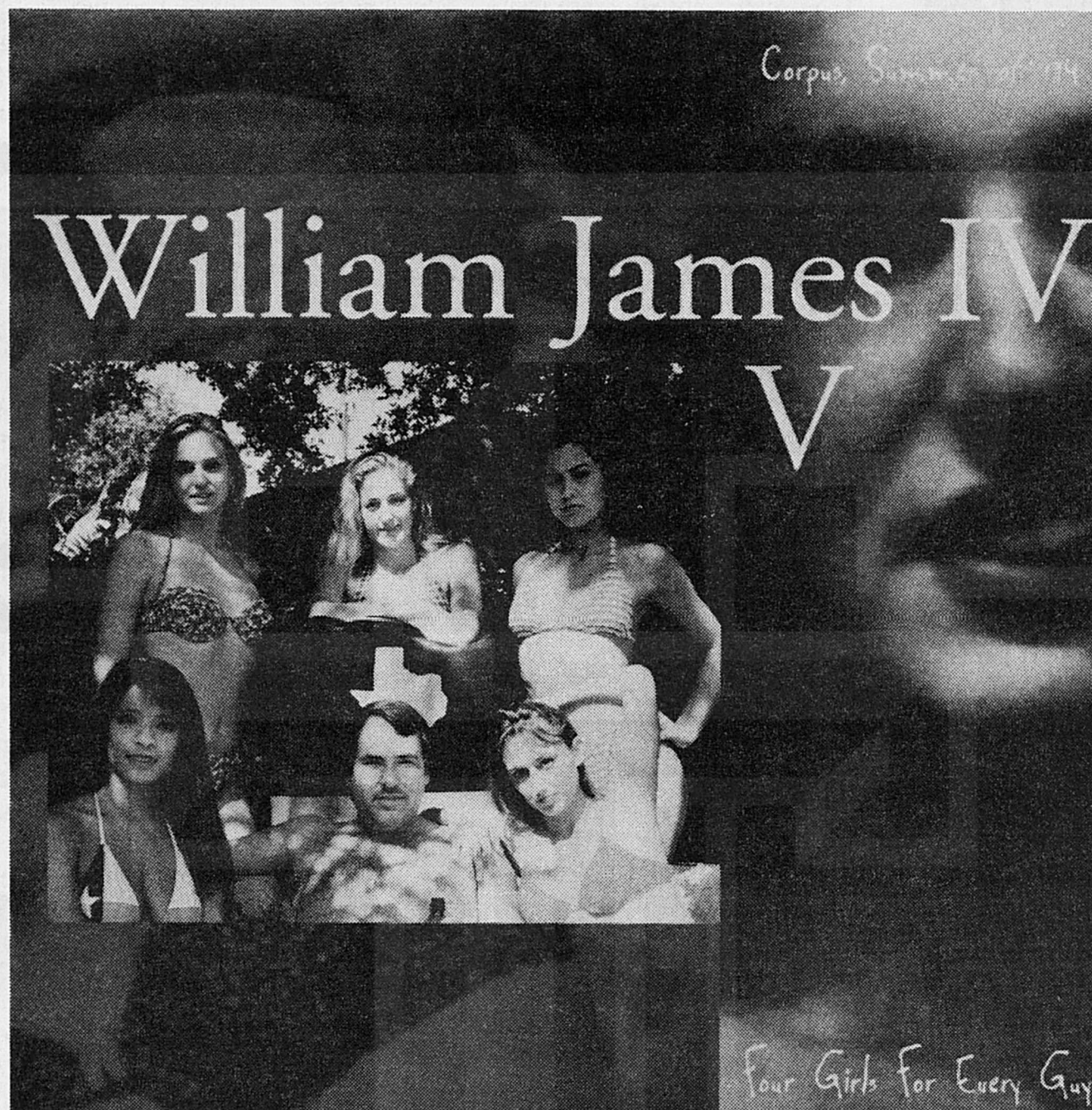
mainly churches, occasionally auditoriums, it was their own decision to stay in Austin when other local groups, notably The Paramount Singers, formed in Austin in 1935, now of San Francisco and still active, left Texas to pursue full-time careers (plus ça change, plus ça la même chose).

◆ Through the 50s and up to the late 60s, The Bells Of Joy were often heard on radio and made short tours in Texas and neighboring states, but in the 70s and until the mid-80s, even local appearances were very rare. A central role in a mid-80s radio series, *Lift Every Voice; Celebrating 50 Years of Texas Black Gospel*, regvanized the group, which went on to make a KUT Live Set cassette and resume performing.

◆ Over the years, there have, naturally, been some personnel changes, but three of the five singers, lead AC Littlefield and tenor Ester Littlefield, who started out in Austin back in the late 30s with The Littlefield Harmonizers, and baritone AD Watson, are original members, now playing with lead singer Alton Cyphers, bass and bass guitarist Edward Denman, drummer Willis Ira Littlefield and guitarist JT Stewart.

◆ There is, I think, a very real sense in which the health of a religion can be measured by what it inspires in music, art and architecture, and groups like The Bells Of Joy are, as it were, the Bachs of the Baptist faith, their synthesizer dependent replacements echoing the mean-spirited, self-righteousness intolerance that's become the public face of Christianity. When groups like The Bells Of Joy finally call it a day, the world will be a poorer place, regardless of your religious beliefs or, as in my own case, utter lack of them, because it's great music, and, God knows, we can't afford to lose any. **JC**

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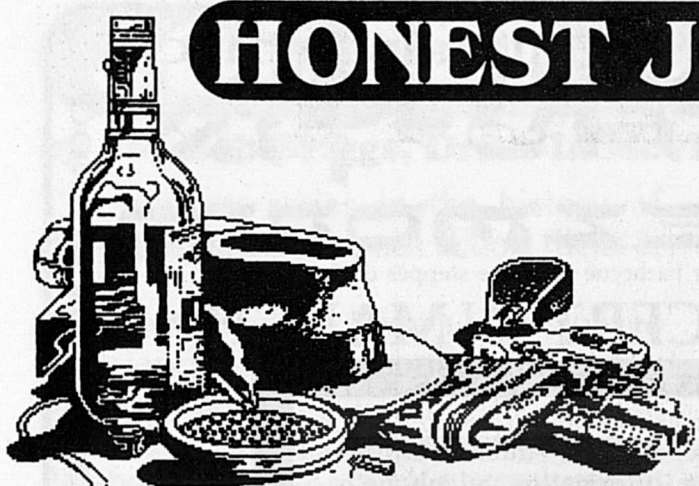
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HONEST JOHN'S SMOKING SECTION

Having opened this issue with personal news, time to move on to professional matters. It's been a while since I last wrote a book and I've been kicking various Texas music related projects around, trying to hit on that magic combination—something I'm interested in that somebody else might actually publish. As I can't seem to motivate myself to write the obvious blockbuster, *Carpal Tunnels Of Steel: The Austin Self-Realization Through Music Work Out Plan*, I figured I'd try a subject that would, at least, appeal to MCT readers. So I've started in on something provisionally titled **The Panhandle Mystery: The Strange Case Of Flatland Music**. The main focus will, of course, be on Terry, Butch, Jimmie Dale and Joe, but Jo Carol, Jesse, Lloyd, Ponty, the Hancocks and many, many others will be strongly featured. The point, apart from the purely linear exercise of charting careers and providing a score sheet so you can see who was involved with whom at any given time (in itself a daunting prospect), is to poke at the central enigma—why Lubbock? My hope is to bring together enough material so that even if I can't figure it out, maybe you can.

♦ To this end, I'd be very grateful for any revealing or funny anecdotes and any ephemera (please-no originals, I can't handle the responsibility) relating to the subject. All I can offer is a credit in the book and a handsome document to certify that you're an authentic Lubbock Music Loony. If, cross fingers, the publisher I'm hoping for comes through, it should be a very handsome piece of work, with lots of photos, posters, art, handbills and so on, that you'll be proud to be associated with.

♦ As a postscript to last month's cover feature, when The Derailers' guitarist **Brian Hofeldt** marries **LN Hogard**, who was on the cover of #47, illustrating the Dance Party feature, later this month, the boys from Oregon will have pulled off a double whammy on the dance scene, as singer **Tony Villanueva** has already taken **Dora De La Rosa**, queen of the bolero, out of circulation.

♦ Serious motorists among you may have seen me taken as the authority on Austin music in the current issue of *AAA World*, but, while my recollection of their call is extremely dim, I know for a fact that I was misquoted in at least one regard. Apparently I recommended that visitors avoid Sixth Street and go to 'The Broken Spike' (sic), Jovita's or the Elephant Room (if I really did mention the latter it *must* have been because they specifically asked for a jazz club, as it wouldn't occur to me otherwise). The false note is that I'd never tout the chicken fried steak as part of the Spike's appeal. I think we can assume that a plug for Threadgill's got cut but the steak somehow survived and got tacked on to the Spoke comments. I just want to set the record straight on this one. Actually, the Sixth Street bit doesn't sound right either, unless they caught me when I was feeling particularly sour on the subject (ie during term time), because my usual line is that visitors should try it at least once, just for the experience.

♦ I've heard of some odd sightings of MCT over the years, but none quite as curious as that reported by **Fred Walser** who spent Christmas and New Year's in Mexico. Fred went to a restaurant in **Real de Catorce**, an isolated ghost town in the mountains outside Matehuala, south of Saltillo, where he spotted not just a copy but a stack of the November issue. As I'm pretty sure I didn't deliver them, I have to wonder how—come to that, why—they got there.

♦ If you've been out and about in Austin lately, you must have seen one of those billboards that shout **DON'T LISTEN TO 107.1**. While I toyed with the lovely notion that somebody out there cares enough to spend major bucks on a PSA, I assumed it had to be a reverse psychology deal, which a call to KGSR confirmed. But you know, I'm a simple fellow and the way I see it is if KGSR don't want me to listen to 107.1, well OK, I won't.

♦ Though he isn't a Texan, I thought this was interesting enough to pass on, if only as an object lesson in the vagaries of the music world. A while ago, I was asked if I knew what had become of **Lee Clayton**. Now there's a damned good question. Back in the 70s, 'the Outlaws' outlaw,' was something else, as a songwriter and performer, with two classic, even seminal, albums, but then he seemed to disappear. Anyway, the first answer, admittedly six years old, to an Italian journalist's question to an English colleague is that the American artist has a 1989 Dutch CD,

Another Night (still available), recorded live in a Norwegian club (are you following this?). I've never heard of Provogue, but the album's an absolute killer with some fantastic songs and incredible guitar work by one Tore Elgarøy, well worth seeking out. However, a second, 1994, answer, was provided by Townes Van Zandt, who told me that Clayton was recording in Philip Donnelly's Irish studio just before he went in.

♦ The Do What? Department: in a recent *American-Statesman* there was a 'People' item which said that **Bruce Springsteen**'s old outfit The E Street Band had "reunited briefly with the Boss to cut a pair of new tunes for a greatest hits album." I swear that's a direct quote and I'd be very grateful if any of you out there can explain it to me. While we're about it, I saw a trailer for a TV special, *The Best Of Country*, and, while it galls me to see the likes of Diamond Rio described as country, I'm still trying to figure out what conceivable definition could include The Pointer Sisters.

♦ So, this bass player decides to teach his son how to play bass guitar. The first session, he runs the kid through the intricacies of the E string. Next day they work on the A string and when they're done he says, "OK, son, tomorrow we'll start on the D string," and the son says, "Sorry, Dad, I can't make it tomorrow. I've got a gig." **Roy Heinrich**, who used to be a bass player and actually has a teenage son, tells the best version of this one, which he got from Ivan Brown.

♦ I may have told this one before, but it's one of my favorite music stories. Seems this young fella went to **Roy Acuff** and said, "Mr Acuff, sir, I really want to make it in country music. What do you advise me to do?" To which Acuff replied, "Learn to play bass guitar, son. There's always work for a good bass guitar player."

♦ Tawnya LoRae (Reviews) reminds me of a crack about **Barbra Streisand**, that she doesn't give autographs because she doesn't know how to spell her name.

♦ You tightwads who get your MCT free can skip this bit, but those wonderful folks who actually pay cash money will be glad to hear that this is the last issue that'll be going out by bulk mail. Thanks for bearing with me through the uncertainties and delays of this useless method. I'm letting the contract lapse and, starting in March, going to Second Class mail, which should, maybe, perhaps, possibly, be faster and more efficient. As far as I can make out, it's up to individual carriers whether they can be bothered to deliver bulk mail.

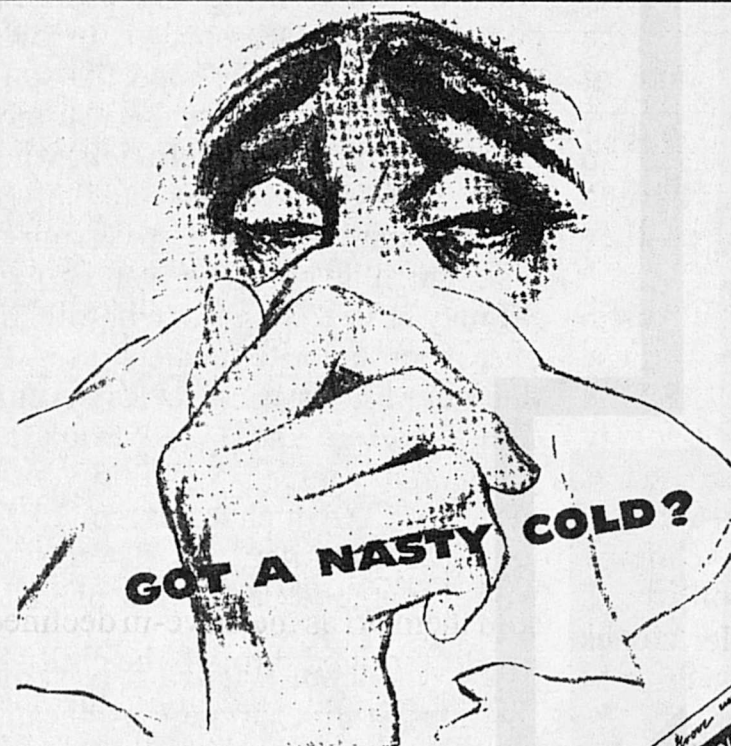
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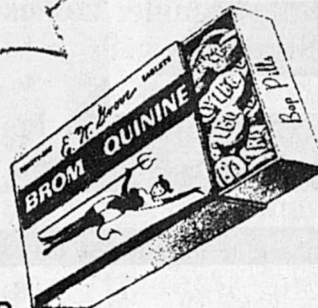
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We're Crazy About Music!

JOE BOB GOES TO THE DRIVE-IN

by Joe Bob Briggs, Drive-In Movie Critic of Grapevine, Texas

The greatest series in the history of Bazookas-and-Bazoomas action flicks is *back*.

I have to admit, I was a little worried when legendary ABC sports director Andy Sidaris decided to retire from the business of making James Bond rip-offs starring Playboy Playmates who never went to acting class.

After classics like **Malibu Express**, **Hard Hunted** and **Do Or Die**, all featuring big-breasted undercover agents blowing up helicopters and jumping in and out of showers, I was a complete sceptic when Andy handed over the director's closeup underwater hot-tub lens to his son, Drew Sidaris, the #1 film director based in Shreveport, La.

Drew's first outing, a year ago, was a little shaky.

Enemy Gold had the babes, it had the bazookas, but it didn't have the old classic Sidaris international espionage plot that never makes sense even after they explain it in the last talkin' scene.

But now Drew enters the big leagues with **The Dallas Connection**, starring 1993 Penthouse Pet of the Year Julie Strain as Black Widow, the only villain in film history who has to have sex with anybody she kills.

Julie, the six-foot-tall Amazon who makes about 30 movies a year, disguises her real job as an international assassin by posing as the ruthless owner of a country-western topless bar in Dallas.

Every once in a while she goes there to interrupt the showers of Playboy model Wendy Hamilton and February 1993 Penthouse Pet Julie K Smith, who travels round the world blowing up renowned scientists.

Meanwhile, June 1993 Penthouse Pet Sam Phillips, a CIA agent who always takes her cellular phone with her when she pumps iron in the nude, doesn't like it one bit.

So she joins up with two bodybuilders to protect the last renowned scientist in the world who hasn't been assassinated by a nude centerfold model, and to keep him occupied she spends the day with him, sipping champagne at Louisiana Downs racetrack in Bossier City, La, while wearing a computer chip around her neck that can be used to western governments to find every illegal weapon in the universe, only the scientist she's with is not really what she thinks he is and . . .

I could swear Andy Sidaris wrote this.

Uh, I'm not sure, but there's a whole bunch of stuff blowin' up, and is it just me or did Penthouse models get a lot *bigger* in the '90s, if you know what I mean and I think you do?

You have to see this one to believe it—and then you still won't believe it.

Twelve dead bodies. Twenty-six breasts. Multiple aardvarking. Exploding Chinese golfer. Exploding speedboat, with fireball. Gratuitous Andy Sidaris cameo, as the cop who turns over evidence for no good reason. Gratuitous topless dance rehearsal. Kung Fu. Fistfight Fu. Taser Fu.

Drive-In Academy Award nominations to: Julie Strain, as the agent in the tiniest miniskirt in the history of the universe, who has wild animal sex with a guy named Jean-Pierre, shoots him in the forehead, then says, "God, you were good—but hey, so was I"; Mark Barriere, a former New York Met (!) now playing a dumb but suave professional jet skier and CIA agent, for saying, "I'd like to suck the polish off your toes."; Sam Phillips, as the ruthless big-breasted federal agent who secretly pours Diet Coke into a jet ski tank; Wendy Hamilton, as the blonde hostage who keeps getting knocked out, for dancing on a dining table in lingerie and, in her big emotional scene, saying "I'd rather *die*!"; Julie K Smith, as the undercover agent who demonstrates her talent in the obligatory Sidaris hot-tub scene; Bruce Penhall, as the stock-car-racing federal agent who blows up a Chinese kung fu assassin, then says, "You should have read your fortune cookie."

Four stars.

Joe Bob says check it out.

FIND THAT FLICK

This week's medulla-mangler comes from . . . Christopher Martin of St Clair Shores, Mich.:

"Though I pride myself on my knowledge of schlock sci-fi films, there is one flick that has haunted me since the tender age of 9.

During a family trip to the East Coast, we stopped at a hotel in New York state. While flipping the dial on the room TV, I caught a glimpse of two vaguely British actors talking about something called 'blood rust.'

The implication was that this 'rust,' like the Blob, had an appetite for humans. Before I could learn more, my parents yanked me away from the TV and tossed



me in the car. Despite my protests, we resumed our trip (I always meant to go back to that hotel and switch the set off).

To this day, that film has remained a mystery to me. Does it have a scream queen? Does the 'blood rust' ever get around to eating someone (I'm not fussy, I'll settle for an arm or a leg)?

If your readers could supply the title and some details, I could finally close the door on one of those minor traumas that made my childhood a living hell."

A video will be awarded to the correct answer (the winner chooses from a list of about 1000 titles). In the event of a tie, a drawing will be held. Send Find That Flick questions and solutions to Joe Bob Briggs, PO Box 2002, Dallas, TX 75221 or fax them to 214-985-7448.

JOE BOB'S ADVICE TO THE HOPELESS

Victory over Time! Legendary Stan Kohlberg, who owned a huge chain of midwestern drive-ins in the 50s, slowly sold them off as the drive-in declined, and barely survived through the chilly 80s, is *rebuilding* and *reopening* the Delavan Outdoor Theater in Delavan, Wis, because he's convinced the drive-in is making a comeback.

We need more Americans like this.

Walter Szewczyk of Lombard, Ill, reminds us that, with eternal vigilance, the drive-in will never die.

To discuss the meaning of life with Joe Bob, or to get free junk in the mail and Joe Bob's world famous newsletter *The Joe Bob Report*, write Joe Bob Briggs, PO Box 2002, Dallas, TX 75221. You can fax Joe Bob at his trailer house: 214-985-7448.

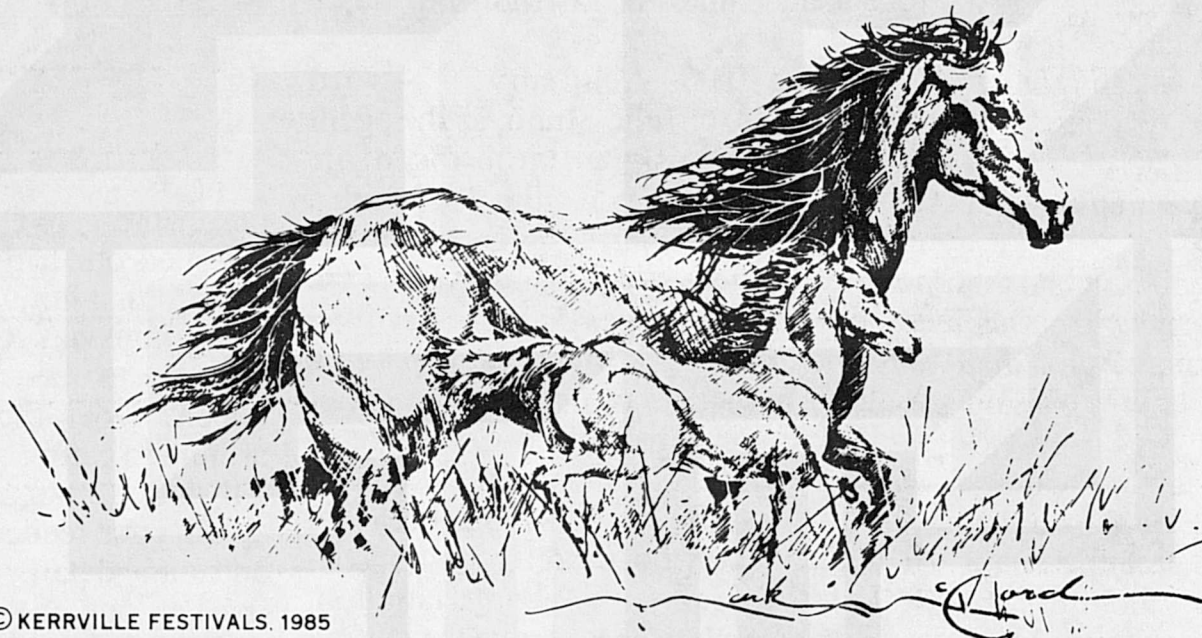
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♦ Artists and acts should be, at least theoretically, Austin based but you're welcome to vote for people who've moved away or bands that have broken up anytime in the last year or so.

♦ Now here's the tricky bit. As I'd like to publish the results next month, I need ballots returned, by mail (620 Circle Ave, Round Rock, TX 78664) or fax (218-8055) or any other method, by February 25th at the outside. So sit down and DO IT NOW. Get together with friends and have fun arguments. **JC**

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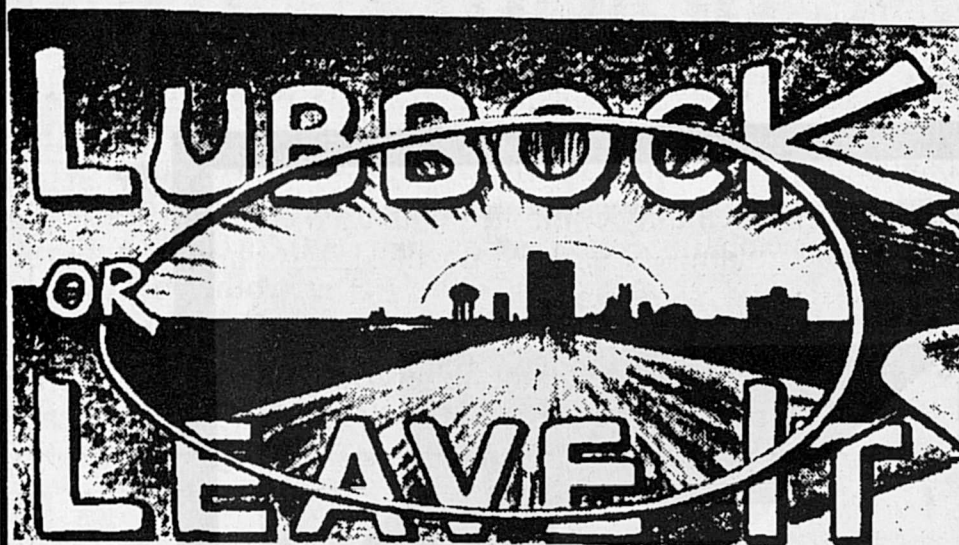
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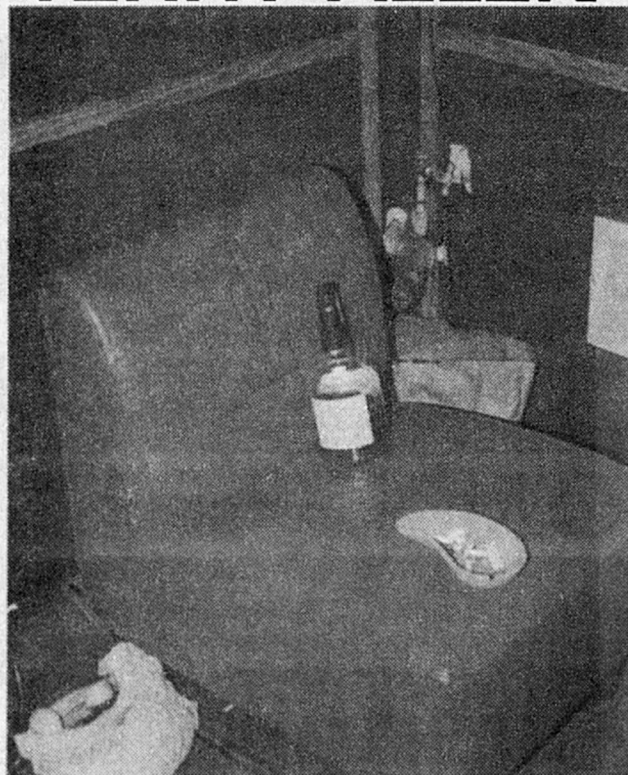
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**TERRY ALLEN
LUBBOCK (ON EVERYTHING)**

(Sugar Hill, CD/cassette)

Aright, Conquest, settle down, deep breaths, relax. I have a tendency to go overboard on the subject of Terry Allen, my main man in Texas music, so this time I'm trying to be calm and rational while I explain that you absolutely have to go out and buy this record because if you don't I will personally come over and play it to you until you see the error of your ways. Woah, steady, boy. The simple fact is that if you don't have this album, made in 1979 and previously available as a double LP or an import CD, you have a crucial gap in your Texas music collection. Essential barely begins to describe it, though it never ceases to amaze me how even hardcore Flatlander fans have never heard of it, or, indeed, of Allen. A couple three years older than his Lubbock contemporaries, Allen is primarily a visual artist, but along the way to international acclaim in that field, he's also recorded a series of extraordinary, quintessentially West Texas albums, released on his own label, Fate, and never easy to find, to which this, featuring Lloyd Maines, Richard Bowden, Don Caldwell, Joe Ely and Jesse Taylor, is the best introduction. It'd be easier to box all of Allen's albums together than try and compile a single 'Best Of,' but the 20 tracks here include many of the ones I use to turn people on to him, notably *The Wolfman Of Del Rio*, though another Allen aficionado might use altogether different ones—Barbara Roseman of Lubbock Or Leave It, a store that's hard to get out of without at least one Allen album, has had a lot of success with *The Great Joe Bob (A Regional Tragedy)*. Like other West Texas songwriters, notably Butch Hancock and Jo Carol Pierce, Allen combines enormous

intelligence and sardonic wit with a special sense of place, but in him they manifest as a particular ability to describe the emptied out spaces of West Texas and the emptied out lives of the men and women who live in them, and drive through them (cars, the illusion of mobility, are a central motif), with an utter lack of sentimentality combined with total empathy that is only paralleled in James Crumley's novels. Like Crumley, Allen can be described as a 'redneck Bohemian.' Though he's ruthlessly clear-eyed and abrasive in describing, say the sad adulterers of *High Plains Jamboree* or the lonely *Lubbock Woman*, Allen doesn't patronize but sympathizes and defends, seeing significance and tragedy where others would make fun of them and the way they live. Mind you, in *Truckload Of Art* he's wonderfully funny jeering about what some might think was a frightful disaster. Well, I can go on like this for quite a while, but what the hell, you can read the book, eventually. Point is, Allen is one of the great Texas singer-songwriters, perhaps even the greatest and you'll only be doing yourself a favor by checking him out. Nothing fancy involved, the first track, *Amarillo Highway*, from which the Allen/Hancock/Ventura show gets its name, should do the job. If you have one or other of the earlier versions, you'll be delighted to know that this doesn't get you of the hook as, thanks to superlative remastering, this one is strikingly better sounding than its predecessors. It's worth noting that, with this release, Sugar Hill, of North Carolina, now have Allen, Townes Van Zandt, Butch Hancock and Robert Earl Keen on their roster, making it outstandingly the single most significant label in contemporary Texas music. **JC**

MY OATH, JETZ MEHR DJs, ALORS

Only one domestic Texas-Friendly DJ note this month. WORT's Country DJ Scott Sabatke has already been mentioned (he sent me a playlist, and believe me this guy is serious about Texas), but reader Esther Anderson tells me of another DJ who plays folk and is partial to Austin stuff:

Bob Kaspar, WORT, 305 North 6th, Madison, WI 53704.

♦ On the foreign side, however, **Jim Yanaway** has come up with no less than 65 new names, in Australia, Canada, Czech Republic, Denmark, Estonia, Finland, France, Germany, Great Britain, Ireland, Italy, Japan, New Zealand, Norway, Poland, Sweden and Switzerland. Which is a little more than I can really handle, this issue at least, however, the ones below are those he particularly recommends, for known allegiance to the Texas cause.

Dave McGarry (Texas Deluxe Show), 24 Campbell St, Moruya, New South Wales 2537, Australia

Keith Glass (Country Rhythms), PO Box 5060, Hughesdale, Melbourne, Victoria 3166, Australia

Bill Anderson (Country 59), 1 Yonge St, Toronto, Ontario, Canada M5E 1T1

Cam Hayden (CKUA), 10526 Jasper Ave, 4th Floor, Edmonton, Alberta, Canada T5J 1Z7

Peter North (Country Beat), PO Box 555, Edmonton, Alberta, Canada T5J 2P4

Holger Petersen (CKUA/CBC), PO Box 861, Edmonton, Alberta, Canada T5J 2L8

Ross Porter (CBC, Nightlines), 491 Portage Ave, Winnipeg, Manitoba, Canada R3C 2H1

Jose Ruiz (Radio France), BP 167, F-33036 Bordeaux Cedex, France

Wolfgang Doebling Lintuperstrasse 39, D-12305, Berlin, Germany

Clark Wayne Bowdoin (KTYO, Super Country), 22 Togensha Building 7-F, 1-19 Sumiyoshi-Cho, Shinjuku-Ku, Tokyo 162, Japan

Ron Dini, 3-21-35-B Koyama, Nerima-Ku, Tokyo 176, Japan; US mailing address, CMJP, 2714 Westwood Drive, Nashville, TN 37204

Grant McAllum (Border Radio), c/o Groovy Records, 438 Queen St, Auckland, New Zealand

Bjorn Gundersen (NRK), Nordstrandsvei 58-A, N-1163 Oslo, Norway

Geir Hovig (NRK), N-7005 Tyholt, Norway

Sigbjorn Nedland (Pandora's Jukebox), Postboks 564, N-4601 Kristiansand, Norway

Martin Schaefer, Radio Schweizer, Postfach, CH-4024 Basel, Switzerland

♦ Jim also gave some print media contacts, but I'm holding those over so I can put them together with mine. One exception, though, a man who's just gone back after spending a year here and plans to write a book about Austin music. Far as I know, Yanaway is the only person in Texas, apart from Erik Moll who has an unfair advantage, who can not only pronounce Tom's name but actually spell it.

Tom Skjeklesaether, c/o Beat Magazine, Rostedsgaten 12-C, N-0178 Oslo 1, Norway

♦ **Thomas Greener** of KVMR, Nevada City, CA, has sent me a tape of his 1/7/95 'Ragged But Right' show, devoted to Texas, mainly Austin, country. That's two solid hours. Don't it make you sick?

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**MICHAEL FRACASSO
WHEN I LIVED IN THE WILD**

(Bohemia Beat, CD/cassette)

For better or worse, the hoary description of Austin as a Mecca for musicians is more than just a journalistic cliché, and if you wanted to illustrate the upside of it, you need go no further than Michael Fracasso, who moved here from New York in 1990. The thing about Fracasso is that, regardless of all the talk about Austin becoming, or failing to become, a music business center, he demonstrates that it's already not just a regional but an American artistic and creative one. Where, say, Butch Hancock is, in the German aristocratic usage, von und zu, of and from, Texas, Fracasso, as, for instance, Betty Elders and Iain Matthews, Texans by choice, could, as far as his lyrics go, be from anywhere. At the same time, however, we're sure glad to have him, and can, I think, take a certain collective pride in the fact that this remarkable singer-songwriter has flourished here. The second album is always the moment of truth, when we discover whether an act has shot its bolt, but, without denigrating Dejadisc's 1993 *Love & Trust*, something of a 'Greatest Hits' of Fracasso's career to date, this is considerably more coherent, its 14 somber, moody songs coming from a more consistent vision. I'm not sure if you're allowed to have as many as seven standouts, so I'll limit myself to *Forever For Now* and *Sleepless Nights*, but it's a close call over *Tell Mary*, *The Widow's Son*, *Back To Oklahoma*, *Big Sister* and *Near & Far*, and they, in turn, only just nose clear of the pack—the point being, of course, that there's some terrific songwriting here. And singing. Fracasso, voted #1 Male Vocalist/Acoustic in the last MCT poll, cuts his support back to violin (David Mansfield) or cello (Frank Kammerdiener) on two songs, but otherwise relies on the sympathetic support of Horse Opera, Mike Hardwick electric and acoustic guitars, dobro and lap steel, Rafael Gaynol drums and George Reiff bass, with assists by Kim Longacre and Iain Matthews vocals, Dave McNair percussion, Jud Newcomb electric guitar, Michael Ramos accordion, Ian McLagan Hammond organ/piano, Riley Osbourn Wurlitzer/Hammond organ and Fuji (barking). Whereas his debut featured a range of styles, rock & roll, country, blues, folk-rock and more, this one is none of the above. Not that it's a new problem, but Fracasso is an excellent example of why I'd really appreciate it if someone came up with a pithy label that translated as "acoustic singer-songwriter doing something completely original with an electric band." **JC**

**TAWNIA LoRAE
TORNADOHEAD**

(independent cassette)

Quick story: a while ago, Steve Clark called to ask if I knew how to spell the name of a woman he'd just booked. So I gave him the first name and he said "Holy shit," and I said, "Hey, we haven't got to the good bit yet." Like a poor man's Michele Solberg, though her eight songs, which I guess could be described as art-folk and feature art mob players like violinist Susan Voelz, are somewhat better, which isn't saying much, LoRae, despite a vocal range that can only be described as narrow, strives for similar coloratura effects. I don't think LoRae has found her artistic medium yet. **JC**

**RUSS SOMERS
ICARUS JONES**

(Landon Lane, cassette)

Vigorous best describes Somers' performing style, and surrealistic his songwriting. Opening with the inmates of an asylum driving away in the junked bus they use as a smoking room (*Gloryland Express*), Somers consistently reaches for striking and unusual imagery. The outstanding track is *Your Father's Eyes*, a sharp-edged insight into father-child relationships, but most of the best of the other 12 are unified by a recurrent theme, the friction between expectations/hopes/wishes and reality, most clearly expressed in the title track, *Hey, Mona Lisa, Coulda Been Shoulda Been* (which features such working stiff as Alan Einstein, Jesus's brother Joseph Jr and Jesse Presley) and *The Vanity Press*. With some excellent acoustic lead and slide guitar by Mark Viator behind his big, roughcut voice, Somers has a unique way of looking at things, and if he doesn't always succeed, he has some very good moments. **JC**

LIVE FROM THE 'EMILYFEST'

(Pingleblobber, CD)

She may not be a household word, even in Austin, but if there's anyone in the local music community with a hard word to say against Emily Kaitz, I can't offhand imagine who it'd be, and last February's EmilyFest at La Zona Rosa, at which some 16 artists and acts paid tribute to her songwriting, was proof positive of the affection and esteem in which she's held by her fellow musicians. However, there are moments on the resulting album when I'm reminded of Salvatore Guiliano's remark, "I can deal with my enemies, but God protect from my friends." A major problem is that the acts that tackle her trademark humor tend to ham it up, as Kaitz herself rather points up with her typical dry, understated delivery of *Open Mikes*. Mike Maddux (a deadpan *So Long, Solange*), Christine Albert (*Some Kinda Cowboy* sung totally straight) and The Cow Pattys (over the top with *The M-Word Scars The F-Word Out Of Me*) do well, but the best that can be said of the contributions by Caryl P Weiss (*Honey She Kin Keep Yer Heart*), The Funn Brothers of Memphis and The Austin Lounge Lizards (different but equally indifferent versions of *Shallow End Of The Gene Pool*) and Trout Fishing In America (*Pico De Gallo*) is that they're superfluous. On her serious side, Kaitz is far better served by The Therapy Sisters (*Don't You Want A Love That's Real*, though they go on to screw up *Jaywalking*), ex-Sister Gail Lewis (*My Backyard*), Kris Barnes (*In Love And Out Of This World*) and Albert again (*Worn Out Getting Wise*), all beautifully done. The clunker here is Dick Price doing *The Golden Calf*, a poor song anyway and out of his vocal range—lethal combination. Out of the 17 tracks, I count eight keepers, three maybes and six losers, which isn't a terrifically good ratio, but, on the other hand, the good stuff is very fine. **JC**

**SHANE CANNEDY
TAPIOCA**

(Chocolate, CD)

Abilene, as I understand it, is one of the grimmer West Texas hellholes, but there does seem to be something about that general area that boils out the sentimentality and instills ruthless honesty in songwriters. Though there are only six songs on his album, they're enough to demonstrate that Cannedy, still only 24, has an edgy way with words, rendered all the more noteworthy by the fact that his dominant theme is social dysfunction. He tackles low self-esteem in the sardonic *Woe Is Me*, more seriously in *Take This Stone* and *Leper Blues* ("is it something deeper, baby? What is that you can't see in me?"), relationships in *A Man's A Man* ("You didn't love me, baby, you just didn't much care for you") and the cod-country *You Can Go If You Want*, and a broken family in the poignant *Catch In the Yard*. Distinctive, arresting and very promising **JC**

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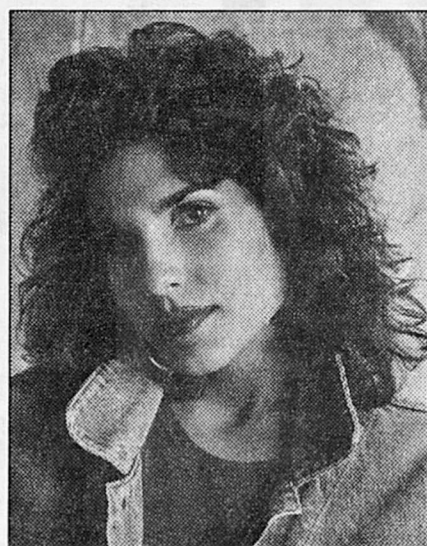
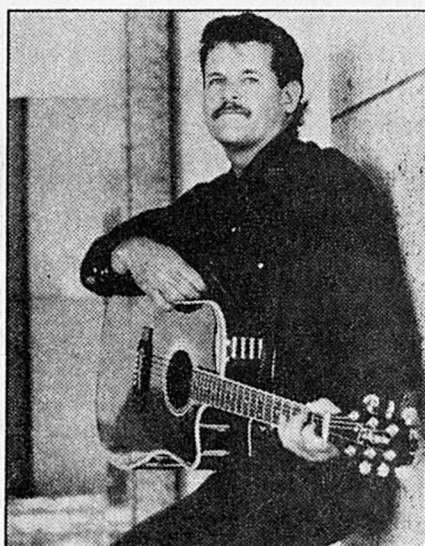
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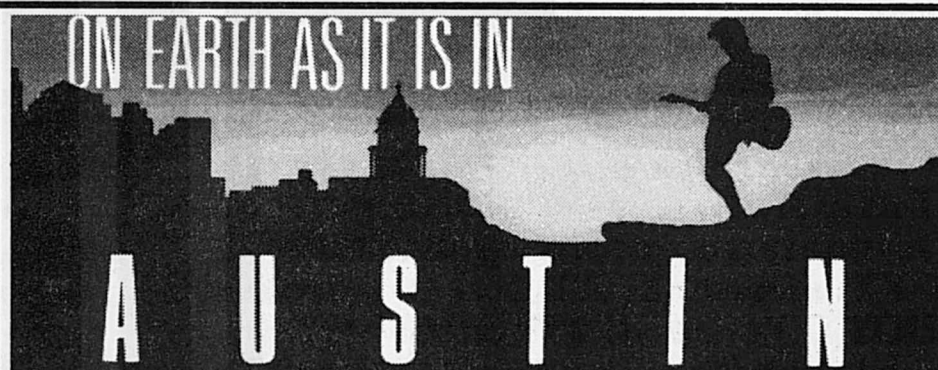
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BILL CARTER CITY OF THE VIOLET CROWN

(Low Down, CD)

ALAN HAYNES WISHING WELL

(Focus, CD)

Carter is something of the grey eminence of Austin blues. Though he rarely performs, along with his partner Ruth Ellsworth, he wrote many of the best songs associated with Stevie Ray Vaughan and The T-Birds, and for my money *The Richest One* was the key track on Toni Price's album. His second album can be seen as a showcase or his, and Ellsworth's, songwriting range (they share credit on six of the ten tracks), with a nod to their distinguished past in the T-Bird R&B classic *Why Get Up*, roadhouse blues-rock (*Jacksboro Highway*), acoustic country blues (*Drownin' On The Corner*), the Sun Sound (*Love Letter*, perfect for Elvis), blue-eyed soul (*Jacob*, from which the album's title comes), Southern rock (*Devil And The Deep Blue Sea*), a rockin' automobile ode (*My My Mercury*—ever notice people don't write songs about imports?), and sardonic humor (*Lyin' Bout The Truth*). *Cool Daddy Cool*, with Lou Ann Barton, is a rather odd blues exercise, with some fine playing, but as the title's also the lyrics, in full, it doesn't really make much of a statement. Fortunately, *Fidel's Taxi* is the last track because the celebrity-studded chorus may be kind of fun at first, but gets old real fast. Carter, who's backed by an Austin blues A team, Denny Freeman, Reese Wynans, Roddy Colonna and Glenn Fukunaga, made a list of all the record producers he and Ellsworth could think of, and ended up producing himself, and I have to wonder why a certain local label didn't pick this up, because it's at least as good as anything else they've put out and a great deal more substantial than most.

Alan Haynes, on the other hand, is rather the Invisible Man of Austin blues. Though highly regarded in Scandinavia, his Austin profile is far lower than that of blues guitarists who aren't in the same league. Haynes is an extraordinarily precise and economical player—when he hits a note, you can be by God certain that that's exactly the note he meant to hit—with a clean-cut fluency that's reminiscent of Robben Ford, though he's also unmistakably in the mainstream of the Texas blues guitar tradition, and a much better singer than most of his peers. Though only one of the 11 tracks, *Albert's Shuffle*, is original, his readings of more or less obscure standards, notably *Knocking At Your Door*, the title track, *Here In The Dark* and *Mean Old World*, are powerful and vivid. **JC**

RECORD REVIEWS

ALBERT ZAMORA Y TALENTO DOS CORAZONES

(Hacienda, CD/cassette)

Hacienda's decision to label Zamora's third album 'Tejano' is, I guess, a marketing ploy, Tejano being a very hot ticket at the moment, even if 90+% of it is every bit as good as what's on offer to Anglo audiences, ie frightful crap. Zamora y Talento, of Corpus Christi, are young, a couple of them still in their teens, and, I guess, though I'm no expert on the subject, cute, at least I'm told the girls go wild over them, so there's a certain sense in presenting them as a pop act. In point of fact, though, they're a conjunto and, what's more, a hell of a good one. Their roots are emphatically stated by the title track, which is by Fred Zimmerle, founder of the classic Trio San Antonio, while another cut, *Maria, Maria*, is by grandmaster Valerio Longoria, and if they take progressive liberties with the form, pushing the envelope on such tracks as *Pues Ensename* and *Llorame Mujer*, they're only carrying on a great tradition in a genre dominated by people who were labelled pioneers or progressives in their own early days. Essentially, however, they follow a pattern laid down thirty years ago by De La Rosa, with accordion, bajo sexto, bass and drums, and if Zamora's a better vocalist than most accordionists, he's also an absolutely tremendous player and, at 20 odd, he's likely to be dominating conjunto through most of the 21st century, with Milo Rivas equally likely to be the premier bajo sexto player. **JC**

HIGH NOON TEXAS STYLE

(Exile, import 10" LP)

Bracketing three originals by Sean Mencher, notably the beautiful, gospel flavored *Across The River*, and Carl Perkins' *Movie Magg*, the rockabilly trio illustrate their roots by opening with *Crazy Mixed Up World* by Willie Dixon, to whom the album's dedicated, and closing with the Western Swing *Red Barn Boogie* by Hank Herral & His Palomino Cowboys. Their classic electric lead guitar (Mencher), upright bass (Kevin Smith) and vocals/acoustic rhythm guitar (Shaun Young) line-up is supplemented on three tracks by Alvin Crow fiddle and John Ely Hawaiian steel guitar, on one each by Danny Barnes banjo and Mike Maddux 'accordeon' (which must be Exile's invention as I'm pretty sure KUT's Dan Foster, who wrote the liner notes, knows how to spell it). Though High Noon have always been more swing and honky tonk inclined than many rockabilly groups, this is very much their 'country' album. **JC**

SUSAN COLTON FRAGILE INTUITION

(Twenty-Four Paws, CD)

Call me a cynic, but that title rings alarm bells, sends up red flags and generally brings on an attack of the gorbimeys. I mean, *too* precious. By opening with the title track, Colton offends against one of the major precepts of recording—lead from strength—but, while she comes unstuck a few other times, notably with the godawful sound effects on *Rain Song* and *Face Of An Angel*, the curious thing about her debut is that even the material that's undeniably strong is nowhere near as effective as when she performs it live. Over the last few years, usually in duo with the remarkable five string bass player and harmony vocalist Vicka Behl backing her acoustic guitar, Colton has built up a small but loyal following for her low-key monthly Chicago House shows, with a jazz and blues tinged urban folk vaguely reminiscent of Phoebe Snow. On record, the additional instrumentation, even by such fine players as Behl, Gene Elders and Lisa Schneider fiddles, George Coyne acoustic guitar, James Fenner percussion and Ernie Durawa drums, serves only to dilute the intensity that makes *Real Real Slow*, *What's A Girl To Do*, *Heart Of Stone* and, particularly, *Talk To Me*, so compelling in performance. If she's neither consistent nor prolific as a songwriter, Colton has a lovely voice, but it would seem she got so involved in the intricacies of production and arrangement that she neglected her main strength, the ability to concentrate and focus her energy and emotion in a way that extenuates weaker songs and makes stronger ones truly impressive. **JC**



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			1	2	3	4
BOB DUNN • 1908	JESSE BELVIN † 1960	KING CURTIS • 1934 GENE ELDERS • 1951	SKET DIXON • 1929 RAY SHARPE • 1938 DAN SELAS • 1948	ERNEST TUBB • 1914 HERSCHEL EVANS • 1939 GIVIN' GENE BOURGEOIS • 1940 JOE ELY • 1946	TV SLIM WILLS • 1916 MICHAEL FRACASSO • 1952	ANNA ROMAN • 19??
			8	9	10	11
TEX BENEKE • 1914 MOE BANDY • 1944	FRED ZIMMERLE • 1931	VALERIO LONGORIA • 1924	DAVID LEE GARZA • 19??	BLUES BOY HUBBARD • 1934 CHRIS DUARTE • 1963 KRIS MCKAY • 1964	JOHNNY BUSH • 1935 DOYLE BRAMHALL • 1949 LOU ANN BARTON • 1954 JANE GILLMAN • 1958 JON RANDALL • 1969	HAROLD LAND • 1929 AD MANION • 1940 WAYNE NUTT • 1940
5	6	7	15	16	17	18
ALAN HAYNES • 1956	WILL LEE • 1929		JESSE ASHLOCK • 1915 BUDDY TATE • 1915 RS RANKIN • 1933 KELLYE GRAY • 19??	STEVE JORDAN • 1939 JOHNNY WINTER • 1944 ERIK HOKKANEN • 1963	FATHEAD NEWMAN • 1933 TOM SHAW † 1977	
12	13	14	22	23	24	25
HARRY CHOATES 1922 CHRIS WALL • 1946	CLARENCE GARLOW • 1911 BOBBY BALDERAMA • 1950	TOMMY TUNE • 1939 STUART HAMBLIN † 1989	21	20	19	
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6th & Lamar

2nd/9th/16th/23rd, 5pm Aunt Beanie's 1st Prize Beets

3rd Kimberley M'Carver (CD release)

4th Paul Glasse, Mitch Watkins & Friends Who Sing
with Christine Albert, Maryann Price & Katy Moffatt

10th Marti Brom & Her Jet-Tone Boys

11th Toni Price

17th Walt Lewis Band

18th Christine Albert

24th Bruce Robison (CD release)

25th Kris McKay

38th Street

4th Woody Price

11th Pedestrian Folklore

18th Evan & Ivan's Rockin' Bones

25th Sandblasters

26th Children's Show:

Bob Livingston & Bill Oliver (3pm)

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**FEBRUARY
MUSIC**

2nd Diana Jones

3rd Will T Massey

4th Bittersweet June + Love & A Question

• (Upstage) Fabu

10th Lourdes Perez & Friends

11th The Vining's + Phil Elliot (CTBA)

12th Steven Yerkes

18th Susan Colton

19th Melanie Morrison, 5pm

• Edge City + Peter Keane + Jim Stringer + Danny
Santos + Jan Matney + George Ensle, 8pm

22nd Chicago Showcase with Mike Jasper

24th John Cougar Rabinowitz Band

25th Emily Kaitz + Gina Forsyth + Mary Reynolds

26th Peña: Latin Folkloric, 5pm • Adrienne Braswell
+ Jenny Bird + Laurie Freeloove, 8pm

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Thursdays 2nd/9th/16th/23rd • DALE WATSON & LONESTAR + LOUNGE DANCE PARTY (Black Cat Lounge). The fine honky tonk singer and writer, of whom I was once asked how such a small guy managed to have such a big voice, and who's pulled off the difficult task of deputizing for Don Walser, has been recommended here before. At these shows he also acts as practice for new dancing skills taught by four of Austin's leading club dancers, most of them veterans of the dormant Swingin' Dance Party, Matt 'The Cat' Jones, Susy Hovis, Peter 'Kick' Turner and Darby O'Shiels. Sign up for the \$6 lessons is at 9.15, start at 9.30ish, with Watson coming on at 11pm.

Fri 3rd • KIMBERLEY M'CARVER (Cactus Cafe). Last time, the Houston singer-songwriter ran into the classic release party problem—no actual product as such—but this time she really will have copies of her lovely second album (reviewed #64).

Sat 4th • SANTIAGO JIMENEZ JR Y SU CONJUNTO (Central Market). The accordion master of traditional conjunto plays a free show at 3pm.

Mon 6th • MCT POLL PARTY: RAY WYLIE HUBBARD + TONI PRICE + BETTY ELDERS + MICHAEL FRACASSO + ASYLUM STREET SPANKERS + THE DERAILERS + SPECIAL GUESTS (Cactus Cafe). Last month, I allowed as how I was going to put on two poll parties this year, one acoustic, the other not. Well, the latter, supposedly all set for the 8th, with The Derailers hosting, sprang a rather serious leak when The Continental made a last-minute decision to close all that week for urgent repair work. So that ain't going to happen this year, but, hey, cool line-up for the acoustic show. Moderately familiar names, to MCT readers at least. The Asylum Street Spankers didn't actually win anything, but are led by Guy Forsyth and include upright bass boss Kevin Smith, also Ms Christina Mars who beat Lou Ann Barton into third place in Female Vocalist/Blues.

Wed 8th/22nd • WAYNE 'THE TRAIN' HANCOCK (Jovita's). Like any club, some people work better than others on Jovita's patio, and Hancock puts on a particularly good show here. Last time round, The Honky Tonk Brakemen included High Noon's Kevin Smith on upright bass and Paul Skelton of The Cornell Hurd Band on guitar, and it was mighty fine.

Fri 10th • LOURDES PEREZ (Chicago House). The Puerto Rican chanteuse celebrates her birthday with plenty of musical contributions by her amigos and amigas. Among the latter, look out particularly for the wonderful singer Rachel Cruz and the extraordinary drummer/percussionist Clemencia Zapata.

Sun 12th • SHAKE A HAND (Antone's, 7pm). Benefit for Rosie Flores, who fell and hurt her wrist last year in London, requiring surgery and physical therapy and, of course, a long break from working, both as a guitarist and songwriter, not earning while the bills pile up—like most musicians, Flores has no health insurance. Joe Ely, Alejandro Escovedo, Jimmy LaFave, Kelly Willis, Ted Roddy, Carol Howell, Dale Watson and Sisters Morales rally round to help.

Fri 17th • A TRIBUTE TO THE BELLS OF JOY (Kealing Junior High School). Texas Folklife Resources and the George Washington Carver Museum honor Austin's premier traditional African-American gosepl group (see cover feature) with a show that samples gospel styles in Austin since the 30s. Performances by Rev AC Ranklin, Snu Johnson, contemporary quartet The Gospel Stars, The Bells Of Joy themselves and The Paramount Singers, an acapella quartet founded in Austin in 1935, now based in San Francisco. Before the show, there's a reception (6-7pm) at the George Washington Carver Museum, 1165 Angelina.

Fri 17th • DELBERT MCCLINTON + MISS MOLLY (La Zona Rosa). As he's going to pack them in no matter what, this is not so much a plug or McClinton as a note that his show marks the club's official rebirth. Last time I looked in, the club had been stripped back to the bare bones, so it'll at least look different and I've been told they have a great Cajun cook, which should solve the food problems. People used to bitch about the service too, but I can't really speak on this one as I always made sure to be on Becky's station.

Fri 17th • RAY WYLIE HUBBARD (Cactus Cafe). While we rarely have musical famines, even on a Monday night, we do sometimes have saturation feasts, and tonight is like standing in front of a sumptuous buffet locked in indecision, it all looks so good. This is my crunch time because I haven't missed a Hubbard gig in

Austin in seven years. The Poetry, TX, based country singer-songwriter has always been amazing and currently is on a roll, putting on outstanding shows.

Fri 17th/Sat 18th • EVAN & IVAN'S ROCKIN' BONES (Jovita's/Waterloo Ice House at 38th). E John, the H-Bomber, and I Brown, the former Rhythm Rat who uses his upright bass as a jungle gym, have been going out quietly as Alvin & Calvin and now unleash their new line-up. The group's name and theme song, the Elroy Dietzel/Ronnie Dawson classic, is a clear tipoff to expect hardcore rockabilly.

Fri 17th • DON WALSER'S PURE TEXAS BAND + XANNA DON'T & THE WANTED (Emo's). Seeing Walser, or rather the crowd that turns out for him, here is always a trip (eat your heart out, Man In Black), but this time there's the bonus of Ms Don't, a classically trained singer turned rockabilly belter who moved here from Boston a while back but hasn't played much so far but is very impressive.

Fri 17th • CHARLIE BURTON & THE TEXAS TWELVE STEPPERS (Flipnotics). A while ago, Burton put out a very cool 45, which I could never figure out how or where to review—I mean, I don't see a whole lot of singles. Burton doesn't play out much, so a rare chance to catch his idiosyncratic honky tonking.

Sat 18th • ALAN HAYNES (Babe's Stage Side). See Record Reviews.

Sun 19th • EDGE CITY + JIM STRINGER + DANNY SANTOS + JAN MATNEY + GEORGE ENSLE (Chicago House). Apart from Ensle, a now rarely seen Austin veteran, this is something of a take-your-chances singer-songwriter showcase, but I was very taken with Edge City's Sherry Brokus' comment that she and Jim Patton, who came from Baltimore, haven't been here long enough to owe any favors, so their line-up is based entirely on merit.

Thu 23rd • RALPH STANLEY & THE CLINCH MOUNTAIN BOYS (Cactus Cafe). Not sure why I'm mentioning this as even influential friends couldn't squeeze me into the bluegrass legend's last show, but it sounded fantastic even out in the lobby.

Fri 24th • JOHN COUGAR RABINOWITZ BAND (Chicago House). I know nothing about them, but the name's irresistible.

Sat 25th • EMILY KAITZ + GINA FORSYTH + MARY REYNOLDS (Chicago House). Very strong triple-header. Forsyth and Reynolds are both exceptional singers.

Don Walser's **PURE TEXAS** Band

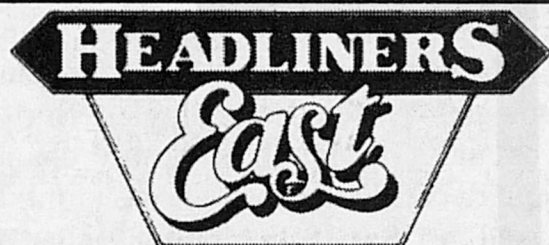
FEBRUARY

Mondays at Babe's, 8.30pm
Tuesdays at Jovita's, 8pm
Sat 4th, The Broken Spoke
Sun 5th The Gingerman
Fri 10th, Dessau Hall
Thu 16th, Continental Club, 6.30pm
Fri 17th, Emo's
Sat 18th, Central Market Cafe, 3pm

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MONDAYS

Uncle John & Friends + Cory Heydon
(2/13 Uncle John + Joanna Howerton)
TUESDAYS

Guy Forsyth Band + Brian Robertson
WEDNESDAYS

Solid Senders + Blue Pepper
THURSDAYS

Lisa Tingle & Plan-C + Brian Robertson
FRIDAYS

2/3 Walter Higgs & Shufflepiggs + Lee Person
2/10 Guy Forsyth + Lady Luck & The Bad Breaks

2/17 Walter Higgs & Shufflepiggs
+ Miss Z & The Remnants

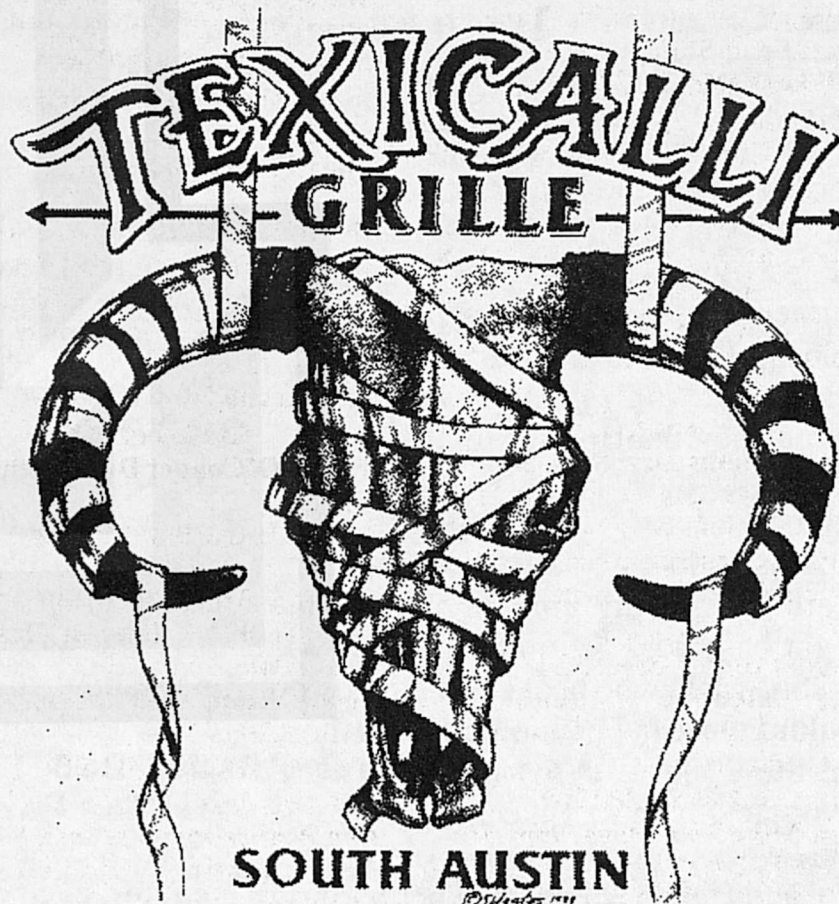
2/24 Walter Higgs & Shufflepiggs
+ Lady Luck & The Bad Breaks

SATURDAYS

Solid Senders + Brian Robertson
(2/18 Lisa Tingle & Plan-C + Brian Robertson)



TRAINWRECK WEDNESDAYS
Continental Club, 10pm, (except 2/8)
4th Babe's
6th Cactus Cafe (MCT Poll Party)
9th The Broken Spoke
24th Jovita's



LIVE MUSIC CALENDAR

WEDNESDAY 1ST

TEXAS

Blaze Foley Tribute: Calvin Russell & Friends Jovita's, 8pm, \$0

ACOUSTIC

Meredith Louise Miller Cactus Cafe, 9pm, \$0

Switchback Ruta Maya, 9pm, \$0

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

COUNTRY

Derailers Continental, 10pm, \$?

BLUES

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

JAZZ

81/2 Souvenirs Continental, 7pm, \$0

Brew Old Alligator, 9.30pm, \$0

Jon Blondell Elephant, 9pm, \$0

Lucky Strikes Jazz, 8.30pm, \$0

OPEN MIKE

Open Mikes with Kevin Gant/Mike Jasper Chicago House/Upstage, 8pm, \$0

THURSDAY 2ND

ACOUSTIC

Alejandro Escovedo Cactus Cafe, 9pm, \$6.50

Asylum Street Spankers Kismet, 9pm, \$2

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$0

Brian Ruskin Cafezino, 8pm, \$0

Diana Jones Chicago House, 8pm, \$3

Mad Cat Trio Jovita's, 8pm, \$0

Stephen Doster Babe's, 9pm, \$0

Tom Prasada-Rao + Nancy Moran ReUnion, St Edwards University, 9pm, \$3 non-St Ed's

COUNTRY/ROCKABILLY

47 Indians Old Alligator, 9.30pm, \$0

Cornell Hurd Band Filling Station, 9pm, \$0

Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?

BLUES/R&B

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Jazz Pharaohs Jazz, 8pm, \$0

Lucky Strikes + Alien Time Flipnotics, 9pm, \$0

Worthy Constituents w/Alex Coke & Rich Harney Elephant, 9pm, \$0

ROCK

Keepers Gino's, 8pm, \$0

King Valentine + Junkhouse + Smokin Bozo + Clownmeat Continental, 10pm, \$?

OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 3RD

ACOUSTIC

Damon Bramlett + Aunt Beanie's 1st Prize Beets Flipnotics, 9pm, \$0

Jimmy LaFave Cactus Cafe, 9pm, \$7

Kimberly M'Carver Waterloo Ice House (6th), 9.30pm, \$?

Laura Nadeau Charlie's Attic, 5pm, \$0

Nancy Scott & Millie Marlow + Rene Russell Cafezino, 8.30pm, \$3

Will T Massey Chicago House, 9pm, \$5

COUNTRY

Christine Albert Central Market Cafe, 6pm, \$0

Cornell Hurd Band Filling Station, 9pm, \$0

Dale Watson & Lonestar Jovita's, 8pm, \$0

Leeann Atherton Jovita's, 5.30pm, \$0

BLUES/R&B

Zydeco Loco Old Alligator, 9.30pm, \$0

Hoodoo Cats Gruene Hall, 8pm, \$0

Naughty Ones Continental, 10pm, \$?

Walter Higgs & Shufflepiggs + Lee Persons Headliners East, 6.30pm, \$?

JAZZ

Brew Jazz, 9.30pm, \$0

Mitch Watkins Group Elephant, 9pm, \$0

Pedestrian Folklore Ruta Maya, 9pm, \$0

ROCK

Quatropaw + Stones Throw + Riverchild River City Rehearsal, 408 Congress, 9.30pm, \$0

Miss Z & the Remnants Babe's, 9pm, \$0

SATURDAY 4TH

TEXAS

Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5

Santiago Jimenez Jr y Su Conjunto Central Market Cafe, 3pm, \$0

ACOUSTIC

Breck Alan Central Market Cafe, 6pm, \$0

Fabu Chicago House Upstage, 10pm, \$5

Paul Glasse, Mitch Watkins & Friends Who Sing with Christine Albert, Katy Moffatt & Maryann Price Waterloo Ice House (6th), 9.30pm, \$?

Peter Keane Flipnotics, 9pm, \$0

COUNTRY

Braden-O'Conner Duo Gruene Hall, 1pm, \$0

Cornell Hurd Band Filling Station, 9pm, \$0

Derailers Babe's, 9pm, \$0

Kelly Willis + Damon Bramlett Cactus Cafe, 9pm, \$10

Woody Price Waterloo Ice House (38th), 9.30pm, \$?

BLUES/R&B

Blue Mist Jazz, 9.30pm, \$0

Blue Pepper Jovita's, 8pm, \$0

Mason Ruffner Old Alligator, 9.30pm, \$0

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Joseph Vincelli Elephant, 9pm, \$0

Lucky Strikes Ruta Maya, 9pm, \$0

Sandy Allen Cafezino, 8.30pm, \$3

ROCK

Keepers Austin Outhouse, 10pm, \$?

Bittersweet June + Love & A Question Chicago House, 10pm, \$4

David Spann + Aces Wild + Sniper Heckler Babe's Other Side, 9pm, \$0

Loose Diamonds + Toni Price Continental, 10pm, \$7

RADIO

Folkways KUT, 8am

SUNDAY 5TH

TEXAS

Don Walser's Pure Texas Band Gingerman, 9pm, \$0

Junior Brown Continental, 10pm, \$?

Katy Moffatt & Paul Glasse Gruene Hall, 4pm, \$0

ACOUSTIC

Phil McCollum & Friends Jovita's, 8pm, \$0

JAZZ

Doug Hall Trio Elephant, 9pm, \$0

Rich Harney Central Market Cafe, 6pm, \$0

OPEN MIKE

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Blues Jam with Sweet Rhonda Lacy Headliners East, 10pm, \$0

RADIO

Live Set : Glossobabble KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 6TH

TEXAS

MCT Poll Party: Ray Wylie Hubbard + Betty Elders + Michael Fracasso + Toni Price + Asylum Street Spankers + surprise guests Cactus Cafe, 9pm, \$7

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

BLUES/R&B

Uncle John & Friends + Corey Haden Headliners East, 6.30pm, \$?

OPEN MIKE

Jazz Jam Ruta Maya, 9pm, \$0

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Steve Hopkins/Joseph & Theresa Brunelle Chicago House, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 7TH

TEXAS

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Willie Nelson + Asleep At The Wheel + Bruce Hornsby + Shelby Lynne Travis County Exposition Center, 8pm, \$15/\$25

ACOUSTIC

New Music At Night from UT Music Dept Cactus Cafe, 9pm, \$0

COUNTRY

Those Hillbilly Island Boys Babe's, 9pm, \$0

BLUES/R&B

Guy Forsyth + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Tony Campise's Big Band Elephant, 9pm, \$0

OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 8TH

ACOUSTIC

Dan Hicks & His Acoustic Warriors Cactus Cafe, 9pm, \$11.50

Robert Hoyt Ruta Maya, 9pm, \$0

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

COUNTRY/ROCKABILLY

47 Indians Jazz, 8.30pm, \$0

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

BLUES/R&B

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

JAZZ

Cula Du Cafe Old Alligator, 9.30pm, \$0

Will Taylor Group Elephant, 9pm, \$0

OPEN MIKE

Open Mikes with Kevin Gant/Mike Jasper Chicago House/Upstage, 8pm, \$0

THURSDAY 9TH

ACOUSTIC

Adrian Legg Cactus Cafe, 9pm, \$8

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$?

Beth & Chris Cafezino, 8pm, \$0

Mad Cat Trio Jovita's, 8pm, \$0

Seela + Dan Israel Flipnotics, 9pm, \$0

Stephen Doster Babe's, 9pm, \$0

COUNTRY/ROCKABILLY

Derailers Broken Spoke, 8.30pm, \$?

47 Indians Old Alligator, 9.30pm, \$0

Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?

Blues/R&B

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Jazz Pharaohs Jazz, 8pm, \$0

Tomas Ramirez Elephant, 9pm, \$0

ROCK

David Mason Babe's Other Side, 9pm, \$0

Novellas + Quatropaw + Shotgun Shampoo + Russ Somers Electric Lounge, 9.30pm, \$?

OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 10TH

TEXAS

Don Walser's Pure Texas Band Dessau Hall, 9pm, \$?

ACOUSTIC

Doster & Hamilton Central Market Cafe, 6pm, \$0

Kris McKay Ruta Maya, 9pm, \$0

Laura Nadeau Charlie's Attic, 5pm, \$0

Lourdes Perez + special guests
Chicago House, 10pm, \$5

COUNTRY/ROCKABILLY

George Strait + Lari White Frank
Erwin Center, 7.30pm, \$21

Marti Brom & Her Jet-Tone Boys
Waterloo Ice House (6th), 9.30pm, \$?

Walt Lewis Band Gruene Hall, 8pm,
\$0

Woody Price Flipnotics, 9pm, \$0

BLUES/R&B

Bobby Mack & Night Train Babe's,
9pm, \$0

Guy Forsyth + Lady Luck & The
Bad Breaks Headliners East, 6.30pm,
\$?

Third Degree Jovita's, 8pm, \$0

JAZZ

Brew Jazz, 9.30pm, \$0

Jazz Pharaohs Old Alligator, 9.30pm,
\$0

Tony Campise Elephant, 9pm, \$0

ROCK

Stress Babe's Other Side, 9pm, \$0

SATURDAY 11TH

ACOUSTIC

Katy Moffatt Cactus Cafe, 9pm, \$7

Correo Aereo Ruta Maya, 9pm, \$0

Dan Colehour Central Market Cafe,
6pm, \$0

Dave Camp + Earhpig Flipnotics,
9pm, \$0

Vinings + Phil Elliot Chicago House,
8pm, \$6 (CTBA event)

Toni Price Waterloo Ice House (6th),
9.30pm, \$?

COUNTRY/ROCKABILLY

Gary P Nunn Broken Spoke, 9.30pm,
\$?

Marti Brom & Her Jet-Tone Boys
Jovita's, 8pm, \$0

Tracy Lyn Gruene Hall, 1pm, \$0

BLUES/R&B

Zydeco Loco Old Alligator, 9.30pm,
\$0

Solid Senders + Brian Robertson
Headliners East, 6.30pm, \$?

Toby Anderson Babe's, 9pm, \$0

JAZZ

Atomic Soul Elephant, 9pm, \$0

Beto y Los Fairlanes Central Market
Cafe, 6pm, \$0

Cula Du Cafe Jazz, 9pm, \$0

Pedestrian Folklore Waterloo Ice
House (38th), 9.30pm, \$?

RADIO

Folkways KUT, 8am

SUNDAY 12TH

TEXAS

Shake A Hand: Rosie Flores Benefit
with Joe Ely, Alejandro Escovedo,
Carol Howell, Jimmy LaFave,
Sisters Morales, Ted Roddy, Dale
Watson & Kelly Willis Antone's,
7pm, \$10

Junior Brown Continental, 10pm, \$?
Ponty Bone & The Squeezetones
Gruene Hall, 4pm, \$0

ACOUSTIC

Michele Solberg + Laurie FreeLove
Cactus Cafe, 9pm, \$3.50

Phil McCollum & Friends Jovita's,
8pm, \$0

Spittin Hooks + Blanco Popular
Flipnotics, 9pm, \$0

Steve Yerkes Chicago House, 8pm, \$?

JAZZ

James Polk Central Market Cafe,
6pm, \$0

Jazz Pharaohs Elephant, 9pm, \$0

King Valentine Gingerman, 9pm, \$0

OPEN MIKE

Austin Guitar School Blues Jam
Gino's, 8pm, \$0

Blues Jam with Sweet Rhonda Lacy
Headliners East, 10pm, \$0

RADIO

Live Set KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 13TH

TEXAS

Don Walser's Pure Texas Band
Babe's, 8.30pm, \$0

BLUES

Uncle John & Friends + Joanna
Howerton Headliners East, 6.30pm,
\$?

OPEN MIKE

Mike Mordecai's Jazz Jam Elephant,
9pm, \$0

Open Mikes with Steve Hopkins/
Cindy Pitts Chicago House/Upstage,
8pm, \$0

Open Stage with Karen Posten &
Laura Nadeau Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 14TH

TEXAS

Don Walser's Pure Texas Band
Jovita's, 8pm, \$0

ACOUSTIC

Fabu Cactus Cafe, 9pm, \$4

Toni Price + Doak Short Continental,
6pm, \$0

COUNTRY/ROCKABILLY

Alvin Crow's White Trash with
John Reed & Jesse Taylor Babe's,
9pm, \$0

Christine Albert & The Cow Beret
Orchestra Deep End, 2219 Westlake
Dr, 6.30pm, \$30 including dinner
(prepaid reservations only, 327-9500)

BLUES/R&B

Black & White Ball: Naughty Ones
+ King Valentine Continental, 10pm,
\$?

Della Reese Paramount, 8pm, \$14-
\$28

Guy Forsyth + Brian Robertson
Headliners East, 6.30pm, \$?

JAZZ

Battle Of The Saxes: Tony Campise
+ Tomas Ramirez + Elias Haslanger
+ Alex Coke Elephant, 9pm, \$0

OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 15TH

ACOUSTIC

Beth Woods Ruta Maya, 9pm, \$0

Threadgill's Troubadors + guests
Threadgill's, 6.30pm, \$0

Vince Bell Cactus Cafe, 9pm, \$5

COUNTRY/ROCKABILLY

47 Indians Jazz, 8.30pm, \$0

Derailers Continental, 10pm, \$?

BLUES/R&B

Solid Senders + Blue Pepper
Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

Timbre Wolves Jovita's, 8pm, \$0

JAZZ

81/2 Souvenirs Continental, 7pm, \$0

Brew Old Alligator, 9.30pm, \$0

Jon Blondell Elephant, 9pm, \$0

OPEN MIKE

Open Mikes with Kevin Gant/Mike
Jasper Chicago House/Upstage, 8pm,
\$0

THURSDAY 16TH

TEXAS

Don Walser's Pure Texas Band
Continental, 6.30pm, \$0

ACOUSTIC

Aunt Beanie's 1st Prize Beets
Waterloo Ice House (6th), 5pm, \$?

Mad Cat Trio Jovita's, 8pm, \$0

Peter Keane Cafezino, 8pm, \$0

Stephen Doster Babe's, 9pm, \$0

Will T Massey Cactus Cafe, 9pm, \$5

COUNTRY/ROCKABILLY

Dale Watson & Lonestar + Lounge
Dance Party Black Cat, 9.30pm, \$?

Michael Fracasso + Ian McLaglan
Continental, 10pm, \$?

BLUES/R&B

Lisa Tingle & Plan-C + Brian
Robertson Headliners East, 6.30pm,
\$?

JAZZ

Jazz Pharaohs Jazz, 8pm, \$0

Lucky Strikes Old Alligator, 9.30pm,
\$0

Maryann Price & Kaz Jazz Elephant,
9pm, \$0

ROCK

Keeper Gino's, 8pm, \$0

Argument Clinic Babe's Other Side,
9pm, \$0

Resonators + Jole Mole Flipnotics,
9pm, \$0

OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 17TH

TEXAS

Don Walser's Pure Texas Band +
Xanna Don't & The Wanted Emo's,
10pm, \$?

Ray Wylie Hubbard + Eric Blakely
Cactus Cafe, 9pm, \$6

Conni Hancock Cafezino, 8.30pm,
\$2

GOSPEL

Bells Of Joy + Paramount Singers +
Gospel Stars + Snuff Johnson + Rev
AC Franklin Kealing Junior High
School, 1607 Pennsylvania, 7.30pm,
\$5

ACOUSTIC

Fabu Ruta Maya, 9pm, \$0

Laura Nadeau Charlie's Attic, 5pm,
\$0

Susan Lindfors Central Market Cafe,
6pm, \$0

COUNTRY/ROCKABILLY

Charlie Burton & The Texas
Twelve-Steppers Flipnotics, 9pm, \$0

Christine Albert Gruene Hall, 8pm,
\$0

Evan & Ivan's Rockin' Bones
Jovita's, 8pm, \$0

Walt Lewis Band Waterloo Ice House
(6th), 9.30pm, \$?

BLUES/R&B

Delbert McClinton + Miss Molly La
Zona Rosa, 10pm, \$?

Walter Higgs & Shufflepiggs + Miss
Z & The Remnants Headliners East,
6.30pm, \$?

JAZZ

Brew Jazz, 9.30pm, \$0

Jazz Pharaohs Old Alligator, 9.30pm,
\$0

Talk Is Cheap Elephant, 9pm, \$0

ROCK

Apaches Of Paris Babe's, 9pm, \$0

Spanic Family Continental, 10pm,
\$?

Thunderfoot Babe's Other Side, 9pm,
\$0

SATURDAY 18TH

TEXAS

Don Walser's Pure Texas Band
Central Market Cafe, 6pm, \$0

Eric Taylor Cactus Cafe, 9pm, \$6

ACOUSTIC

Meredith Louise Miller Ruta Maya,
9pm, \$0

Susan Colton Chicago House, 10pm,
\$5

COUNTRY/ROCKABILLY

Christine Albert Waterloo Ice House
(6th), 9.30pm, \$?

Evan & Ivan's Rockin' Bones
Waterloo Ice House (38th), 9.30pm,
\$?

Gary P Nunn Gruene Hall, 9pm, \$?

LeRoi Brothers + Tom Clifford &
The Almighty Bucks Continental,
10pm, \$7

Volunteer Fire Ants Gruene Hall,
1pm, \$0

BLUES/R&B

Alan Haynes Babe's Other Side, 9pm,
\$0

Debbi Walton Jovita's, 8pm, \$0

Lisa Tingle & Plan-C + Brian
Robertson Headliners East, 6.30pm,
\$?

Marcia Ball La Zona Rosa, 10pm, \$?

JAZZ

Beth Williams Duo Central Market
Cafe, 6pm, \$0

Brew Old Alligator, 9.30pm, \$0

Dad Gum Swing + Happy Valley
Flipnotics, 9pm, \$0

Kyle Turner Elephant, 9pm, \$0

Sue Billich Cafezino, 8.30pm, \$3

ROCK

Elvis T Busboy Jazz, 9.30pm, \$0

Rainravens Babe's, 9pm, \$0

RADIO

Folkways KUT, 8am

SUNDAY 19TH

TEXAS

Junior Brown Continental, 10pm, \$?

ACOUSTIC

Edge City + Peter Keane + Jim
Stringer + Danny Santos + Jan
Matney + George Ensle Chicago
House, 8pm, \$3

Melanie Morrison Chicago House,
5pm, \$?

Phil McCollum & Friends Jovita's,
8pm, \$0

COUNTRY/ROCKABILLY

Alvin Crow Trio Gruene Hall, 4pm,
\$0 & Alvin Crow's White Trash
Gingerman, 9pm, \$0

JAZZ

Jeff Hellmer Trio Elephant, 9pm, \$0

Hank Hehmsoth Central Market Cafe, 6pm, \$0

OPEN MIKE

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Blues Jam with Sweet Rhonda Lacy Headliners East, 10pm, \$0

RADIO

Live Set: Earthpig KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 20TH

TEXAS

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

BLUES/R&B

Uncle John & Friends + Corey Haden Headliners East, 6.30pm, \$?

OPEN MIKE

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Steve Hopkins/Cindy Pitts Chicago House/Upstage, 8pm, \$0

Open Stage with Karen Posten & Laura Nadeau Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 21ST

TEXAS

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

ACOUSTIC

Janet Russell Cactus Cafe, 9pm, \$6 (AFTM)

Toni Price + Doak Short Continental, 6pm, \$0

ROCKABILLY

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

BLUES/R&B

Guy Forsyth + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Tony Campise Elephant, 9pm, \$0

OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 22ND

ACOUSTIC

Amberjack Rice Ruta Maya, 9pm, \$0

Chicago Showcase w/Mike Jasper Chicago House, 8pm, \$3

Ed Miller Cactus Cafe, 9pm, \$6

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

COUNTRY

Derailers Continental, 10pm, \$?

Wayne 'The Train' Hancock & The Honky Tonk Brakemen Jovita's, 8pm, \$0

BLUES/R&B

Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?

Stumble Babe's, 9pm, \$0

JAZZ

81/2 Souvenirs Continental, 7pm, \$0

Cula Du Cafe Old Alligator, 9.30pm, \$0

JW Davis Quartet Elephant, 9pm, \$0

Lucky Strikes Jazz, 8.30pm, \$0

ROCK

Nick Lowe Liberty Lunch, 10pm, \$?

OPEN MIKE

Open Mike with Sydney Gallaher Chicago House Upstage, 8pm, \$0

THURSDAY 23RD

ACOUSTIC

Aunt Beanie's 1st Prize Beets Waterloo Ice House (6th), 5pm, \$0

Mad Cat Trio Jovita's, 8pm, \$0

Purgatory Road + Dave Hooper & Donna Fala Flipnotics, 9pm, \$0

Ralph Stanley & The Clinch Mountain Boys Cactus Cafe, 8pm, \$11.50

Stephen Doster Babe's, 9pm, \$0

COUNTRY/ROCKABILLY

47 Indians Old Alligator, 9.30pm, \$0

Dale Watson & Lonestar + Lounge

Dance Party Black Cat, 9.30pm, \$?

Jeff Hughes Continental, 10pm, \$?

Mary Cutrufello La Zona Rosa, 10pm, \$?

Nervous Purvis & The Jitters Continental, 7pm, \$0

BLUES/R&B

Lee Persons Jazz, 8pm, \$0

Lisa Tingle & Plan-C + Brian Robertson Headliners East, 6.30pm, \$?

Joseph Marchione Quintet Elephant, 9pm, \$0

OPEN MIKE

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 24TH

TEXAS

Butch Hancock Cactus Cafe, 9pm, \$8

ACOUSTIC

Diana Jones Cafezino, 8.30pm, \$2

Doster & Hamilton Central Market Cafe, 6pm, \$0

Laura Nadeau Charlie's Attic, 5pm, \$0

COUNTRY

Asleep At The Wheel La Zona Rosa, 10pm, \$?

Bruce Robison Waterloo Ice House (6th), 9.30pm, \$?

Erik Moll Band Gruene Hall, 8pm, \$0

Leeann Atherton Babe's, 9pm, \$0

BLUES/R&B

Naughty Ones Continental, 10pm, \$?

Walter Higgs & Shufflepiggs + Lady

Luck & the Bad Breaks Headliners

East, 6.30pm, \$?

JAZZ

Brew Jazz, 9.30pm, \$0

Euripedes Pant Ruta Maya, 9pm, \$0

Jazz Pharaohs Old Alligator, 9.30pm, \$0

Tomas Ramirez Elephant, 9pm, \$0

ROCK

Jack & The Rippers Jovita's, 8pm, \$0

John Cougar Rabinowitz Band

Chicago House Upstage 10pm, \$3

SATURDAY 25TH

TEXAS

Butch Hancock Cactus Cafe, 9pm, \$8

Ponty Bone Central Market Cafe, 3pm, \$0

ACOUSTIC

Best Of Open Mikes Ruta Maya, 9pm, \$0

Emily Kaitz + Gina Forsyth + Mary Reynolds Chicago House, 10pm, \$5

Kris McKay Waterloo Ice House (6th), 9.30pm, \$0

COUNTRY/ROCKABILLY

Derailers Jovita's, 8pm, \$0

John Arthur Martinez Central Market Cafe, 6pm, \$0

Kelly Willis La Zona Rosa, 10pm, \$?

Michael Ballew Gruene Hall, 1pm, \$0

Sandblasters Waterloo Ice House (38th), 9.30pm, \$?

BLUES/R&B

Solid Senders + Brian Robertson Headliners East, 6.30pm, \$?

JAZZ

Cula Du Cafe Jazz, 9.30pm, \$0

Elias Haslanger Old Alligator, 9.30pm, \$0

Lara & Reyes Elephant, 9pm, \$0

Willie Nicholson & Tim Curry Cafezino, 8.30pm, \$3

ROCK

Leon Russell Gruene Hall, 9pm, \$?

New Duncan Imperials + Clownmeat Continental, 10pm, \$?

Room 248 Flipnotics, 9pm, \$0

RADIO

Folkways KUT, 8am

SUNDAY 26TH

ACOUSTIC

Adrienne Braswell + Jenny Bird + Laurie Freeloze Chicago House, 8pm, \$5

Bob Livingston & Bill Oliver Waterloo Ice House (38th), 3pm, \$?

Mad Cat Trio Gingerman, 9pm, \$0

Phil McCollum & Friends Jovita's, 8pm, \$0

COUNTRY

Denim Gruene Hall, 4pm, \$0

JAZZ

Heather Bennett Trio Elephant, 9pm, \$0

ROCK

Steve Perry Frank Erwin Center, 7.30pm, \$18.50/\$22.50/\$28.50

OPEN MIKE

Austin Guitar School Blues Jam Gino's, 8pm, \$0

Blues Jam with Sweet Rhonda Lacy Headliners East, 10pm, \$0

RADIO

Live Set: Emily Kaitz & Mary Reynolds KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 27TH

TEXAS

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

BLUES/R&B

Uncle John & Friends + Corey Haden Headliners East, 6.30pm, \$?

OPEN MIKE

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mikes with Steve Hopkins/Joseph & Theresa Brunelle Chicago House, 8pm, \$0

Open Stage with Karen Posten & Laura Nadeau Cactus Cafe, 8pm, \$0

RADIO

Blue Monday KUT, 8pm

TUESDAY 28TH

TEXAS

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

ACOUSTIC

Doghouse + Earthpig Cactus Cafe, 9pm, \$0

Toni Price + Doak Short Continental, 6pm, \$0

ROCKABILLY

Alvin Crow's White Trash with John Reed & Jesse Taylor Babe's, 9pm, \$0

BLUES/R&B

Guy Forsyth + Brian Robertson Headliners East, 6.30pm, \$?

Zydeco Loco Old Alligator, 9.30pm, \$0

JAZZ

Cula Du Cafe Jazz, 8pm, \$0

Tony Campise Elephant, 9pm, \$0

OPEN MIKE

Open Mike Flipnotics, 9pm, \$0

VENUES

Antone's 2915 Guadalupe
474-5314. FB (NC)

Austin Music Hall 208 Nueces

495-9962. FB. (WC)

Austin Outhouse 3510 Guadalupe

451-2266 BW (NC)

Babe's 208 E 6th 473-2262 FB (6)

Broken Spoke 3201 S Lamar

442-6189. FB (S)

Cactus Cafe Texas Union, Guadalupe
& 24th 475-6515. FB, no smoking (NC)

Cafezino 5414 Parkcrest Dr

453-2233. BW/coffees (N)

Chicago House 607 Trinity

473-2542. BW/coffee/teas (6)

Continental Club 1315 S Congress •

441-2444. FB (SC)

Elephant Room 315 Congress

473-2279. FB (C)

Flipnotics 1601 Barton Springs

322-9750. Coffees (S)

Gingerman 304 W 4th

473-8801. BW (C)

Gino's 730A W Stassney

326-4466. FB (S)

Gruene Hall Gruene

625-0142. BW (45 mins S)

Headliners East 406 E 6th

476-3488. FB (6)

Hole In The Wall 2538 Guadalupe

472-5599. FB (NC)

Jazz 212 E 6th 479-0474. FB (6th)

Joe's Generic Bar 315 E 6th

480-0171. BW (6)

Jovita's 1619 S 1st.

447-7825. BW (SC)

KUT 90.5 FM

La Zona Rosa 612 W 4th

482-0665. FB (WC)

Old Alligator 3003 S Lamar

444-6117. B (S)

Ruta Maya 218 W 4th

472-9637. Coffees (C)

Threadgill's 6416 N Lamar

451-5440. FB (N)

Waterloo Ice House 600 N Lamar

472-5400. FB (WC)

Waterloo Ice House 1106 W 38th

451-5245. FB (NC)

Texas Folklife Resources
George Washington Carver Museum
invite you to join us for

A Tribute To The Bells of Joy

***Celebrating 50 Years of Gospel Music
in Central Texas***

7:30 pm Friday, February 17, 1995
Kealing Junior High Magnet School Auditorium
1607 Pennsylvania Ave. - entrance facing Rosewood Ave.

Admission \$5 at the door

Featuring the gospel music of

† Bells of Joy

† Alfred "Snuff" Johnson
† The Gospel Stars
† Reverend A.C. Franklin
† Bill "The Mailman" Martin, Emcee

Special guests

Founded in Austin in 1936,
the all acappella
† Paramount Singers
from San Francisco

Pre-show Reception:
George Washington Carver Museum
1165 Angelina, 6 - 7 pm

For more information, call Texas Folklife Resources, 320-0022

This program is funded in part by the City of Austin, under the auspices of the
Austin Arts Commission.