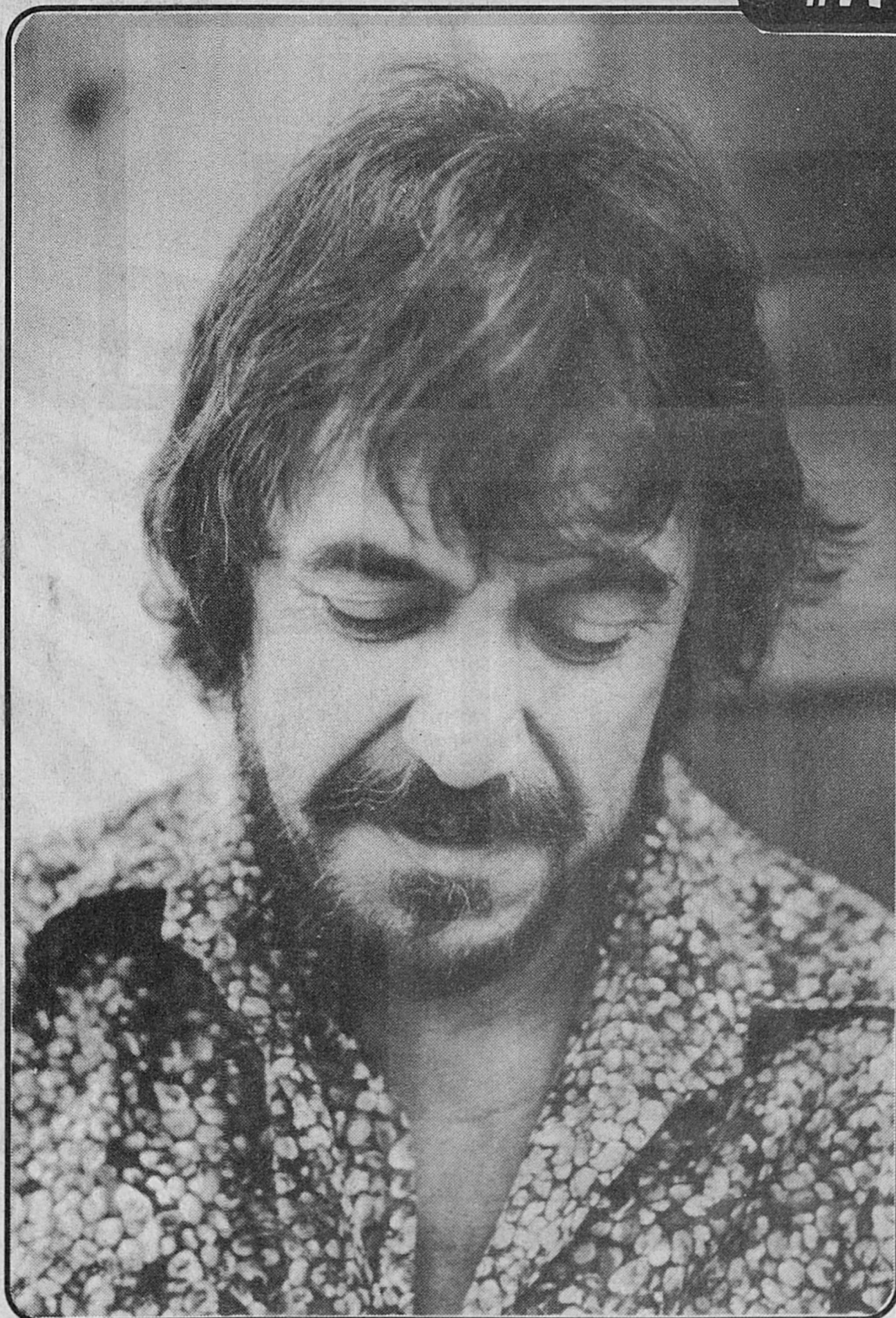


MUSIC CITY FREE TEXAS

#71 JULY 1995



**HONEST JOHN • PREVIEWS
BIRTHS & DEATHS
JOE BOB GOES TO THE DRIVE-IN
JULY LIVE MUSIC CALENDAR**

REVIEWS

Christine Albert

•

Roy Carrier

•

BOBBY CHARLES

•

Jesse Dayton

•

Steve Fisher

•

Chris Gaffney

•

Beau Jocque

•

Rosie Ledet

•

Liberation Band

•

Willie Nelson

•

Belton Richard

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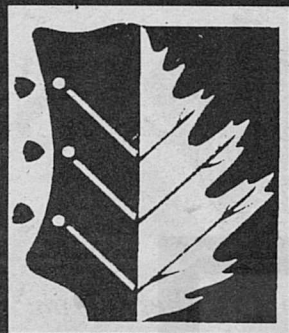
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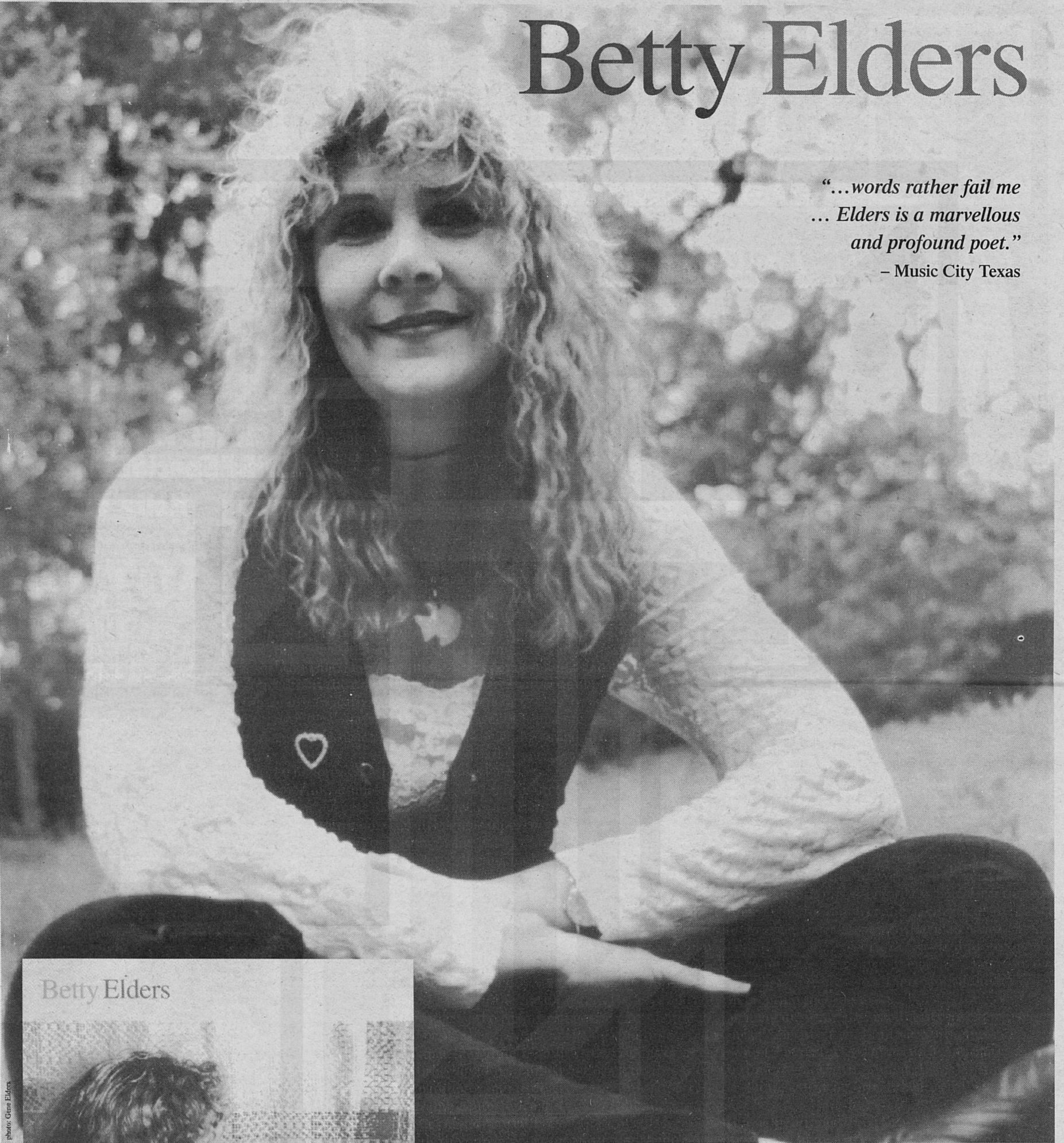
SATURDAY, JULY 29

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Betty Elders

*"...words rather fail me
... Elders is a marvellous
and profound poet."*

– Music City Texas



Betty Elders

Photo: Gene Elders



Crayons

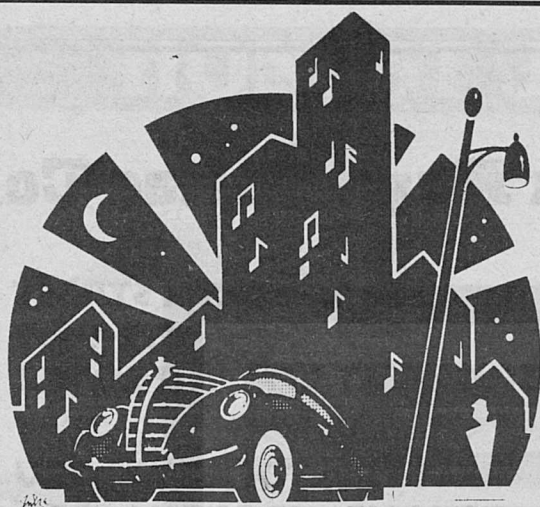
Flying Fish recording artist Betty Elders will be appearing at
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TEXAS FOLKLIFE RESOURCES

My first experience of Texas Folklife Resources was the memorable Accordion Kings symposium and concert in 1991, which brought together four great Texas traditions, Czech Polka, Conjunto Tejano, Houston Zydeco and Gran' Texas Cajun. Since then TFR has enriched my life on many occasions and in many different ways. This month, it celebrates its 10th anniversary with a typically distinctive Texas Culture Bash (see Previews), and MCT, which, come to think, is fast closing on its 6th birthday, salutes this remarkable organization.

♦ For those of you who know it only as the name behind such wonderful events as Accordion Kings and Fiddle Fest, the following is TFR's official Artistic Philosophy, or mission statement:

♦ "The traditional heritage of Texas is part of its proud history but also very much a part of its present. The folk arts of Texas continue to contribute to the cultural richness and distinctiveness of our state. It is central to the philosophy of Texas Folklife Resources that our work explore the vital role of tradition in contemporary society and demonstrate that the folk arts exist not in opposition to, but rather in dynamic interaction with popular and elite forms of culture."

♦ "Texas Folklife Resources serves Texas folk artists and their audiences by helping to maintain and perpetuate a diverse and living artistic heritage honored and valued by all Texans. It is our belief as an organization that all Texans benefit when voice is given to the history and cultural traditions of communities whose contributions and significance

have been overlooked, as well as those whose heritage is well represented in the media and the popular imagination. For this reason, the organization's staff works directly with folk artists and tradition bearers throughout the state as the primary source of information for documenting these diverse histories and cultures, and presents the results to the public in a range of programs, including exhibitions, concerts, radio programs, demonstrations and school residencies."

♦ Much as I appreciate TFR's work, I feel they're swimming against the inexorable tide of Mass Culture (but then, of course, so's MCT), upholding traditions in a state where most people, especially the young, seem, if not ashamed of their regionalism, increasingly willing to discard their histories and cultures, metaphorically bleaching their skins so as to pass for Southern Californians. Mind you, I observed the exact same homogenization process at work in Britain and most of Europe and, for all I know, it's true everywhere in America (though not, far as I can see, Northern California, God love 'em).

♦ However, this simply makes TFR's work that much more vital and important. It honors and keeps alive the last vestiges of true popular cultures in Texas, cultures created by and for distinct communities, not determined by corporate weasels in Los Angeles, concerned only with audience share and demographics, 'culture' quantified by accountants in terms of profit and loss. May Texas Folklife Resources carry on for ever, with an Accordion Kings every year. **JC**

BOBBY CHARLES

Even though I've relaxed MCT's parameters, I didn't actually anticipate ever giving over the cover to a non-Texan artist, or at any rate not quite so soon. I make no apology for the invasion of Louisiana labels in this issue—over the last few weeks they sent me more better stuff than the Texans, what can I say? However, while focussing on Bobby Charles might seem part of an eastward looking continuum, my motives are more selfish than principled. Ever since I heard Charles' eponymous 1972 Bearsville LP, he's been one of my all-time favorites, but it's been a 23 year wait for his second album, so I figure if I don't write about him now, I might not get another chance, at least not before 2019. Anyway, as Eddie Wilson remarked when he heard who was going to be on the cover, "Bobby Charles transcends all boundaries."

♦ Born February 21st, 1938, in Abbeville, Louisiana, of Syrian descent, Robert Charles Guidry might have been little more than a footnote in rock & roll and R&B history, unknown as a performer except to serious collectors. At 17, borrowing from Guitar Slim, he wrote *See You Later Alligator*, and, the first white performer to be signed by Chess (they thought he was a much older black man), recorded it in 1955 with his band The Cardinals, his version swamped by Bill Haley's 1956 cover. Though he made other singles for Chess and Imperial, Charles, who cheerfully admits "I'm not an entertainer, I never did like performing," was more successful as a songwriter, giving Fats Domino his career-reviving 1960 hit *Walking To New Orleans*, as well as *Before I Grow Too Old* and *It Keeps Raining*, and Clarence 'Frogman' Henry *But I Do* and *The Jealous Kind*, also cut by Ray Charles, Etta James, Joe Cocker and Delbert McClinton.

♦ Jumping bail on a 1971 Tennessee drug bust, Charles wound up in Woodstock, New York, where supermanager Albert Grossman (Bob Dylan, Peter, Paul & Mary, Janis Joplin, The Band and Ian & Sylvia) heard him sing some of his songs, signed him to his own Bearsville label and fixed the legal problems. The result, *Bobby Charles* (see Reviews), featuring 4/5ths of The Band, Dr John, Amos Garrett and Bob Neuwirth, was one of the great albums of the 70s, if not all time, but Charles and Grossman fell out on the last day of recording, "We just didn't get along, and then I found a mistake in the contract and he hit the roof." Grossman and Warner Bros, Bearsville's distributor, retaliated by scrapping the album's planned promotion, leaving it to become an underground cult classic.

♦ As a salutary lesson to would-be music critics, when I first met Charlie Gillett, the universally admired dean of British roots writers and DJs (I was film critic at the time, God help me), who pushed the album relentlessly in print and on air for months, and thanked him for turning me onto Charles, he said, "Aha, I wondered who it was! Now I know everyone who actually bought a copy personally."

♦ Charles made his last stage appearance in 1976, at The Band's Last Waltz concert, after which the story gets a little patchy and hard to follow. In 1984 he recorded five of the tracks on his newly released album, *Wish You Were Here Right Now* (see Reviews again), at Willie Nelson's Pedernales Studio. In fact, he lived in Austin for a while, "I really don't remember when, ten, fifteen years ago, something like that." In 1987, and this was news to me, he made another, completely different, album, *Clean Water*, recorded in Nashville, which was only released in Germany and Japan—that's what I wanted at the time, can't remember why."

♦ The rest of the album was recorded in 1992/3. The interval between the two halves was occupied by problems—"You name it, I had it"—personal, financial and medical. Among them was the removal of a kidney, "I couldn't tour now, even if I wanted to, which I don't. My doctor says I have to take it easy, which is what I enjoy anyway." Charles adds ruefully, "I had to quite drinking, so I quit smoking the same day. Took me a while to get over that!"

♦ Another disaster was a house fire which destroyed virtually everything Charles owned, but it could, as far as Charles' fans are concerned, have been much worse. "I've got a whole bunch of new stuff already recorded and I could so easily have lost all the masters, just good luck they were somewhere else at the time." On the financial side, Charles had some more good luck when Clarence 'Frogman' Henry's version of *But I Do* was included on the multi-platinum soundtrack album of *Forrest Gump*.

♦ Living in a wild life reserve outside Cameron, Louisiana, Charles has a lot going on for a man who seemed to have disappeared off the face of the earth almost a quarter of a century ago. Of *Clean Water*, he remarks, "Don't worry, you'll get to hear it, it'll be out again sometime. I'm looking for a label to put it out in North America right now." Just in case, if anyone knows how to get hold of it, I'd sure appreciate hearing from them. Charles is also negotiating a new title release, of the miraculously saved material. However, the project about which he's clearly most enthusiastic—"I'm really getting into the environmental trip"—is an ecological information kit for children, to be for distributed through schools, which he's putting together with an Austin ecological packaging expert. Building from the title track of *Clean Water*, Charles seems to be defining the political anger expressed in *Save Me Jesus* and *Promises, Promises*.

♦ Charles' parting words were, "Tell all your friends to buy my records," kinda redundant as that's what I planned to do anyway. Gillett's experience taught me a strong degree of humility about what any one critic can actually achieve, but in this instance, I'll willingly lay everything on the line and urge you to do yourself a favor by checking out Bobby Charles. If you don't like him, I think we have terminal communication problem, but I'm pretty sure you'll be thanking me. **JC**

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WED 26TH • DIANA JONES

FRI 28RD • CORREO AEREO

SAT 29TH • ETHNIC REIGN

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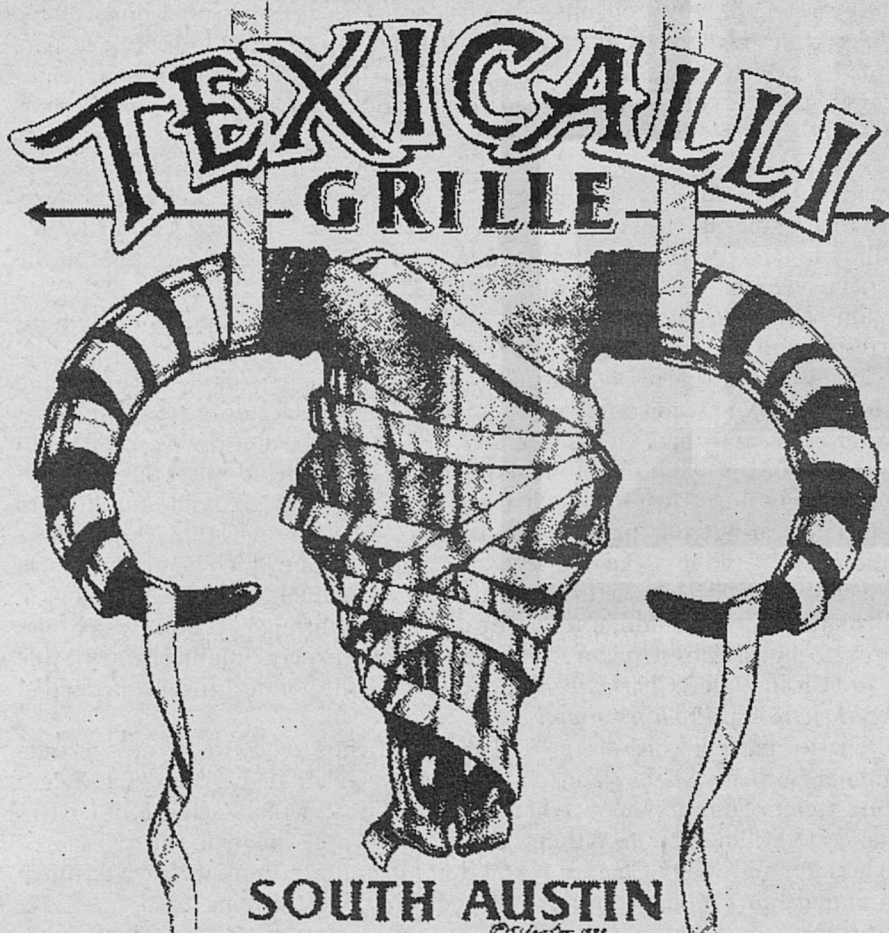
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HONEST JOHN'S SMOKING SECTION



Math was never my strong suit but, as readers from as far away as Amsterdam quickly pointed out, I made a complete computational bollocks of last month's review of the Guy Clark double CD, *Craftsman*, which does indeed contain all three of his Warner Bros albums in their entirety. Looking at it now, I can't figure out quite how I managed to go off so half-cocked, and can only apologize humbly to Philo. Part of the cause of my downfall was, I'm ashamed to say, that I don't have a working turntable right now and, worse still, have stored all my LPs where I can't get at them easily, two situations I intend to remedy.

♦ Another dumb thing last month: I put in a black box to mark Stubbs' passing, left ???s as place markers, meaning to check his birthday in my database, and then clean forgot to go back and fix it. Anyway, for the record, CB Stubblefield was born February 2nd, 1927, in Navasota.

♦ A friend told me that when Michael Corcoran told her that he was coming back to Austin to work for the *American-Statesman*, her response was, "Good, maybe you'll take the heat off Conquest." In one of his first features, *True To Texas*, questioning whether artists were true Texans or just wrapping themselves in the Lone Star flag, he was, I guess, trying to be controversial, but most of the people who asked me whether I was going to respond to it seemed more irritated than outraged. The remark that got up most noses was that Nanci Griffith, Steve Earle and Guy Clark have a total of seven good songs between them, which isn't controversial, just fucking discrediting—even Griffith has eight on her own.

♦ Still, the one that annoyed me more was Corcoran's contention that, if he was from somewhere else, Calvin Russell wouldn't be able to afford to stay in France for more than a week, which really is the most ridiculous piece of nonsense I've heard since stumbling across Rush Limbaugh by mistake. While Corcoran is far from being the only American, let alone Austin, critic who doesn't get it, the point about Russell isn't that he's a Texan, which he doesn't make a big thing of, but that he's an asskicking genius, albeit one without honor in his own country. Whenever I hear of him selling out 20,000 seaters in Europe, I still feel a glow of pride—these are my people.

♦ However, the many other Austin acts Corcoran dissed in his piece can take some comfort from his penultimate paragraph, in which he salutes not Texas' actual musical pioneers, but the people who became famous for adopting their innovations. Thus, Charlie Christian rather than Eddie Durham of San Angelo, "brought the electric guitar to jazz," Bob Wills, rather than Milton Brown, "invented a new style of music." Look at it this way, if he's demonstrably wrong about the past, he's probably wrong about the present.

♦ About the only drawback of my new domestic arrangements is that I now share acoustic space with a 15-year old who, despite all DL's efforts, is a rap fan. From occasional encounters, I got the impression that rap is pretty hopeless, but now I'm exposed to it on a

daily basis, I realize it's far worse than I ever imagined. Ah well, into each life some rain must fall, though, in this case, rain that can drown out thunderstorms. How heartening then to hear fiddler Howard's 10-year old daughter Corrina Kalish wacking out a very creditable version of Duane Eddy's *Rebel Rouser* and singing Bachman-Turner Overdrive's *Taking Care Of Business*, and see that some kids are turning out right. My favorite moment at the graduation gig for Michele Murphy's *Natural Ear Music Camp*, was hearing a 10-year old, surely a musician's son, coming out with that classic Austin phrase, "We'd like to get a few friends up." Looks like at least one Austin tradition is safe into the next century. One thing though, OK, the program included *All Along The Watchtower*, *Shout*, *Johnny B Good* and *Louie Louie*, but what about *Mustang Sally* and *Gloria*? Call that a well-rounded musical education?

♦ Probably just an illiterate employee, but I'd like to think that *The Yellow Rose* has a semiologist prankster on its staff. En route to Threadgill's, I was enchanted by their marquee which read "Amatuer Night Is Back!"

PREVIEWS

Tues 4th • DON WALSER'S PURE TEXAS BAND (Jovita's, 8pm, \$0). Big Daddy was going to play our wedding then got a big gig in Lamesa, his hometown. So DL and I are having a joint bachelor/ette Fourth of July party, so swing by on your way to the fireworks of your choice.

Sats 8th/15th • BETTY ELDERS (Symphony Square/Waterloo Ice House, 6th & Lamar). Out on the road, promoting her new Flying Fish CD *Crayons*, for the last few weeks, Austin's best female singer-songwriter returns for two shows, accompanied by her violin virtuoso husband Gene.

Sun 16th • ¡CONJUNTO PESADO III! (Parque Zaragoza, 741 Pedernales, 1pm-10pm, free). La Peña's inaugural 'Heavy-Duty Conjunto' show last year was one of the highlights of the summer, and this year's promises a repeat, especially as two of the four acts are returning, Santiago Jimenez Jr and Austin's own Johnny Degollado y Su Conjunto. They're joined by the formidable leading female accordionist Eva Ybarra y Su Conjunto and a mystery band from Temple, Roy Donoso y Los Pacificos, about whom La Peña have no information whatsoever. On Friday 14th, Los Pinkys con Isidro Samilpa will perform at the opening of *La Voz del Pueblo*, an exhibition of historic Conjunto photos at Las Manitas, 211 Congress, from 6-8pm.

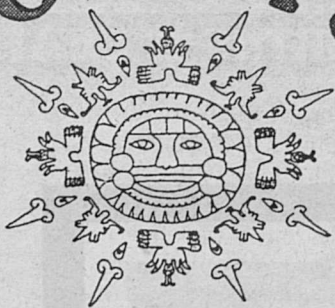
Sun 23rd • TEXAS CULTURE BASH (Laguna Gloria, noon-10pm, \$10/concs). Texas Folklife Resources (see editorial) celebrates its 10th anniversary in monster style with an all day show featuring (deep breath) Johnny Gimble, Mingo Saldivar, Don Walser, Andrew Cormier, Little Willie Davis, Bells of Joy, Carol Fran & Clarence Hollimon, Valerie & Jimmie Don Bates, Johnny Nicholas, Johnny Degollado, Lourdes Perez, Ponty "I'll play accordion with anybody" Bone, Mark "I'll play bass with anybody" Rubin, Omar & The Howlers and Correo Aereo, plus dancers, crafts demonstrations, a literary stage, films and videos. The timetable was still being worked on as MCT went to press, but the full program should be available a week ahead and TFR (320-0022) can provide info in the meantime. Don't bother trying to reach me at home today, because I'll be at Laguna Gloria when the gates open, with bells on.

Sat 29th • MONTE WARDEN'S 1ST ANNUAL CARLOAD SHOW (Backyard, 8pm). Celebrating the release of his new CD (see Reviews) along with Michael Fracasso and Kelly Willis, Monte offers us a unique chance to sneak into The Backyard for peanuts. Face price is \$20 per carload of people, but if you show a copy of his album, it's \$10.70. Divide that by six, say, and it's a hell of a deal. Car pool time!

JULY BIRTHS & DEATHS

1st	Bobby Day • 1932, Fort Worth Marc Benno • 1947, Dallas
2nd	Charlie Phillips • 1938, Farwell Doug Smith • 1963, Fort Stockton Eddie Cleanhead Vinson † 1988
3rd	Hersal Thomas † 1926 Johnny Lee • 1945, Texas City Betty Buckley • 1947, Big Spring Carla Olson • 19??, Austin
4th	Bob Shelton • 1909, Hopkins County Fred 'Papa' Calhoun † 1987
5th	Snuff Garrett • 1938, Dallas Teisco Del Ray • 1953, California Harry James † 1983
6th	Shelly Lee Alley • 1894, Alleyton Michael Ballew • 1944, New Mexico
7th	Barb Donovan • 1958, Michigan
8th	Link Davis • 19??, Van Zandt Co Joe B Mauldin • 1938, Lubbock
9th	Eddie Dean • 1907, Posey
10th	Hociel Thomas • 1904, Houston
11th	Blind Lemon Jefferson • 1897, Couchman Susanna Sharpe • 1961, New York Tom Clifford • 1963, DC
12th	Butch Hancock • 1945, Lubbock Bill Oliver • 1948, Missouri Jimmy LaFave • 1955, Wills Point Evan Johns • 1956, DC
13th	Andrew Cormier • 1936, Louisiana Louise Mandrell • 1954, Corpus Christi
14th	Woody Guthrie • 1912, Oklahoma Beth Galiger • 1960, Missouri
15th	Roky Erickson • 1947, Austin Steve James • 1950, New York Jeff Hughes • 1964, Dallas
15th	Teddy Buckner • 1901, Sherman
16th	Nanci Griffith • 1953, Seguin Julie Burrell • 1963, Houston
17th	Tex Curtis • 1927, Galveston Harry Choates † 1951
18th	Bobby Fuller † 1966
19th	Charlie Teagarden • 1913, Vernon Bobby Bradford • 1934, Mississippi Buster Benton • 1935, Texarkana Vikki Carr • 1940, El Paso Carmen Bradford • 1960, Austin Lefty Frizzell † 1975
20th	Jo Carol Pierce • 1944, Wellington Henry Rivas • 1957, San Antonio Radney Foster • 1959, Del Rio
21st	David Heath • 1949, Oklahoma Darcie Deaville • 1957, Canada
22nd	Don Henley • 1947, Gilmer
23rd	Keith Ferguson • 1946, Houston Laurie Frelove • 1956, Virginia
25th	Guitar Slim Green • 1907, Bryan Tommy Duncan † 1967 Big Mama Thornton † 1984
26th	Dobie Gray • 1943, Brookshire
27th	Santiago Jimenez Sr • 1913, San Antonio
28th	Pat Mears • 1952, DC Floyd Domino • 1952, California
29th	Charlie Christian • 1916, Bonham Ed Miller • 1945, Scotland Oscar Fox • 1961
30th	Sonny West • 1937, Lubbock County RC Banks • 1950, Lubbock Pipo Hernandez • 1950, Canary Islands Neal McCoy • 19??, Jacksonville
31st	Randy Glines • 1958, Wisconsin Jim Reeves † 1964 Teddy Wilson † 1986

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7th — Spencer Jarmon • (HH) Miles & Miles Of Texas
8th — Marti Brom & Her Jet Tone Boys
14th — Third Degree • (HH) The Asteroids
15th — The Keepers
21st — Evan & Ivan's Rockin' Bones
22nd — Stop The Truck
28th — Ponty Bone & The Squeezetones
29th — The Keepers

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22nd Toni Price
28th Lourdes Perez
29th Swing Time Celebration with Will Taylor & Maryann Price
38th Street
1st Peter Keane
8th Romantic Embargo
15th Blue Buckskin Whinchers (AFTM)
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20th Folkus
21st Karen Moore
22nd Susan Colton
23rd Emily Kaitz, Mary Reynolds & Louise Goldberg (5pm)
• Jim Watts (8pm)
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29th Brown Hornet
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BOBBY CHARLES

BOBBY CHARLES

Wish You Were Here Right Now

(Stony Plain, CDs, SPCD 1202 & 1203)

Last month I mentioned, as a highlight of *Swamp Gold*, Tommy McLain's cover of a song by Bobby Charles, whose name doesn't come up too often but just after that issue hit the streets his new album arrived in the mail. To put this small coincidence into perspective, it's his first in 23 years. The Canadian label has also reissued his eponymous 1972 Bearsville album, which ranks very high on a short list of LPs I Will Never Part With. Actually, I've got two copies, to be sure, to be sure, and now I've got the CD as extra backup. Well, alright.

♦ A constant companion for over two decades, I can't even pretend to be dispassionate or objective about the essential Bobby Charles—this is one of the greatest albums ever made and if you don't have a copy, you're being a fool to yourself. Co-produced by Charles, Rick Danko and John Simon, it features Danko, the late Richard Manuel (or, as the credits would have it, Manual!), Levon Helm and Garth Hudson of The Band, Amos Garrett, Dr John and Bob Neuwirth, but names alone don't make a great record. The magic ingredient was, of course, Charles himself. As Colin Escott remarks in his liner notes, "Bobby Charles could so easily have been a Band album with a guest vocalist. Instead it bears the eccentric imprint of Bobby Charles from first to last." As a result, it's so damn perfect it's hard to know where to begin. Charles sings like an angel, his songs are staggering, the playing superlative and the arrangements inspired, which makes it hard to single out specifics, but if I wanted a quick convincer, I'd go for the closing *Tennessee Blues*, with Garrett's astounding guitar lead and Hudson's gorgeous accordion counter-melodies.

♦ Comparing two albums one of which has a 23 year head start on the other is obviously problematic, but, even so, *Wish*, of which five tracks were cut at Pedernales in 1984, with Willie Nelson, Neil Young and Mickey Raphael among the guests, five in Maurice, Louisiana, in 1992-93, with Sonny Landreth on guitar, one in New Orleans in 1992 and one in Baton Rouge in 1993, is only two-thirds as good as its predecessor. On the down side, the new version of *See You Later Alligator*, which Charles wrote and first recorded when he was 17, despite Pat Breaux's splendid accordion and tenor sax, is dubious, as is *Walking To New Orleans*, with a crudely overdubbed duet vocal by Fats Domino, the anthemic *Mardi Gras Song* suffers from an overshrill girl chorus and *Peanut*, about his puppy, is minor. However, that still leaves a lot of wonderful stuff, *Not Ready Yet*, a riveting version of *The Jealous Kind*, with a terrific Landreth solo, *I Want To Be The One*, *Promises, Promises*, *I Remember When*, *I Don't See Me* and the title track stand any comparison with the earlier album. Hell, they're both essential. Put it this way, if you like Ray Wylie Hubbard, you'll love Bobby Charles. JC

CHRIS GAFFNEY

LOSER'S PARADISE

(Hightone, CD, HCD 8062)

Gaffney's always rather epitomized Greater Texas, as in 'he's not from here but he might as well be,' and the singer, songwriter accordionist and pianist's new album is explicitly Texas-flavored. Cut in Austin, it's largely manned by local heroes, Gene Elders fiddle, Scott Walls steel guitar, Ted Roddy harmonica, Ian McLagan organ, Sarah Brown bass, with contributions by Ponty Bone accordion, Bradley Jay Williams bajo sexto and accordion, plus harmony vocals by Dale Watson, Tony Villanueva and ex-pats Lucinda Williams and Rosie Flores. Produced and arranged by Dave Alvin, some good material, notably Tom Russell's *The Eyes Of Roberto Duran*, The Intruders' 1968 Gamble & Huff hit *Cowboys To Girls*, Gaffney's *My Baby's Got A Dead Man's Number* and Alvin's *Help You Dream*, sounds fine but the album, as most clearly demonstrated by a lackluster *Sugar Bee*, never captures the style and vigor of Gaffney live, an endemic Hightone problem. Sad to say, despite the Texas trimmings, this album suffers by comparison to *Mi Loco Vida* and, even more, *The Cold Hard Facts*, which has a far better version of *Glasshouse* (even Gaffney can't cover Gaffney!). JC

LIBERATION BAND FEATURING PATRICK HENRY

DEEP RHYTHM & SOUL

(Lanor, CD, LRCD 1046)

Someone once described Al Green as "the living embodiment of a dying tradition, a unique distillation of cold fire, raw emotion and technical refinement." Two decades later, these words can be applied with even greater force to Patrick Henry and the Liberation Band. With Henry's silky smooth voice and the tightness and rightness of the Liberation Band, which has been in business since 1978, paring down over the years from 14 pieces to six, they'd be very acceptable if they were simply a cover outfit, as they once were, but all 12 tracks on their debut album are originals by Henry and guitarist Alvin Benoit and, from love songs like *How Lucky Can I Get* and mistreated laments like *LB Blues* to the homespun philosophy of *Mama Said (You Gotta Have A Little Rain)* and populist politics of *People Let's Come Together*, they follow in the footsteps of Bill Withers and Curtis Mayfield. If you thought soul music, in the classic style of Green or, even more appositely, Otis Redding, was dead and buried, this album proves it's alive and strutting in Sunset, Louisiana. JC

ROSIE LEDET

SWEET BROWN SUGAR

(Maison Du Soul, CD/cassette, MdS-1052)

Now how you hear a new name and then it keeps popping up? First I knew of Ledet was in a friend's report on a New Orleans trip, then, within days, she turned up in an accordion player's gossip and on Joe Horn's playlist, and I figured three times was a sign to check out Mary Rosezla Bellard Ledet, aka 'The Zydeco Sweetheart.' There's a fairytale element in Ledet's story: at a Boozoo Chavis dance, she fell in love with Zydeco, which she didn't think she'd like, and met her future husband. She learned to play Cajun accordion by watching him and practising while he was at work, which, as she's only 23 now, means she married very young or is a very quick study, because she's a knockout player. Morris Ledet, obviously nobody's fool, stepped back to bass and his wife now fronts his band, which includes two other Ledets, Corey on drums and Lanis on rubboard. On her second album, Ledet's vocals, while very engaging, give the impression that her voice is still maturing, most of her 15 original songs are clearly geared for a dance crowd, peaking with the rabblouser *Mo Beer*, though some, especially *Easy Come, Easy Go* and *I Waited For You* have real lyric strength, but it's her Cajun accordion playing that justifies her status as one of the hottest young acts in Zydeco. JC

ROY CARRIER & THE NIGHT ROCKERS

ZYDECO STROKIN'

(Paula, CD, PCD-1044)

Upstaged, in Texas at least, by his heavily touring son Chubby, Roy Carrier "just may be the best piano accordion player this generation will see" according to one music writer. OK, he's from Baltimore where they probably have fewer accordions and different standards than in Texas. Even so, this 12 track album is unlikely to shake his opinion, or that of a Louisiana writer who thinks Carrier "may be the best pure Zydeco player in South Louisiana and that includes some stiff competition." No kidding. Carrier, who also owns an Opelousas venue, the Offshore Lounge, smokes his way through a mostly original set, bracketed by covers of Clarence Carter's *Stroking* and The Champs' *Tequila*, and also including Clifton Chenier's *Baby Do Right* and a terrific blues, *My Baby Wants To Leave Me*, Buddy Guy plus accordion, written and sung by Night Rocker guitarist Raymond Randle. Fabulous playing. JC

BELTON RICHARD

THE ESSENTIAL CAJUN MUSIC COLLECTION

(Swallow, CD/cassette, SW-6117)

Now retired, Richard was one of Cajun music's most consistent hitmakers during the 60s and 70s, and this 23 track collection, taken from his Chamo and Swallow singles, showcases his supple ability to balance loyalty to tradition with innovation and the integration of country and R&B influences and produce a variety of styles. Originally a drummer, playing for a time with Aldus Roger's Lafayette Playboys, Richard switched to Cajun accordion in 1959 when he formed The Musical Aces (he was the dynamo driving Johnnie Allen's version of *Promised Land*) and swam against the prevailing stream by writing and singing in French. Paralleling Mingo Saldivar, Richard had a fine knack for translating country songs, represented here by splendid vernacular versions of *Wild Side Of Life*, Lefty Frizzell's *Mom And Dad's Waltz* and the boppy *Cajun Streak*, adapted from Ray Stevens' hit. At the same time, he excelled at original waltzes, such as *La Valse D'Ennui*, *Pardon Waltz*, *Fool's Waltz* and *Waltz Of No Return*. No linguist, I'm at a loss to explain why rock & roll, as with Richard's forays into Swamp Pop, the wonderful *Un Autre Soir D'Ennui* and *Give Me Another Chance*, works fine for Cajuns when it always sounds faintly ludicrous in metropolitan French. JC

BEAU JOCQUE & THE ZYDECO HI-ROLLERS

GIT IT, BEAU JOCQUE!

(Rounder, CD 2134)

Recorded live in Louisiana, at Harry's Lounge, Breaux Bridge, and Slim's Y-Ki-Ki Lounge, Opelousas, Andrus Espre, aka Beau Jocque's third, hour long, Rounder album opens with some rather disheartening stage schtick then abruptly slams into gear, with Boozoo Chavis' *Motor Dude Special*, and takes off like a runaway locomotive. However, while Jocque's pumped up, funkified, bottom heavy attack Zydeco starts off absolutely exhilarating, it gets positively exhausting to listen to after a while (one can only admire the dancers—six of the 13 tracks are over five minutes long, Zydeco Force's *Shaggy Dog Two Step* clocking in at a marathon 11:49). The imposing Jocque, 6'6" and 270 pounds, has a manic, Howling Wolf vocal style and is a bravura accordion player, but his 'modernistic' borrowings from rap, hip-hop and, above all, James Brown, despite nods to blues and Creole traditions, contain swift burgeoning seeds of ennui. Great rush, but it wears off quick. JC

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RECORD REVIEWS

KEVIN WELCH LIFE DOWN HERE ON EARTH

(Dead Reckoning, CD, DR003)

Cut loose from the Nashville machine, the average country artist, sans label, sans management, sans publicity, becomes a fading ghost, singing a medley of his or her hit in ever seedier dives, recording for a succession of ever more dubious indies, before vanishing into limbo. Kevin Welch, however, is not the average country artist—come to that, he never was a country artist, despite Reprise's attempts to sell him as such. Setting up, with Kieran Kane, Harry Stinson and Tammy Rogers, a new label, sort of a United Artists of Nashville, Welch transformed disaster into emancipation. While I have serious doubts about the long-term viability of the 'Americana' concept—like Welch's 1992 'Western Beat' tag, I anticipate it, stripped of meaning, becoming just another marketing tool—for the time being it's the only appropriate label for an album that focuses the Oklahoma singer-songwriter's myriad stylistic influences into something new and compelling. With sensational backing by all his label mates, some of his Overtones, the great multi-instrumentalist Fats Kaplan (fiddle, steel and accordion), ex-NRBQ guitarist Al Anderson and pianist Reese Wynans, Welch offers up 10 new songs that match, and often surpass, his previous best, with *Pushin' Up Daisies*, *Wilson's Tracks* and *The Love I Have For You* the pick of a very classy litter. The first two of these, and *Wishin' For You*, can be seen as Welch's celebration of his newfound artistic freedom, recorded live to DAT by the Dead Reckoning Staff Band, aka the Rough Sextet (Welch, Stinson, Kane, Rogers, bassist Glenn Worland and Kaplan). The distributor's info sheet identifies "Special strong markets" as Nashville and Austin, but you don't have to be from either place to take enormous pleasure from one of our favorite Okies' third album. **JC**

DON WALSER & THE PURE TEXAS BAND THE ARCHIVE SERIES VOLS 1 & 2

(Watermelon, CDs/cassettes, 1041/2)

Course, if you're a *real* Walser fan, you've got all this stuff already, on the band's three self-released cassettes, *Singing Pure Texas* (1991), *More Pure Texas* (1991) and *100% Pure Texas* (1992, listed here as *A Honky Tonk Night*), and compilation plus CD, *Official Souvenir Of Pure Texas Music* (1993). Fact is, though, all of them suffered from false economies in the recording process, and Watermelon have clearly invested a healthy chunk of change on bringing the masters up to scratch. The result is a much cleaner, crisper, more brilliant sound that belies the jingles studio (!) origins of the 34 tracks. The rationale behind the sequencing rather eludes me, seeming to jump randomly from one tape to another, the first installment, for instance, opening with the *second* yodel Walser ever learned, Slim Whitman's *Casting My Lasso*, while the first, Elton Britt's *Chime Bells*, comes three tracks later. This obscures some radical changes in the band, of which only fiddler Howard Kalish and bassman Skinny Don Keeling have been fixed points. The first two tapes featured the legendary Jimmy Day on steel guitar, the third ex-Brazos Valley Boy Bert Rivera; wunderkind Jason Roberts, now with Jody Nix, appeared, to magnificent effect, as twin fiddle on the second and third; the first included a banjo player, Billy Bowers; guitarist Rick McRae, of the Ace In The Hole Band, guested on the third; and let's not get into the drummers. However, while there are a couple of expendable tracks from the CD, the main attraction, as always, is the great Don Walser and his unswerving loyalty, both in originals and covers, to the classic traditions of country music. By reissuing these cleaned-up Henry's era recordings, Watermelon do much to atone for the mess they made of *Rolling Stone From Texas*. **JC**

CHRISTINE ALBERT UNDERNEATH THE LONE STAR SKY

(dos, CD, 7014)

You can safely predict that a Christine Albert album will feature wonderful singing and the cream of Austin musicians, Mitch Watkins, Paul Glasse, Spencer Starnes, Riley Osbourn, et al, so the only suspense is in the material. On her fourth, the first on a nationally distributed label, Albert wrote or co-wrote, one with Bill Carter & Ruth Ellsworth, another with Betty Elders, seven of the 11 songs, the balance made up by Dana Cooper's *Great Day In the Morning*, Lieber & Stoller's *Black Denim Trousers* (cool Erik Hokkanen electric guitar break), Jimmy LaFave's *Everytime*, beautifully done, and Walter Hyatt's *Are We There Yet Mama*, but they can hardly be described as her best yet, and some of the arrangements and playing are uncharacteristically hesitant. A duet with Jimmy LaFave, *Get You Alone*, for instance, while sounding great, is noticeably weaker than their previous *Come Away With Me*. Albert can murder any Nashville bimbo in her sleep, but this falls short of her self-released *The High Road*. **JC**

MONTE WARDEN HERE I AM

(Watermelon, CD, WM 1037)

Here Warden is indeed, wearing his heart on his sleeve for three minutes at a time with ten pure, unashamed, unpretentious blue-eyed soul, rock & roll and pop anthems of love and heartbreak, the creation of which I thought was a lost art. There's nothing here to decode or interpret, what you hear is what you get, total in your face sincerity. Warden, whose Loan Sharks, David Murray guitar, Mas Palermo drums and Brad Fordham bass, are supplemented by Floyd Domino piano, Riley Osbourn organ, Chris Searles percussion and, particularly effective, soul singers Mike Cross and Kenneth Williams background vocals, seems to have come out of an alternate time stream, one in which the British never invaded and Bobby Fuller and the Ron-Dels ruled Texas. The key to appreciating Warden's project is to discard about three decades worth of sophistication and cultural debris and just enjoy such intense but undemanding, nonthreatening but never banal pop gems as the title track, *Dyin' Inside*, *You're In Love*, *Wall Around Your Heart*, *Teardrops* (with its monster break by Murray and Osbourn) and *Just Like Me* simply for what they are. Warden's innocent passion is so old-fashioned as to be positively radical. **JC**

WILLIE NELSON JUST ONE LOVE

(Justice, CD/cassette, JR-1602-2/4)

First time out for the Houston indie, Nelson renewed his flirtation with Tin Pan Alley, this time he seems to be paying tribute to other country songwriters, largely writer-performers, with Floyd Tillman's *Each Night At Nine* and *This Cold Cold War With You*, Fred Rose's *It's A Sin*, originally recorded by Eddy Arnold, Jim Reeves' first big hit, *Four Walls*, Merle Travis' 1947 *Smoke, Smoke, Smoke That Cigarette*, Hank Williams' *Cold Cold Heart*, Pee Wee King's modernization of the traditional *Bonaparte's Retreat*, Cowboy Copus' 1960 ragtime hit *Alabam* and Grandpa Jones' *Eight More Miles To Louisville*, with Jones himself singing and playing banjo. A bunch of great songs, fine musicians, including Buddy Emmons on steel, and, of course, that wonderfully distinctive voice, but the double heart of the album are duets with Kimmie Rhodes on two of her best songs, *Just One Love* and *I Just Drove By*. It beats me why no US label has ever picked up Rhodes (she's had two terrific European releases, one British, one French), and, frankly, I'd as soon hear her sing without Willie, but if it helps draw attention to her, I can live with that. The album has its flaws, Chip Young's *Better Left Forgotten* is disposable, whichever of the six credited guitarists takes the break on *Alabam* isn't a match for Copas as a flatpicker and if the 'duet' with Grandpa Jones isn't overdubbed, it sure manages to sound that way, but one has to welcome Nelson's first country album in six years. **JC**

STEVE FISHER A BOY'S LIFE IN TEXAS

(Waterbug, CD, WBG 0014)

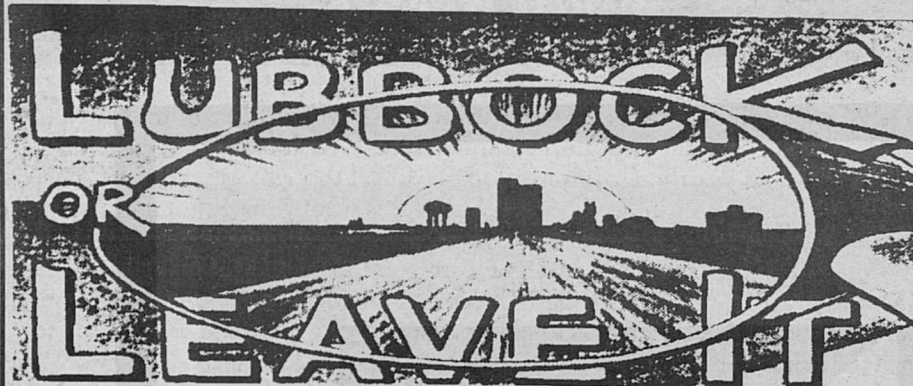
Fisher, last seen in Austin at Dave Obermann's July '94 birthday party, is not exactly a household name, even among Texas singer-songwriter aficionados. Living way the hell and gone in the East Texas piney woods outside Longview (when I got his phone number, I was warned, "Whoever you reach will chew your ear off. They never see anyone so they like to visit"), self-promotion comes a long way behind fishing on his list of priorities and the marketing of his two cassettes was more or less limited to giving them away at infrequent performances. The only survivor from the first, *It's My Toy*, is the recut title track, a sardonic catalog of self-centeredness and selfishness, but *Nobody Home* is included in toto, with four new songs, *A Girl Like That*, *A Candle In Your Hand*, *Love's Lullaby* and *Leavin' Heaven* making up the total of 15 tracks. Given maximum impact by uncluttered settings, Fisher has such a warm, intimate delivery, his voice alone telling you 'This is a real nice guy,' that the album's never less than charming, though his penchant for languorous, downbeat tempos tends to make his songs of wistful regrets, childhood memories and diffident soul-searching blur together after a while, especially as the best, *A Girl Like That*, the title track and *It's My Toy* are all in the first half. **JC**

JESSE DAYTON RAISIN' CAIN

(Justice, LP/CD/cassette, JR1901-1/2/4)

Originally from Beaumont, Dayton, when fronting the Alamo Jets, played Oexuberant honky tonk with a strong dash of rockabilly, but here he's more ambitious, possibly overambitious, tackling country, honky tonk, roadhouse rock, blues and Tex-Mex with the support of Johnny Gimble on fiddle, Floyd Domino piano and B3, Doug Sahm bajo sexto and Flaco Jimenez accordion. Quite a package, but something's definitely gone wrong. On one play, Dayton's 12 original songs don't seem distinctive enough, next time his vocals seem not to have enough punch to put them over, then I think the album's just overproduced (multiple studios, Pedernales and two in Hollywood, always make me nervous), but, on balance, I tend to the theory that a potentially good album got screwed up in the mix or mastering. The best word I can think of to describe it is muddy. **JC**

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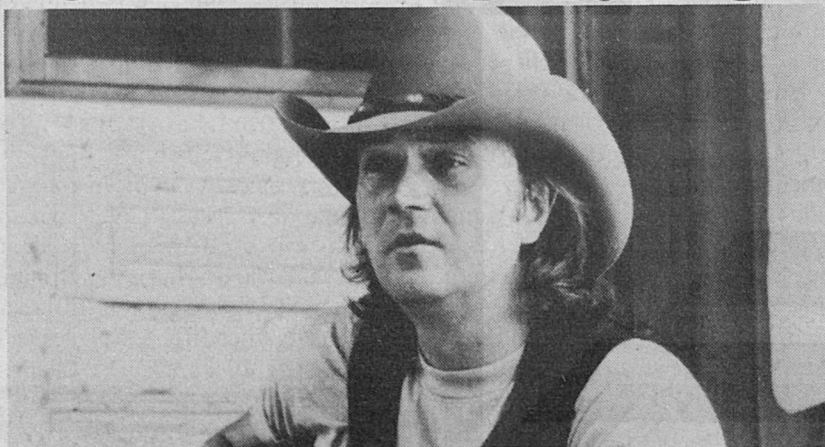
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DEAR JOHN

Dear John,

Welcome to the 'Net. I receive MCT under the snail mail name of 'Dan Orange,' aka Dangerous Dan on KZSC, Santa Cruz. Since this is our first email, I'll keep it brief until I know you're on line.

1. Much as the larger format permits more material, I must say I like the older, smaller format. It was just so portable, and I could read it without unfolding all those pages. Call me a stick-in-the-mud. That said, I won't stop reading MCT because of the new format.

2. Re: including selected beyond Texas tunes, etc. As a D.T. (Displaced Texan) residing in California, I've been exposed to some of the beyond Texas acts you mention (Chris Gaffney, Dave Alvin, etc), and I for one appreciate your including them in MCT. I use MCT to give me programming ideas, to expose me to acts I've never heard of before, and to learn more about those I have. As long as we all nod toward the Texas Influence, I see no reason why you shouldn't spread your net a little further.

Keep up the good work,

Dangerous Dan, Santa Cruz, California

Dear John,

Well, it's happened again. A blues bar in Atlanta refused to book me because they say I am not bluesy enough. Why? Because out of 14 songs on my CD *Home Cookin'*, 3 of them are country or tex-mex. I am so sick of narrow, small minded people who call themselves 'blues purists' putting limitations on what I can sing. I am sure these same people will not like my new record *Bigger & Better* that is coming out in late July, early August, because it has some (God Forbid!) country songs on it as well!!! It just makes me so mad because I spend my life going round the world trying to get people to celebrate their diversity. To look past limitations and bias based on race, sex, color, economics and age. And here is my music being picked apart by people who tell me it's not blues enough. The country people say it's not country enough, the rockabillys say it's not rockabilly enough!!!! I know that other bands like Big Sandy have this problem too, and it makes me so furious! I happen to think that blues and front porch hillbilly music have a lot in common. They were both forms of music used by people of different races, for comfort and entertainment. Certainly African-Americans were way more oppressed and had a lot of pain and anguish that birthed the blues, but I don't think any white hillbilly who lived through the dustbowl era would tell you they don't have the right to sing the blues as well! Why can't people look at what makes us *alike* instead of what makes us different? If more people did that, the world would be a much better place! I am tired of explaining this to people.

It just makes me appreciate journalists who acknowledge all different kinds of music. I know that you have tried to do this in your publication and I commend you for it. I think you and I disagree on some things (like Sue Foley for instance, who I love), but I know we agree on one thing and that is that music is not something that always fits in a nice, neatly packaged, easily recognizable category. Music comes from within us, and has the ability to bridge the gap between so many, and bring people together! Why do so many people insist on using it to tear us apart?

Keep up the good work. I am just one more person who appreciates what you're trying to do.

Love,

Candy Kane, Encinitas, California

Dear John (oh, how I love to write),

When you make changes, you don't do things halfway, do you? Move north, get married, change the format, change the content. Wow. You asked for input, so here's mine. I approve of all of them—especially DL. As for the formats, I like both for different reasons, so I don't care which you use. And since I'm inherently cheap, I'm for the one that costs less. As for your expansion of content, I'm gung-ho for that one. Sure, Texas music is wonderful, but there is fine music emanating from elsewhere (yes, even California. We claim Merle Haggard, Buck Owens, The Grateful Dead, David Grisman, Dan Hicks, Laurie Lewis, Los Lobos, Those Darn Accordions!, to name a few). There is a finite number of musicians in Texas and Austin, so I'm very happy to hear you are expanding the coverage.

Since you're into the changes big-time, may I suggest a change in the name of the rag as well. It seems to be outmoded. You no longer live in Music City Texas, for example, so it should more accurately be *North Of Music City Texas*, or *Adjacent To Music City Texas* or perhaps even *Askance Of Music City Texas*. And assuming you'll be including the rest of the country—and maybe the world?—having Texas in the title is misleading. I can't offer any suggestions that are of merit, but I'm sure you can think of something with that excellent imagination of yours—and that command of the English language that turns me green with envy. How about something that maybe includes Americana in the title? Or that conveys excellence—the 'cream'—so people know that you're not covering just any ole thing. The words 'acme' and 'zenith' come to mind, and they do convey the meaning, but they sound so ponderous. If I come up with anything, I'll write yet another letter, but don't hold your breath. Hey, a brainstorm. Ask Cornell Hurd. He's got a pretty good gift of gab, and he's quite creative.

Best wishes to you on these new ventures,

Esther M Anderson, San Francisco, California

Dear John (and DL),

My copy of MCT arrived yesterday and aside from making me miss the Austin 'scene' more than I had intended, it was (is) a great mood picker-upper, though I wish I could fly in for Friday afternoons at the Texicali. Mandy [Mercier] remains one of my very favorite Austin artists.

We opened the bar for the season two nights ago and I played Mandy's live tape both nights before the live music began, and it just plain blew everyone away! I also experimented with Michael Fracasso's CD, which I love but thought might be too non-rocking for the crowd, but the response was good. And, of course, they're all LaFave and Toni Price fans since last summer when I introduced their stuff, and we're all awaiting their new CDs.

Working every night until the bars are all closed gives me no time at all to hear other stuff, and I miss that the most about this last winter in Austin. My musician (and fan) buddies—and customers—are getting their fill of Austin music scene tales, though, and my MCTs will get a wide circulation.

It was good you mentioned the Mark Rubin letter incident. I don't know any of the parties involved but I was appalled that the vicious, vituperative response from the pig in Dallas was printed—especially after the editor acknowledged that Rubin hadn't even written the original letter. I guess I agree more than ever with the content of 'Mark's' letter.

Nuff said. I'm heading out with my two-week old *Austin Chronicle*, my Broken Spoke newsletter and my MCT to sit on a big pink granite cliff overlooking the ocean for an hour before getting back to work.

Incidentally—who gives a shit what shape or size or format the paper is in; do what you gotta do and we'll adjust.

Best to you and DL,

Dan Lourie, Bar Harbor, Maine

Dear John,

I say go ahead and cover some non-Texas stuff. I look to you as one of my music/culture shepherds (also Jim Beal Jr [*San Antonio Express*] among others). I have identified you as a person who can guide me to good shit. If I wasn't as lazy, ignorant, cheap, and forgetful as I am, I'm sure I could guide myself. But I'm not—so I read you & Jimbo and other rags. I don't follow blindly, but I have a pretty good success rate for a good evening or album purchase when I have access to the right info.

So, review good shit (& lead us from crap). If you review non-Texas stuff, I'll know that it must be fantastic, or you wouldn't have bothered.

Regarding other changes: Where'd the recommended list go? I like the one-page live music calendar (believe me, I know the joys of formatting and reformatting to squeeze just one more line on—I think I'm down to like 9.2 point Times on our listing page. I'll shave it as I have to), but that's only good for bands I know. I want you to point out the obscure stuff that I might miss otherwise or the obvious stuff that I *really* shouldn't miss. The recommended pages expand lay peoples' horizons. I feel strongly about this.

Like the new look! Tabloid is really a cheap way to get some serious info out there. Plus you can sell bigger full page ads!

Unfortunately though, "paper price increases" are squeezing us big time. I don't know how to respond to my publisher's price increase. Do I raise everyone's rates? Do I have to send a warning out and raise the prices in two issues?

Argh. All this is just rhetorical bitching. Hopefully you got a wonderful price now that you've gone to the new size.

Well, I had a blast in Austin at the microbrewers' conference. I saw Jim Talbot at that place that he always plays at (does he play anywhere else? ever?), Guy Forsyth at Antone's (I was on the guest list because I brought him a half-gallon of my Weiss—the band's addicted ever since I gave him a couple of bottles when he came to Denver for a few shows!), and I almost skipped the conference banquet on Tuesday to see Toni Price at the Continental until I heard she was going to play at the banquet. What a treat! Toni makes my hair wavy.

Ah well,

I have to put together an entire *SW Brewing News* now. Or should I write the articles first?

Cheers!

Joe Barfield, Denver, Colorado

Dear John,

I can't say I don't mind the change in format. Sent without an envelope, it came in torn and wrapped. It may be cheaper, but it sure looks cheaper. As a collector of your magazine I'm most happy with the contents but unhappy with this new look. Don't be ashamed to be conservative in this respect.

Due to your review of *Loco Gringo's Lament*, I knew we were going to have a wonderful night when I was asked to organize a Ray Wylie Hubbard concert here in Leiden. And we did.

So I keep on spreading real Texas sounds as much as I can. Please keep on spreading the message,

With friendly regards,

Ruud van Beek, Leiden, The Netherlands



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15th Muleskinners • Aunt Beanie's 1st Prize Beets

20th Neal Kassanoff • Russ Somers

21st Peglegasus • Room 248

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Sat 8th

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Thu 13th

Sat 15th

Wed 19th

Fri 21st

Flipnotics, 9,00pm, 1601 Barton Springs Rd

Another Cup, 6.00pm, 608 W 24th.

Saxon Pub, 8,00pm, 1320 South Lamar

Austin Outhouse, 9.45pm, 3510 Guadalupe

Grinders Coffee House, 8.00pm, Oak Hill Plaza

KUT Folkways, 12.30pm, 90.5 FM

Ruta Maya, 9pm, 4th & Lavaca

Ruta Maya Rio Grande, 9.30pm, 2222 Rio Grande

for more information, phone Dave Hooper (512) 447-1344

LIVE MUSIC CALENDAR

SATURDAY 1st

Ray Wylie Hubbard Gruene Hall, 9pm, \$?
Abra Moore + Celeste Krenz Waterloo Ice House (6th), 9.30pm, \$?
Haup 'N Sully + Eddie Walker + Roadhouse Rick + Rene Woodward Chicago House, 10pm, \$3
John Wesley Harding Cactus Cafe, 8pm & 10.30pm, \$10
Peter Keane Waterloo Ice House/38th, 9.30pm, \$?
Rick Stockton Gruene Hall, 1pm, \$0
Stillwaters Artz, 7.30pm, \$0
Toni Price Symphony Square, 8.30pm, \$6
Toqui Amaru Ruta Maya, 9pm, \$0
Common Bond Cafezino, 9pm, \$0
Don McCalister Trio Central Market, 6pm, \$0
Sleepy LaBeef + Dale Watson & Lonestar Continental, 10pm, \$?
Teddy & The Talltops Jovita's, 8pm, \$0
Wayne Hancock Hank's, 10pm, \$2
Brian Robertson Jazz, 9pm, \$0
Pleasure Cats Sam Hill's, 2.30pm, \$0 AND Gino's, 9.30pm, \$0
Solid Senders + Rockhound Headliners East, 6.30pm, \$?
Folkways KUT, 8am

SUNDAY 2nd

Monte Warden & The Loan Sharks Gruene Hall, 9pm, \$?
Bluegrass Vampires + Dim Lights + Jam session Artz, 2pm, \$? CTBA fundraiser
Gillman-Deaville + Mike Landschoot & Eric Blakely Zilker Hillside, 3pm, \$0
Dayne Hatten & Wendy Brannen Cafezino, 11am, \$0
Los Vecinos Jovita's, 6pm, \$0
Slaid Cleaves Flipnotics, 9pm, \$0
True Infidels Gruene Hall, 2pm, \$0
Junior Brown + Cornell Hurd Band Continental, 10pm, \$6
Guy Forsyth & The Real Deal Antone's, 10pm, \$?
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0
Banana Blender Surprise Gingerman, 9pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live At The Cactus: Laurie Lewis KUT, 7pm
Texas Radio KUT, 9pm

MONDAY 3rd

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Rusty Wier Gruene Hall, 9pm, \$?
Guy Forsyth & The Real Deal + 81/2 Souvenirs + Dickie Duncan & The Duncanaires + Asylum Street Spankers Continental, 10pm, \$?
Nervous Purvis & The Jitters Gruene Hall, 1pm, \$0
Uncle John & Friends w/Alan Haynes + Blue Midnight Headliners East, 6.30pm, \$?
Laffing Sam Central Market, 6pm, \$0
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Blue Monday KUT, 8pm

TUESDAY 4th

Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Thad Beckman Gruene Hall, 12.30pm, \$0
Toni Price + Doak Short + Leeann Atherton Continental, 5pm, \$0
Volunteer Fire Ants Gruene Hall, 8pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Patty David Group Hank's, 10pm, \$2
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 5th

Asylum Street Spankers Austin Outhouse, 10pm, \$?
Folkus Ruta Maya, 9pm, \$0
John Renbourn Cactus Cafe, 9pm, \$10
No Strangers Artz, 7.30pm, \$0
Slaid Cleaves Gruene Hall, 7.30pm, \$?
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
47 Indians Jazz, 8pm, \$0
Dale Watson & Lonestar Broken Spoke, 8pm, \$2
Derailers Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Jack & The Rippers Hank's, 10pm, \$2
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0

THURSDAY 6th

Aaron Atchley Central Market, 6pm, \$0
Aunt Beanie's 1st Prize Beets Cactus Cafe, 9pm, \$0
John Henry Cafezino, 8pm, \$?
Mad Cat Syndicate + Mike Byrd Jovita's, 5pm, \$0
Michael Parrish + Dave Hooper & Donna Fala Flipnotics, 9pm, \$0
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Don Walser 5 Star Smokehouse, 6pm, \$0
Mary Cufufllo + Lucian Turk & Modern Country Auditorium Shores, 7pm, \$0
Walt Lewis Band Gruene Hall, 7.30pm, \$0
Arlayna Talon Hank's, 10pm, \$2
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Pleasure Cats Sam Hill's, 2.30pm, \$0
Jazz Pharaohs Jazz, 8pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike Ruta Maya Rio Grande, 8pm, \$0

FRIDAY 7th

David Halley Waterloo Ice House/6th, 9.30pm, \$?
Dad Gum Swing Artz, 7.30pm, \$0
Diana Jones Chicago House, 10pm, \$3
Jack Ingram Gruene Hall, 9pm, \$?
Nancy Scott & Millie Marlow Cafezino, 9pm, \$?
Shake Russell & Jack Saunders Cactus Cafe, 9pm, \$?

Walter Tragert + Bill Small Ruta Maya, 9pm, \$0
Derailers Austin Outhouse, 10pm, \$?
Herman The German & Das Cowboy + Gourds Flipnotics, 9pm, \$0
Alan Haynes + Blue Cats Headliners East, 6.30pm, \$?
John Ward Hank's, 10pm, \$2
Mandy Mercier Texicalli Grille, 5pm, \$0
Spencer Jarmon + Miles & Miles Of Texas Jovita's, 5pm, \$0
Mady Kaye Trio Central Market, 6pm, \$0

SATURDAY 8th

Dick Gaughan Cactus Cafe, 9pm, \$10
Dave Hooper & Donna Fala Another Cup, 608 W 24th, 6pm, House The Homeless benefit
David Hammond & Dust Devils Artz, 7.30pm, \$0
Fabu + Caterpillar Ruta Maya, 9pm, \$0
Kerville On the Road: Betty Elders + Alisa Fineman + Shake Russell & Jack Saunders + Carol Elliott + Michael McNevin Symphony Square, 8.30pm, \$6
Kris McKay Waterloo Ice House (6th), 9.30pm, \$?
Romantic Embargo Waterloo Ice House (38th), 9.30pm, \$?
Seldom Herd Gruene Hall, 1pm, \$0
Studebakers Cafezino, 9pm, \$?
Brave Combo Liberty Lunch, 10pm, \$?
Derailers Hole In the Wall, 10pm, \$?
Gary P Nunn Gruene Hall, 9pm, \$?
Marti Brom & Her Jet-Tone Boys Jovita's, 8pm, \$0
Bobby Mack & Night Train Old Alligator, 9pm, \$0
Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + TBA Headliners East, 6.30pm, \$?
Alien Time + Geoff Union Band Flipnotics, 9pm, \$0
Cula Du Cafe Jazz, 9pm, \$0
Dave Seebree & Jim Scarborough Central Market, 6pm, \$0
Freddy 'Steady' Krc Hank's, 10pm, \$2
Stones Throw Chicago House, 10pm, \$3
Folkways KUT, 8am

SUNDAY 9th

Alisa Fineman + Michael McNevin Chicago House, 8pm, \$6
Dave Hooper & Donna Fala + Steve Hopkins Austin Outhouse, 10pm, \$?
Grazmatics + CTBA Jam Artz, 2pm, \$?
Dayne Hatten & Wendy Brannen Cafezino, 11am, \$0
Teddy & The Talltops Gingerman, 9pm, \$0
Double-O-Soul Gruene Hall, 5pm, \$0
Guy Forsyth & The Real Deal Antone's, 10pm, \$?
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam + Daniel Bull Headliners East, 8pm, \$0
Blue Jazz Workshop Ruta Maya, 9pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live At The Cactus: Peter Himmelman KUT, 7pm
Texas Radio KUT, 9pm

MONDAY 10th

No Strangers Gruene Hall, 7.30pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Kathy & The Kilowatts Central Market, 6pm, \$0
Uncle John & Friends w/Alan Haynes + Blue Midnight Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Blue Monday KUT, 8pm

TUESDAY 11th

Laughing Dogs + Dan Israel Cactus Cafe, 9pm, \$0
Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Toni Price + Doak Short Continental, 6pm, \$0
Chris & Judy Gruene Hall, 7.30pm, \$0
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Stephanie Bradley Hank's, 10pm, \$2
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 12th

Asylum Street Spankers Austin Outhouse, 10pm, \$?
Bruce Robison Cactus Cafe, 9pm, \$4
No Strangers Artz, 7.30pm, \$0
Russ Somers Cafezino, 8pm, \$?
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Derailers Continental, 10pm, \$?
Roy Heinrich & The Pickups Gruene Hall, 7.30pm, \$0
Wayne Hancock Jovita's, 8pm, \$0
Aslyn Rose Ruta Maya, 9pm, \$0
Jack & The Rippers Hank's, 10pm, \$2
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Cula Du Cafe Jazz, 8pm, \$0
Open Mikes Chicago House/Upstage, 8pm, \$0

THURSDAY 13th

Dave Hooper Grinders, Oak Hill Plaza, 8pm, \$0
Diana Jones Cafezino, 8pm, \$?
Emily Kaitz & Mary Reynolds Artz, 7.30pm, \$0
Mad Cat Syndicate + Mike Byrd Jovita's, 5pm, \$0
Steve Forbert Cactus Cafe, 9pm, \$11
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Don Walser's Pure Texas Band Continental, 6.30pm, \$0
Jerry Jeff Walker Gruene Hall, 9pm, \$?
Glen Alyn Central Market, 8pm, \$0
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Jazz Pharaohs Jazz, 8pm, \$0
Laughing Dogs + Davis Prophet Flipnotics, 9pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike Ruta Maya Rio Grande, 8pm, \$0

FRIDAY 14th

Joe Ely + Delbert McClinton Austin Music Hall, 9pm, \$?

Alison Krauss Backyard, 9pm, \$?
Michele Solberg Ruta Maya, 9pm, \$0
Patrice Pike Chicago House, 8pm, \$4
Ruth Huber & special guests Cafezino, 9pm, \$?
Steve Forbert Cactus Cafe, 9pm, \$11
Wyldwood Artz, 7.30pm, \$0
Don Walser's Pure Texas Band Hole In the Wall, 10pm, \$?
Jerry Jeff Walker Gruene Hall, 9pm, \$?
Walter Hyatt Waterloo Ice House (6th), 9.30pm, \$?
Alan Haynes + Blue Cats Headliners East, 6.30pm, \$?
Christina Marrs & The Speakeasies + Roosterbilly Flipnotics, 9pm, \$0
Doster & Hamilton Central Market, 6pm, \$0
Mandy Mercier Texicalli Grille, 5pm, \$0
Solid Senders Hank's, 10pm, \$2
Third Degree + Asteroids Jovita's, 5pm, \$0

SATURDAY 15th

Betty Elders Waterloo Ice House (6th), 9.30pm, \$?
Keepers Jovita's, 8pm, \$0
Best of Open Mike Ruta Maya, 9pm, \$0
Blue Buckskin Whincers Waterloo Ice House (38th), 9.30pm, \$? AFIM
Muleskinners + Aunt Beanie's 1st Prize Beets Flipnotics, 9pm, \$0
Studebakers Artz, 7.30pm, \$0
47 Indians Jazz, 9pm, \$0
Derailers Babe's, 9pm, \$?
Don Walser's Pure Texas Band Broken Spoke, 9.30pm, \$5
Tracy Lyn Gruene Hall, 1pm, \$0
Delbert McClinton + Anson Funderburg & The Rockets Backyard, 9pm, \$?
Pleasure Cats Gino's, 9.30pm, \$0
Smokey Logg Old Alligator, 9pm, \$0
Dad Gum Swing Cafezino, 9pm, \$?
Karen Chavis & The Brew Symphony Square, 8.30pm, \$6
Susanna Sharpe Central Market, 6pm, \$0
Ro-Tel & The Hot Tomatoes Gruene Hall, 9pm, \$?
Folkways KUT, 8am

SUNDAY 16th

Que Viva! Conjunto Pesada III: Santiago Jimenez Jr y Su Conjunto + Eva Ybarra y Su Conjunto + Johnny Degollado y Su Conjunto + Roy Donos y Los Pacificos Parque Zaragoza, 741 Pedernales, 1pm, \$0
Dayne Hatten & Wendy Brannen Cafezino, 11am, \$0
Los Vecinos Jovita's, 6pm, \$0
Samba-xe Waterloo Ice House (38th), 3pm, \$?
Stillwaters + CTBA Jam Artz, 2pm, \$?
Tailgators Gruene Hall, 5pm, \$0
Guy Forsyth & The Real Deal Antone's, 10pm, \$?
Lee Person Hank's, 10pm, \$2
Pleasure Cats Sam Hill's, 2.30pm, \$0
Rhonda Lacy's All-Star Texas Blues Jam + Daniel Bull Headliners East, 8pm, \$0
Javelin Boot Gingerman, 9pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live At The Cactus: Livingston Taylor KUT, 7pm
Texas Radio KUT, 9pm

MONDAY 17th

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Marti Brom & Her Jet-Tone Boys + Ms Xanna Don't & The Wanted Emo's, 10pm, \$?
Nervous Purvis & The Jitters Gruene Hall, 7.30pm, \$0
Uncle John & Friends w/Alan Haynes + Blue Midnight Headliners East, 6.30pm, \$?
WC Clark Central Market, 6pm, \$0
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Blue Monday KUT, 8pm

TUESDAY 18th

Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Toni Price + Doak Short Continental, 6pm, \$0
Landschoot & Blakely Band Gruene Hall, 7.30pm, \$0
Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Brian Robertson Headliners East, 6.30pm, \$?
Debra Peters & The Love Saints Hank's, 10pm, \$2
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 19th

Asylum Street Spankers Austin Outhouse, 10pm, \$?
Dave Hooper's Anxiety Attack w/Donna Fala Ruta Maya, 9pm, \$0
No Strangers Artz, 7.30pm, \$0
Slaid Cleaves Gruene Hall, 7.30pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
47 Indians Jazz, 8pm, \$0
Derailers Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Rockin Neumonias Hank's, 10pm, \$2
Open Mike Chicago House/Upstage, 8pm, \$0

THURSDAY 20th

Emily Kaitz & Mary Reynolds Central Market, 6pm, \$0
Folkus Chicago House, 10pm, \$4
Hunker Down Hank's, 10pm, \$2
Mad Cat Syndicate + Mike Byrd Jovita's, 5pm, \$0
Mike Hall Cactus Cafe, 9pm, \$4
Neal Kassanoff + Russ Somers Flipnotics, 9pm, \$0
Texana Dames Cafezino, 8pm, \$?
Will Indian & Wiley Cousins Artz, 7.30pm, \$0
Christine Albert Waterloo Records, 5pm, \$0
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Roy Heinrich & The Pickups Broken Spoke, 9pm, \$?
Hoodoo Cats Gruene Hall, 7.30pm, \$?

Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Zydeco Loco Old Alligator, 8pm, \$0
Jazz Pharaohs Jazz, 8pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike Ruta Maya Rio Grande, 8pm, \$0

FRIDAY 21st

Butch Hancock Cactus Cafe, 9pm, \$8
Coyote Moon Cafezino, 9pm, \$?
Dad Gum Swing Artz, 7.30pm, \$0
Dave Hooper Ruta Maya Rio Grande, 9.30pm, \$0
Emily Kaitz, Mary Reynolds & Louise Goldberg Waterloo Ice House (38th), 9.30pm, \$?
Frankly Scarlet + Johnny Goude Waterloo Ice House (6th), 9.30pm, \$?
Karen Moore Chicago House, 10pm, \$4
Banlons Hank's, 10pm, \$2
Christine Albert Symphony Square, 8.30pm, \$10
Austin Rape Crisis Center benefit
Evan & Ivan's Rockin' Bones Jovita's, 8pm, \$0
Walt Lewis Band Gruene Hall, 8pm, \$0
Alan Haynes + Blue Cats Headliners East, 6.30pm, \$?
Mandy Mercier Texicalli Grille, 5pm, \$0
Maryann Price Central Market, 6pm, \$0
Peglegasus + Room 248 Flipnotics, noon, \$0

SATURDAY 22nd

Keepers Hank's, 10pm, \$2
Dickie Duncan & The Duncanaires + Burnin' Mike Vernon Flipnotics, 9pm, \$0
Emily Kaitz & Mary Reynolds Artz, 7.30pm, \$0
Kris McKay Cactus Cafe, 9pm, \$5
Laurie Freeloove's B'day Party Ruta Maya, 9pm, \$0
Pedestrian Folklore Waterloo Ice House (38th), 9.30pm, \$?
Stop The Truck Jovita's, 8pm, \$0
Susan Colton Chicago House, 10pm, \$5
Toni Price Waterloo Ice House (6th), 9.30pm, \$?
Van Wilks Central Market, 6pm, \$0
Jay Eric Gruene Hall, 9pm, \$?
Omar & The Howlers Symphony Square, 8.30pm, \$6
Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + TBA Headliners East, 6.30pm, \$?
Cula Du Cafe Jazz, 9pm, \$0
Pamela Hart Cafezino, 9pm, \$?
Folkways KUT, 8am

SUNDAY 23rd

Texas Culture Bash: Johnny Gimble & Curly Hollingsworth + Mingo Saldivar y Sus Tremendos Cuatro Espadas + Don Walser's Pure Texas Band + Omar & The Howlers + Bells Of Joy + Ponty Bone + Valerie & Jimmie Don Bates + Johnny Nicholas + Oscar 'Smokey' Rhodes + Andrew Cormier + Johnny Degollado y Su Conjunto + Leon 'Pappy' Selph + Correo Aéreo + Lourdes Perez + Mark Rubin Laguna Gloria, noon, \$10/concs
Ponty Bone & The Squeezetones Gingerman, 9pm, \$0
Emily Kaitz, Mary Reynolds & Louise Goldberg Chicago House, 5pm, \$5
Grazmatics + CTBA Jam Artz, 2pm, \$?
Dayne Hatten & Wendy Brannen Cafezino, 11am, \$0
Jim Watts Chicago House, 8pm, \$?
Los Vecinos Jovita's, 6pm, \$0
Swap & Bop: Marti Brom & Her Jet-Tone Boys + Inhalants + TBA Waterloo Brewing, 5th & Guadalupe, 11am-6pm, \$0
Teddy & The Talltops Flipnotics, 9pm, \$0
Guy Forsyth & Real Deal Antone's, 10pm, \$?
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam + Daniel Bull Headliners East, 8pm, \$0
Blue Jazz Workshop Ruta Maya, 9pm, \$0
Van Wilks Band Gruene Hall, 5pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live At The Cactus: Rick Danko KUT, 7pm
Texas Radio KUT, 9pm

MONDAY 24th

Brint Anderson Artz, 7.30pm, \$0
No Strangers Gruene Hall, 7.30pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Rhythm Rats Central Market, 6pm, \$0
Uncle John & Friends w/Alan Haynes + Blue Midnight Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Blue Monday KUT, 8pm

TUESDAY 25th

Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Toni Price + Doak Short Continental, 6pm, \$0
Chris & Judy Gruene Hall, 7.30pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Sackful Of Snakes Hank's, 10pm, \$2
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 26th

Asylum Street Spankers Austin Outhouse, 10pm, \$?
Diana Jones Ruta Maya, 9pm, \$0
Jim Matney Cafezino, 8pm, \$?
Michele Solberg Cactus Cafe, 9pm, \$0
No Strangers Artz, 7.30pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Derailers Continental, 10pm, \$?
Rhythm Rats Gruene Hall, 8pm, \$0
Wayne Hancock Jovita's, 8pm, \$0
Jack & The Rippers Hank's, 10pm, \$2
Solid Senders + Blue Pepper Headliners East, 6.30pm, \$?
Cula Du Cafe Jazz, 8pm, \$0
Open Mikes Chicago House Upstage, 8pm, \$0

THURSDAY 27th

Robert Earl Keen Gruene Hall, 9pm, \$?
Brint Anderson Artz, 7.30pm, \$0
Diana Jones + Jimmy George Flipnotics, 9pm, \$0
Larry Cordle Cafezino, 8pm, \$?
Mad Cat Syndicate + Mike Byrd Jovita's, 5pm, \$0
Sissy Siero & Monty Mann Central Market, 6pm, \$0
Tammy Gomez & Second Experiment Chicago House Upstage, 10pm, \$3
Dale Watson & Lonestar + Lounge Dance Party Black Cat, 9.30pm, \$?
Don Walser's Pure Texas Band Continental, 6.30pm, \$0
Arlayna Talon Hank's, 10pm, \$2
Elliot Fikes Old Alligator, 9pm, \$0
Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?
Pleasure Cats Sam Hill's, 2.30pm, \$0
Jazz Pharaohs Jazz, 8pm, \$0
Open Mike Ruta Maya, 9pm, \$0
Open Mike Ruta Maya Rio Grande, 8pm, \$0

FRIDAY 28th

Ponty Bone & The Squeezetones Jovita's, 8pm, \$0
Correo Aéreo Ruta Maya, 9pm, \$0
Lourdes Perez Waterloo Ice House/6th, 9.30pm, \$?
Teisco Del Rey Trio + Earthpig Flipnotics, 9pm, \$0
Wayne Hancock Gruene Hall, 8pm, \$0
Doster & Hamilton Central Market, 6pm, \$0
Mandy Mercier Texicalli Grille, 5pm, \$0
Topcats Hank's, 10pm, \$2
Mady Kaye Trio Cafezino, 9pm, \$?
Ed Hall Cactus Cafe, 9pm, \$6

SATURDAY 29th

Monte Warden's 1st Annual Carload Show w/ Michael Fracasso + Kelly Willis Backyard, 8pm, \$20 per carload, \$10.70 w/CD of Here I Am
Keepers Jovita's, 8pm, \$0
Big Country Artz, 7.30pm, \$?
Brown Hornet Chicago House, 10pm, \$?
Hunker Down Green Mesquite/Barton Springs, 7pm, \$0
Jon Ims Cactus Cafe, 9pm, \$7
Laurie Freeloove + Spittin Hooks Flipnotics, 9pm, \$0
Clay Blaker Gruene Hall, 9pm, \$?
Derailers Broken Spoke, 9pm, \$0
LeRoi Brothers + Toni Price Continental, 10pm, \$?
Michael Ballew Gruene Hall, 1pm, \$0
Debbie Davenport Hank's, 10pm, \$2
Elliot Fikes Jazz, 9pm, \$0
Pleasure Cats Gino's, 9.30pm, \$0
Solid Senders + TBA Headliners East, 6.30pm, \$0
Jazz Pharaohs Central Market, 6pm, \$0
Susanna Sharpe & Samba Police Symphony Square, 8.30pm, \$6
SwingTime Celebration: Will Taylor w/Maryann Price Waterloo Ice House (6th), 9.30pm, \$?
Ethnic Reign + Doggon Sirius Ruta Maya, 9pm, \$0
Folkways KUT, 8am

SUNDAY 30th

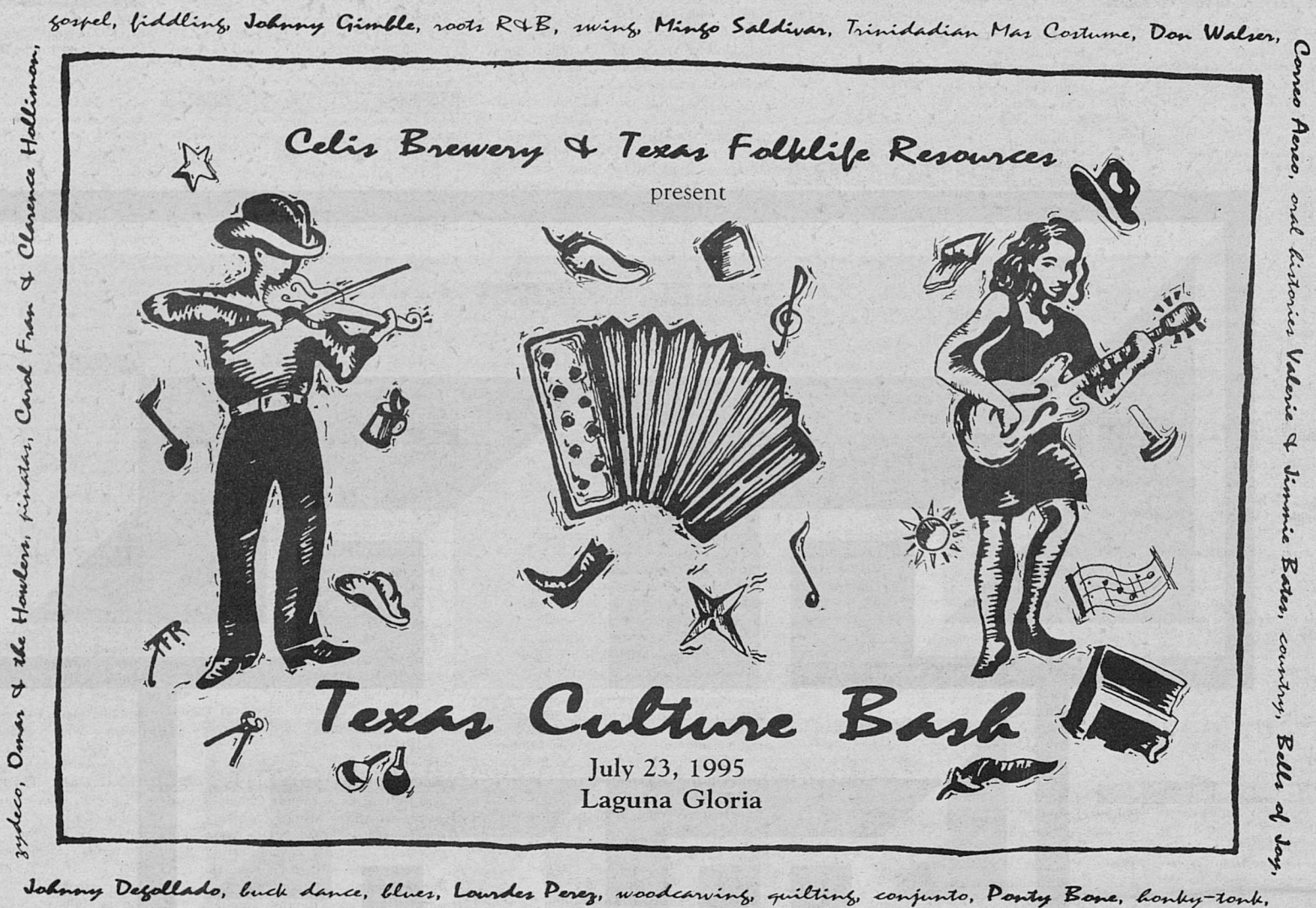
Ponty Bone & The Squeezetones Gruene Hall, 5pm, \$0
Edge City + Jerry Giddens + Billy Kemp + guests Chicago House, 8pm, \$3
Dayne Hatten & Wendy Brannen Cafezino, 11am, \$0
La Peña Chicago House, 4pm, \$5
Los Vecinos Jovita's, 6pm, \$0
Roosterbilly + CTBA Jam Artz, 2pm, \$?
Guy Forsyth & Real Deal Antone's, 10pm, \$?
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam + Daniel Bull Headliners East, 8pm, \$0
81/2 Souvenirs Gingerman, 9pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live At The Cactus: Christine Lavin KUT, 7pm
Live Set: Toni Price KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 31st

Brint Anderson Central Market, 6pm, \$0
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Volunteer Fire Ants Gruene Hall, 7.30pm, \$0
Uncle John & Friends w/Alan Haynes + Blue Midnight Headliners East, 6.30pm, \$?
Open Mikes Chicago House/Upstage, 8pm, \$0
South Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0
Blue Monday KUT, 8pm

VENUES

Antone's 2915 Guadalupe. 474-5314
Austin Outhouse 3510 Guadalupe. 451-2266
Babe's 208 E 6th. 473-2262
Broken Spoke 3201 S Lamar. 442-6189
Cactus Cafe Texas Union, Guadalupe & 24th. 475-6515
Cafezino 5414 Parkcrest Dr. 453-2233
Chicago House 607 Trinity. 473-2542
Continental 1315 S Congress. 441-2444
Flipnotics 1601 Barton Springs. 322-9750
Gingerman 304 W 4th. 473-8801
Gino's 730A W Stassney. 326-4466
Gruene Hall Gruene. 625-0142
Hank's Roadhouse 1000 S Lamar. 707-COOL
Headliners East 406 E 6th. 476-3488
Hole In The Wall 2538 Guadalupe. 472-5599
Jovita's 1619 S 1st. 447-7825
KUT 90.5 FM
Ruta Maya 218 W 4th. 472-9637
Threadgill's 6416 N Lamar. 451-5440
Waterloo Ice House 600 N Lamar. 472-5400
Waterloo Ice House 1106 W 38th. 451-5245



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Austin Museum of Art at Laguna Gloria

Two Music Stages
Film & Video Showcase
Literary Traditions Stage

Children's Area
Folk Art Auction
Craft Demonstrations

Performances:

Johnny Gimble, Mingo Saldivar y sus Cuatro Espadas, Omar & The Howlers, Don Walser, Leon "Pappy" Selph, Ponty Bone, Carol Fran & Clarence Hollimon, The Bells of Joy, Little Willie & the Zydeco Hitchhikers, Johnny Degollado, Andrew Cormier, Correo Aereo, John Nicholas, Lourdes Perez, Valerie & Jimmie Don Bates, & More!

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Wood It Were: Texas Folk Art in Wood

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