



Hours

Mon-Fri: 9:30 - 7:00

Sat: 9:30 - 5:00

South Location

2428 West Ben White Blvd.

@ South Lamar

Austin, TX 78704

Phone: 512.476.6927

Fax: 512.476.6968

Toll Free: 1-800-725-8877

North Location

13945 Hwy. 183 North

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Friday, November 30, 2007 :: 8:00 p.m.
St. Michael's Episcopal Church - Austin, Texas

Saturday, December 1, 2007 :: 8:00 p.m.
11728 DK Ranch Road - Austin, Texas

Sunday, December 2, 2007 :: 2:00 p.m.
The Uptown Marble Theater - Marble Falls, Texas

Will Taylor & Strings Attached



In 1999, Will Taylor began collaborating with local and nationally-renowned musical artists, rearranging their known material, bringing in his own crew of seasoned jazz and contemporary

roots musicians, and moved the performance venue from the traditional smoky club scene to the beautiful interior and excellent acoustics of a church sanctuary. Since then Will Taylor & Strings Attached have presented over fifty concert collaborations to 10,000+ audience members and countless more through KQSR and KLBJ live radio broadcasts, with numerous appearances on KUT, KMFA and KOOP radio.

Though individual members are accomplished soloists, when teamed up as Strings Attached, the landscape changes completely, as they expand the featured artist's vision into other-worldly territory, without sacrificing the intent or spirit of the original work.

Will Taylor & Strings Attached continue to create a body of work that is unique, polished, and captivating, while showcasing individuals of outstanding vocal and musical talent in the community.

Strings Attached has been hailed as one of the outstanding examples of what makes Austin the "Live Music Capitol of the World".

:: www.stringsattached.org :: www.myspace.com/stringsattached ::



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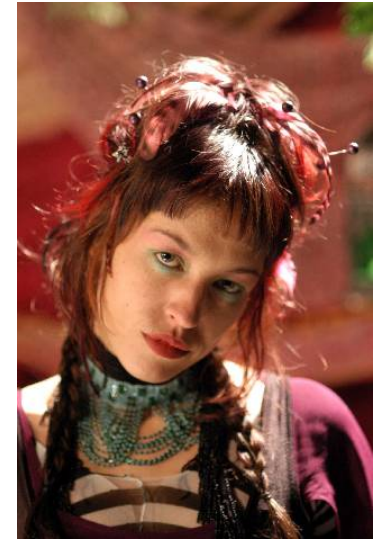
Jean Synodinos



Molly Venter



Jason McKenzie



Laura Scarborough



Libby Kirkpatrick



Suzanna Choffel

UPCOMING SHOWS

- ▣ Songs of Patty Griffin
- ▣ Beatles' *Abbey Road*
- ▣ Songs of Strings Attached
- ▣ Songs in the Key of Life
(the complete Stevie Wonder album)
- ▣ Songs of Paul Simon
- ▣ Tribute to Leonard Cohen

Strings Attached:

Will Taylor – strings, producer
Stephen Zirkel – bass, trumpet, piano
Michael Shay – cello
Jason McKenzie – drums, percussion
Laura Scarborough - keyboard

Production:

Jim Bunch – Sound/Stage
Bruce Meleski – House Manager
Sue Long – Ticket Sales
Cindee Segal – Program Design
Phil Judah – Printing
Melanie Martinez – Photography
(<http://flickr.com/photos/melaniamartinez>)
Massage - Keith Tuxhorn, LMT & Michelle R. Smith, RMT
Michael W. Yates – Intern



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A consummate artist, **Joni Mitchell** is an accomplished musician, songwriter, poet and painter. Hailing from Canada, where she performed as a folksinger as far back as 1962, she found her niche on the same Southern California singer/songwriter scene of the late 60s and early 70s that germinated such kindred spirits as Jackson Browne, Warren Zevon and Crosby, Stills & Nash. Mitchell's artistry goes well beyond folk singing to incorporate elements of jazz and classical music. Impossible to categorize, Mitchell has doggedly pursued avenues of self-expression, heedless of commercial outcomes.

Mitchell was born Roberta Joan Anderson in remote northwest Canada. She was raised in the city of Saskatoon, where she took up painting and music at an early age. She moved to Toronto in 1965, where she got caught up in the city's flourishing club scene, marrying folksinger Chuck Mitchell, having kept his last name after they divorced. Mitchell's songs were discovered, performed and recorded by such established folk musicians as Tom Rush, Ian and Sylvia, Judy Collins, Dave Van Ronk and Buffy Saint-Marie.

Mitchell was signed to Reprise Records in 1967, and her untitled first album appeared a year later. It was followed by *Clouds*, which included Mitchell's versions of "Both Sides Now" and "Chelsea Morning," and *Ladies of the Canyon*, which contained "Big Yellow Taxi," an anti-"progress" ditty that stands as one of Mitchell's signature tunes. Her fourth album, 1971's *Blue*, was a stunning suite of songs about romantic disillusionment that stands as a classic in the confessional singer/songwriter mode. Mitchell's popular breakthrough came two albums later with *Court and Spark*, a sprightly and intelligent jazz-pop album made with musical support from the jazz-fusion ensemble Tom Scott and the L.A. Express. Both experimental and accessible, Mitchell's mid-Seventies output won her a large following. *Hejira*, which appeared in 1976, is regarded as Mitchell's masterpiece. The title is an Arabic word meaning "flight from the dream," and the album was a uniquely textured and exploratory song cycle that traced one woman's mystical "hejira" through this world.

From the beginning, Mitchell played guitar in different tunings to compensate for her left hand being weakened by a childhood bout with polio. As a result, her chord shapes, combined with the meandering meters of her more fanciful compositions, tend to resemble jazz more than standard folk or rock. Her associations with the likes of Wayne Shorter, Herbie Hancock, Tom Scott, Jaco Pastorius and Charles Mingus have resulted in some of her most ambitious work. Mitchell continued to record allusive, jazz-tinged material, studded with personal revelations and socio-political commentary, throughout the Eighties and Nineties. At the same time she's pursued painting with nearly the same commitment. Mitchell's artwork adorns some of her album covers, such as the Van Gogh-inspired self-portrait on 1994's *Turbulent Indigo*.

Mitchell kicked off the new millennium with *Both Sides Now*, an orchestrated album of torch songs by other songwriters and herself. In a sense, it brought her career full circle, since the title song was one of the very first she wrote while still a fledgling musician back in the mid-Sixties.