

★ THE AUSTIN ★

Chronicle

AUSTIN'S BI-WEEKLY CULTURAL GUIDE

Vol. 1 No. 13

March 5, 1982

FREE



WHY ARE THESE PEOPLE ON OUR COVER?

Austin you've made your choice! Poll results on page 10.

Paul Bartel: Is there life after *Death Race*?

The '82 Baseball Cards Are Out!

plus Austin's most complete guide to Music, Art, Movies, Theatre, Sports, Food, Dance and more.

Editor/Co-Publisher
Nick Barbo

Business Manager/Co-Publisher
Joe Dishner

Managing Editor
Ed Lowry

Associate Editors
Sarah Whistler
Jeff Whittington

Promotion
Louis Black

Editorial Board
Nick Barbo
Louis Black
Joe Dishner
Ed Lowry

Sarah Whistler
Jeff Whittington
Public Relations
Nina Nichols

Art Director
Karen Hurley

Graphics Consultant
Hal Weiner

Production Manager
Melissa Hirsch

Typesetting
Kathleen Barbo

Assistant Publisher/Ad Director
Ramsey Wiggins

Sales Representatives
Rhett Beard, Sarah Dennard,
Heather Marcom, Jan Regimbeau,
Cathy Rickis, Bruce Robinson

Circulation
Steve Chaney

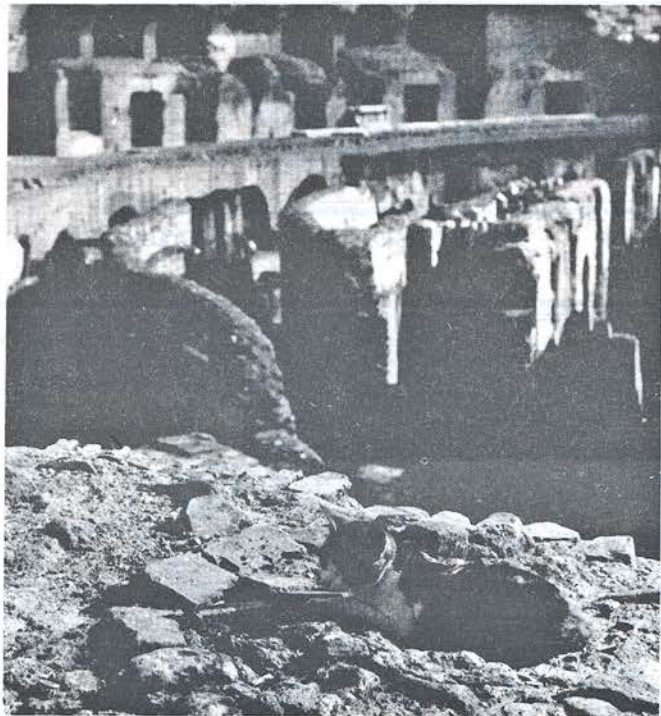
Office Manager
Margaret Moser

Comptrollers
Abel Garcia, James Sanders

Contributors

Marge Baumgarten, Scott Bowles, Martin Chait, Hedwig Gorski, Marian Henley, Seddig Khan, Dana Kolflat, Bejou Merry, Brian Mitchel, David Sprague, Teri Tynes, Chris Walters, Cyndi Williams, Dale Wiseman.

The Austin Chronicle is published by the Austin Chronicle Corporation, P. O. Box 49066, Austin, Texas 78765, 512/473-8995. Copyright © 1982, by the Austin Chronicle Corporation. All rights reserved. Subscriptions: \$25 for one year in U.S. Please allow 4 weeks for entry of subscriptions.



An Austin Chronicle roving reporter caught this lion in repose outside a local gladiatorial arena. "I may be kinda skinny," he told us, "but since the Moral Majority

came along, they haven't been feeding us very many Christians any more." The feline said he may give it up and move west to take up a new career as an MGM logo.

some of the things we've done have been, in all modesty, great. Others have been mediocre. But we're working on it.)

Danger: UHOs among us

Tuesday, February 2, 1982
Austin, Texas

At about 3:45 p.m. in broad daylight on William Cannon Drive near IH 35, an Unidentifiable Hooded Object (UHO) pulled up next to my moving vehicle. It blew its horn to get my attention. It was driving a blue pickup truck with a Texas license plate and in the company of a white female and a white male, both unhooded. Eventually, it went on to the entrance of IH 35 as I continued on to North Bluff.

I suggest that an alliance of American citizens form to keep a record of these incidences and to develop proper mechanisms for dealing with UHOs in the State of Texas and the City of Austin.

FANON-YON
Austin

Let's get political (again?)

Even though there aren't any real hippies left, Merle Haggard still sings "Okie from Muskogee" and people still dig it. Since that trip never existed outside the system (remember the system?), it was never vulnerable to co-option. Look at what has happened to most 60s' culture. It's been assimilated, cost-analyzed, and marketed. It's the American way, folks. It's a good thing the Beatles broke up (too bad about John, though), otherwise they would be real. "plasticene porters with looking glass ties" by now. What about the Rolling Stones? I rest my case.

Call to arms? Get organized? Hell no. Once something is an established, recognized movement, it's dead. Yes that's right, daytime televised. Real power always disperses itself, witness the multitude of life forms on this planet. That's why the secret ballot is so essential to true democracy. Voting becomes an individual creative act: Yes Virginia, your vote does count.

To hell with the state of the union, any union. Mr. Reagan is at the helm of a ghost ship, and those of us with any re-creative energies left should be able to find better passage. Don't forget to vote next time, though.

Mark Leon

So What Does This Guy Know?

Dear Nick & Co.

A cautionary word: you guys started real strong, but in the opinion of this wizened practitioner you're getting too predictable! Your writers aren't taking enough chances with their language, with their ideas, with the FORM of "journalism" . . . and the range of your subjects has pretty much got itself limited to the comfortable thinking of the Austin hippies . . . It seems like you need to stretch more if your paper's going to be a force instead of just a convenience.

Don't look now, but we're the A-team. If

we're not taking the chances, conceptual and otherwise, who the devil's gonna?

After all, what have you got to lose but your credit rating, your good name, and your friends?

Michael Ventura

(Ed. note: The headline to the above letter is, of course, facetious. Mr. Ventura, a familiar name in Austin journalistic history, is now film editor of the L.A. Weekly. More to the point, he's right on the mark as regards the Chronicle — at least that was the unanimous opinion of our staff. The trouble is, it's often hard to be both a force and a convenience, and we have to be both. So

We've Moved

But not too far!

You can still find us in the Mesa Woods Shopping Center (on Mesa Dr. just northeast of Spicewood Springs Rd), but our new home is almost three times bigger!

Authentic NY Italian dining only 10 minutes from downtown. Family prices. Vegetarian dishes. Lunch specials. Carry out.

Monday-Thursday 11:30-9:30pm
Friday-Saturday 11:30-10:00pm
Sunday 12:00-9:30pm

Little Italy

8127 Mesa Drive
345-5761

THE CORNERSTONE OF OLD PECAN STREET.

Since 1886, the historic Driskill corner at Sixth and Brazos has been the "Cornerstone" of Old Pecan Street. And now, the Driskill Bar & Grill continues the legacy of almost a century.

Join us for a casual alternative. The Driskill Bar & Grill features light snacks to full meals served from 11 am to 1 am. Whether it's a business lunch or our relaxing happy hour, Ladies specials and delicious menu specials are always available Monday through Saturday.

The Driskill Bar & Grill. The cornerstone of Old Pecan Street.

DRISKILL BAR & GRILL

SIXTH AND BRAZOS • A CASUAL ALTERNATIVE IN THE GRAND TRADITION

Chronicles

Rolling Thunder forecast for Union Ballroom

By Teri Tynes

Watch for the morning when the sun makes its appearance over West Lake Hills, and watch for the sky in the evening when the moon, rising over the Capitol, emerges from a backdrop of red. Look at the lake levels and the tremble of the earth and the walls of your luxury condominium, for they will soon explode. Look at the draughts, the volcanic eruptions, and the breakdown of what has come to be known as civilized life. Then tune in to your emergency radio network, because World War III has begun.

This is a Native American prophecy, envisioned by one 65-year-old Cherokee medicine man and prophet who will be in Austin soon. His name is legendary—known to any hippie worth his salt (like Jerry Garcia) and to any prominent ex-folky (like Bob Dylan). He is a visionary who has converted many to his Native American philosophy and has achieved such a popular following across our native land that many feel he is the most important spokesman for vanishing America. He is, of course, Rolling Thunder.

Rolling Thunder will speak Thursday, March 11, at 7:30 p.m. in the Union Ballroom, the great spirit willing. No recorders, cameras, drugs, or alcohol will be allowed on the premises, and it is advisable to leave your values and preconceptions behind as well. He will speak on spiritual healing, ecology, planetary cleansing, and other heady matters alien to those who came over on the Mayflower. So be prepared. You don't have to come stoned.

Many see this man as the leader of the "Thunder People," the ones who will set things right after the deluge. So the safest place to be on March 11 is in some chair in the Union Ballroom. Especially if it looks like rain. At any rate, his lecture is sure to be unlike anything you've heard before.

In addition to the lecture, there will be groups of traditional Native American drummers and singers. So if the sky has not yet turned red before Thursday or if the sun has not yet set in the eastern sky, you can pick up a \$5 ticket in advance or pay \$6 at the door. Advance tickets are available at Inner Sanctum and Ni-Wo-Di-Hi Galleries. Net proceeds of Rolling Thunder's appearance will go to Meta Tantay, a non-profit organization dedicated to furthering the traditional Indian way of life.

Patrick Gallery hosts girl from Ipanema

By Dale Wiseman

Helena de la Fontaine has sold her art to the Museum of Modern Art in Rio de Janeiro and to the Honolulu Academy of the Arts. Oil corporations and banks in Houston and Dallas have bought her work. Private collectors in London, New York, Austin and several South American cities own her prints and drawings. All of these collectors share one privilege: they acquired her work while she was a new and unknown artist. Today, those same prints and drawings may have doubled—even tripled—in value.

If you have ever fantasized about buying work by an artist on the verge of international recognition—work which may later fetch astronomical prices—your chance has finally arrived. The Patrick Gallery, at 721 E. Sixth St., hosts Helena de la Fontaine's first solo exhibition in the U.S., "Serial Notations—Compositions on Paper," through April 3. Though her reputation has soared, her prices are still within reach of modest investors. But even if you aren't in the market for collectibles, this show offers an opportunity to see one of the finest exhibitions of contemporary art ever shown in Austin.

Brazilian-born de la Fontaine has lived in Austin since 1969 when her husband, British novelist Zulfikar Ghose, began teaching at UT. Having studied art in Paris and interior design in London, de la Fontaine learned print-making at UT under the guidance of the late Mort Baranoff.



Helena de la Fontaine

During the '70s, her prints began to be accepted by national shows from Miami to Honolulu. But de la Fontaine's rise, from relative obscurity into the limelight of the art world is a more recent phenomenon. In 1980, she made her debut in Rio de Janeiro, her native city, with a solo exhibition that won critical acclaim. In October of 1981, she presented another solo show at one of South America's most prestigious galleries, La Galleria in Quito, Ecuador. Later the same year, de la Fontaine won the Purchase Award in print-making at the Brazilian National Salon in Rio. Since then, collectors have been buying her work from the gallery that represents her in the Rio district of Ipanema—just a few blocks away from where she grew up.

Helena de la Fontaine's exhibition at the Patrick Gallery features 27 new works, including intaglio prints, drawings, and assemblage. The latter form is an original three-step process in which de la Fontaine draws on a sheet of paper, destroys that creation by cutting it into strips, and then creates a new order by assembling the strips, thus attaining, in her own words, "a certain chance element in the drawing."

Her work reflects the rhythms and tones of musical composition—not classical symphony where order and harmony predominate, but the discordant 20th century compositions of John Cage, Ligetti, and Berio. "It's not something that comes from listening to their music," she concludes, "so much as from reading about what these composers are doing. From that I get ideas of where to go...."

But wherever she may go with her art, the girl from Ipanema has certainly come a long way.

Patrick Gallery hours are Tuesday through Saturday from 1-6 p.m. or by appointment.



AUTHENTIC BRAZILIAN FAST FOOD

474-2605 to go

1501 W. Fifth, Suite A

10 a.m.-10 p.m.

Now in its 5th smash year on Broadway!

Winner of 7 Tony Awards including BEST MUSICAL!

Annie



The Broadway Musical

Roadshow Engagement

One Week Only!

March 30-April 4

8 pm Tuesday through Friday

2 & 8 pm Saturday & Sunday

Performing Arts Center Concert Hall
The University of Texas at Austin

You haven't really lived until you've seen it live!

Regular tickets: \$16.50, \$14, \$11.50, \$9, \$6.50

CEC/PAC members: \$12.25, \$10.50, \$8, \$6.75

Tickets 10-6 Mon-Fri at PAC, Erwin Center & Texas Union box offices. Also 9-3 Sat at Erwin Center. Charge-a-Ticket:

477-6060. Texas toll free (800) 252-9909. 60 cents per ticket convenience charge on phone orders. Information:

471-1444. No cameras. No recorders.

RED HOT FOOD AND A BLUE PLATE SPECIAL.

Headliners East is now serving both for lunch. Indulge yourself in a fiesta of South of the border delights ranging from our hearty migas to spicy flautas de pollo. Or ask for our Blue Plate Special prepared fresh daily and guaranteed to be as delicious as anything from mama's kitchen. Food served daily from 11:30 to midnight Monday through Saturday.

And don't forget. Headliners East now has the longest happy hour on the street. 3 to 8 PM daily with doubles for singles and free munchies.



Everybody's a big shot at Headliners East.
406 East 6th 476-3488



Catch the heartbeat of the street, meet your heartthrob or nurse a headache at Wylie's, the heart of Sixth Street.

Have a heart-to-heart over a bottle of Dom Perignon or Lafite Rothschild and you get two burgers on the house!

No checks on this special!
6th and Trinity 472-3742

HOUSE Favorites

Everything On It, Down On The Drag

Usually, the Chronicle's food writers are one hysterically happy group of people. Afternoons are spent sitting around talking of ribs we have known, spontaneous group sings fill the air with the sound of great liver songs, restaurants are enthusiastically discussed, and the taste of whoever happens to be absent that day is ridiculed. During one of these fun fests, the paper's most renowned hamburger hunter was pontificating on the glories of a simple burger, bare between two buns, an image so obscene I shudder even now as I write. The rest of us leaned back catcalling or doodling, depending on our energy level. No one was foolish enough to take this rant seriously, though it was clearly making some of our writers, none of whom had eaten during the last quarter hour, extremely hungry. As the speaker reached a peak, punctuating his points by shaking a coke bottle in the air and liberally dousing all of us with the essence of sweet-tooth capitalism, one of our graphic experts wandered in. It only took a moment for him to realize the ludicrous point being made. Without a moment's hesitation, he loaded us into a car and headed up to Guadalupe.

Soon we were in the G-M Steakhouse, 1908 Guadalupe, where it was claimed we would soon be served the best cheeseburger in town. I was ready, having borrowed money from a Girl Scout who tried to sell me cookies earlier in the day. Getting served at the Steakhouse is a participation art form. The chef charmingly barks some cleverly melded syllables at you to indicate he is interested in what you would like to eat. Regulars begin to tense up at the door, determined to show the nonchalance with which they can handle any challenge. The problem is with the uninitiated. Articulate people end up wandering off into swamps of garble, shy people leave, and paranoids reach for their gun.

After communication is established, its only a short wait before you are handed one sweet monster of a cheeseburger and a pile of truly fantastic homemade fries. I had everything on mine. The meal not only kept me smiling for quite some time but explicitly demonstrated the rather weak arguments of the naked burger school. Personally, I chalk their perverted tastes off to lousy childhoods, but you never know.

— Louis Black

Oh Sweet Grape

Several weeks ago the California Wine Institute hosted a dinner and wine tasting party at Convict Hill (6502 Hwy. 290W). This prelude to the annual KLRU benefit at Highland Mall, where forty-six wineries were represented by one hundred and fifty different wines, was designed to give Austin journalists a sampling of California's finest wines, as well as a chance to talk with some of their vintners in a more relaxed atmosphere. During the impressive five-course dinner, prepared by Convict Hill, we tasted thirteen wines while listening to vintners and representatives discuss the character and history of each.

The majority of the wines were indeed exceptional, though the one Texas offering, La Buena Vida Blanc de Blanc, was decidedly outclassed. Both the Cancannon Livermore Reisling and the M. Marion Fume Blanc were slightly dry, fresh and flavorful. The Diamond Oaks Fume Blanc was another favorite while the Clos Du Bois Maristone, made from a blending of Cabernet and Merlot grapes, was full bodied, slightly dry, yet smooth, making it the most outstanding of the available red wines.

California wines are quickly becoming one of America's most popular resources. As Texas continues to be a large consumer of California wines, threatening to overtake second place, the CWI is particularly concerned about cultivating our tastes. Fortunately in Austin we have a number of well stocked cellars, so for those of you who would prefer to enhance your meals, think California.

— Mrs. Demarcus Duchien III

Something for Nothing

THIS ISSUE'S CONTESTS:

A. We still have a few of those spectacular Reds posters left. The first five people to call 473-8995 between 4:15 and 4:30 p.m. on Wednesday, February 24 and tell us the first film that Warren Beatty produced will win one.

B. Montenegro, currently playing at the Varsity, is supposed to be a hot one. We will give passes good for two to the first three people to call 473-8995 between 5:00 and 5:10 on Wednesday, February 24 and name at least one other film by the same director.

WHISPERS AND LIES SIXTH STREET INNUENDOS

By Kandy

KTBC THE NATIONAL ENQUIRER OF AUSTIN TV STATIONS??? One might well assume so after last week's one-sided piece of video journalism on 6th Street. Reporter Ken Capps & his video crew appeared to deliberately have set out to do a sensational news story in an attempt to deliver back to KTBC some of the 10:00 News Ratings they lost to KVUE in the last ratings period. Footage focused on the street types that we all acknowledge call 6th Street home but certainly aren't in the majority down here: i.e. interviews with a transvestite, a hooker, a drunk frat rat and a guy who looked like he'd just been stabbed. Emphasis was unduly placed on drug busts, vandalism, rape and prostitution. A Crime Analysis from the APD dated January 22nd of this year indicates that the total increase in crime between 1981 and 1980 is only 27%. Any rise is undesirable but also highly unlikely given the increase of police on duty and traffic on the street.

No attempt was apparently made to interview any of the professional people who populate the street, consider it our second home and greatly resent KTBC's attempt to smear one of Austin's most colorful and spirited neighborhoods.

SAMPLE REACTIONS from people who work down here: "... a real negative approach ... no attempt to show the good things that the street is all about ... poor, one-sided journalism." George Rankin, Wylie's.

"I was very disappointed that they showed only a preconceived view of what was and not what the street is at the present ... none of the progress." Jim Schiffer, Galleries Midi.

"It didn't reflect the attitudes and hard work of the people who work on the street." Fred Hannah, Headliners East.

"Bullshit!" David West, Rainbow Works

"We have a downtown developing that is the envy of every city in Texas. The only crime we have seen is the pace of our city's Capital Improvements Project." Fletcher Boone, The Raw Deal.

"With any given endeavor — such as the development of 6th Street — there will be pros & cons; and it seems to me KTBC concentrated on the negative, not the positive, which rendered the report slanted journalism ... sensationalism." Terry Booth, T. Booth Commission Company.

Too bad Capps & crew couldn't have focused on some of the really exciting events happening on the street: Tuesday's Raising of the Ritz Mardi Gras Fundraiser, David West's expansion of Rainbow Works & his new ice cream parlor Licks, Mama Woon's new place Oasis in the 300 block, the new Mexican food cafe going in at Scotty's Bar-B-Q.

(P.S. Sorry Joe Nick — I know you're the current, and not the former manager of the King — a slip of the keyboards)

Til next time, rock 'n roll hoochie coo — come on down and enjoy Austin's most spirited asset.

Rita's Cantina
508 E. Sixth / Old Pecan St.
Serving: Nachos, Migas, Sandwiches.
BYOB - SET UPS - BEER - WINE
FRI. & SAT. - Open till 4am
SUN. - THURS. 10am till 2am
476-3676

LEGENDARY
RAW DEAL
700 EAST 6th ST.
477-4889
Another?
RAW DEAL
1110 WEST 6th ST.
474-9700
M-SAT SUN
11:30 AM-2 AM 12 NOON-11 PM
**STEAKS, CHOPS & OTHER
FAMOUS STUFF**



Rent hot tubs by the hour in private rooms with music, showers & dressing area. Open Mon-Sun 10 am-2 am. Gift Certificates Available 701 E. 6th 478-8122

510 Neches 473-2413

Chez Nous is Open, Enfin!
French restaurateurs Pascal Regimbeau and Robert Paprota have relocated their unique cafe from the streets of Paris to Austin's 6th Street area.
Fine Cuisine by Chef Michel Lesnoff
Excellent Wines—Beers—Cafes
MC and VISA accepted Tues. - Sat. 11 a.m. to 11 p.m.



South Texas Tornado Jam at Manor Downs ● Steamboat 1874
Paramount Theatre ● Continental Club ● Hogg Auditorium ● Soap Creek
Austin Opera House ● Club Foot ● Silver Dollar ● Fiesta Gardens
The Special Events Center

Best Texas Album of the Year: "Musta Notta Gotta Lotta"

Best Show by a Local Band: Tornado Jam — Joe Ely

JOE ELY and the BAND

Jesse Taylor
Ponty Bone

Robert Marquam
Michael Robberson

Smokey Joe Miller
Michael Kindred

To Nancy with Love

Bartel runs amuck in 'Raoul'

By Chris Walters

Movie directors rarely arrive at their careers, much less their current projects, by way of a logical progression of events that people in other professions might recognize. Everything seems to depend on weird combinations of voodoo and drive. Washed up or in a rut at the age of 35, once gung-ho movie-makers shuffle down the streets of L.A. towards fruitless, desultory deal-making sessions, eyes glazed by visions of films they'll never make.

Paul Bartel is not one of them. His is not the story of the Daring Young Turk. Cruelly Suppressed, nor that of the Serious Artist Sold Out to Commercial Interests. Bartel's career is more like a promise which turned out to be a threat; roughly analogous to one of those long jokes that build and build before unleashing a devastating punchline.

When *Eating Raoul* is released this spring, it will mark the return of the man who made two of the more outrageous and perverse movies in Hollywood history: *Private Parts* and *Death Race 2000*. The former is a horror movie-cum-morality play about a girl, a boy and a life-sized rubber doll, set in a seedy hotel where conventional sexual activity has been replaced by an elaborate pattern of voyeurism and fetishism. The latter is set in the future and concerns a cross-country race in which the drivers are awarded points for killing pedestrians (the younger the victim, the higher the score).

Which movie disturbs or appalls you more depends on whether your worst anxieties concern sex or death. *Private Parts* grotesquely parodies adolescent awakening as its young female protagonist progresses from passive voyeur to active participant in the perversity around her. *Death Race*, with its five drivers costumed respectively as a monster, a gangster, a western outlaw, a gladiator and a Nazi, forces a disgusting realization of how strongly death figures in popular entertainment. Bartel treats the shamelessly exploitative subject with rich ambiguity, teasing manipulating the viewer until the most brutally anti-social fantasies are satisfied and condemned.

By contrast, *Eating Raoul* looks like a light-hearted romp. It has to do with a couple of uptight Republicans (played by Bartel and former Warhol protege Mary Woronov, who was the principal in *Rock 'n' Roll High School*) living a chaste, uneasy married life in an apartment complex infested by swinging singles. Dreaming of owning a restaurant in the country, they hit upon a novel scheme for raising money. First, they use the promise of bizarre fun to entrap sexual libertines, whom they murder. Then the bodies are marketed for various dark purposes and thereby converted to cash. Raoul (Robert Beltran) handles the sale of the corpses.

Complications arise when Raoul sexually intimidates Mary and attempts to use his power over her against Paul. Events, as the saying goes, come to a head. For those who may be wondering, the movie is neither bloody nor pornographic. It was made as a sort of response to Nancy Reagan, who invited the president of a major studio to the White House to ask him what could be done about sex and violence in the movies.

Ten years lie between *Private Parts* and *Eating Raoul*. It's a measure of Paul Bartel's considerable charm that he only sounded bitter once while telling me of his career frustrations — and that, after describing MGM's mishandling of *Private Parts*, which was test-marketed alongside kiddie fright films (moms and tots alike fled in horror). Summarizing what happened to the film, he left no doubt as to how much the experience hurt when he told me, "They buried it."

At the time, MGM was headed by James Aubrey, whom Bartel refers to as "the Smiling Cobra." After the *Private Parts* debacle, Bartel found a new boss: Roger Corman, whose New World Pictures was one of the few companies that would turn young, untried talent loose on movies — exploitation movies made at dizzying speed with ridiculously low budgets. This was where Bartel made *Death Race 2000* and his technically proficient, but disappointing third feature, *Cannonball*.

"I felt distant from Roger while we were making *Death Race*," Bartel remembers, "and I felt he put things into the film that hurt



Bartel, who is droll and effortlessly articulate in person, ought to be a major delight as a puritan running amuck in *Eating Raoul*.

Bartel and Woronov: "We do anything."

it. But it's important to remember that Roger gave many talented people not only a first chance, but a second chance, which is often more important than the first chance."

It was also at New World that Bartel turned to acting. His friend Allan Arkush remembers him improvising critiques of the movies they were making over lunch at the New World cafeteria, where he would assume the role of an effete French film critic: "It is a worthless film, and yet, it is magnificent. It is wretched, yet fascinating."

Bartel surfaced on screen in *Hollywood Boulevard*, a New World self-parody made by Arkush and Joe Dante. Playing an exploitation movie director with a pious sense of artistic purpose, Bartel advised an actor in a Godzilla suit to project serious passion while stepping on as many people as possible, and touted one of his own films as containing "a lot of hot car action, along with a serious plea for nuclear controls in our lifetime."

By the time his hilarious turn as an elitist music teacher who converts to rock 'n' roll in *Rock 'n' Roll High School* was seen on the screen, Bartel was on his way to partake in the judging of the 1979 Berlin Film Festival. There, he and writer Philip Blackburn came up with the idea for *Eating Raoul* and began writing the script. In 1980, Bartel shot ten minutes of the movie as a sampler to interest backers. The major studios weren't interested, so he ended up financing it with money he had made through some fortunate investments.

Robert Beltran was recruited to play Raoul after being recommended by the casting director of *Zoot Suit*, and the movie was made gradually over the next 18 months. Somewhere in there, Bartel made a cameo appearance in Allan Arkush's *Heartbeeps*, where he, as a member of the gentry, insisted with haughty disdain that he thoroughly enjoyed the party which left his house in ruins.

Bartel, who is droll and effortlessly articulate in person, ought to be a major delight as a puritan running amuck in *Raoul*. Though he is now most concerned with seeing that the movie is directed toward an appropriate audience (a lesson the *Private Parts* episode taught him), he did express a desire to make his next movie more stylized, "rather sedate, even Rohmeresque."

Possible title? *Class War in Beverly Hills*.



Bartel and Woronov search a recently deceased swinger lured to their apartment with promises of "sex with a cartoon mouse."

Video

BIG D:

Does it stand for Dull?

By Brian Mitchell

Has J.R. lost the gleam in his eye? As *Dallas*' fifth season opened, I wondered. The show seemed a pale imitation of its former self. All the characters looked dulled-out and listless. A chunky J.R. tossed tired insults at cardboard targets like Ray and Bobby, Pam was growing alarmingly schitzzy, and Lucy and Mitch became more boring than I thought possible. The body in the swimming pool, an ill-advised ploy designed to re-create last season's "Who Shot J.R." hysteria, quickly became the TV season's biggest non-topic of conversation.

Given this season's pathetic beginning, Dallas has made a remarkable turnaround. Once again, the show's dramatic climaxes have become worth waiting for.

Southfork became a pretty dull place to hang around, dramatically speaking. Miss Ellie moped earnestly around the house, the wives sat demurely with their knees together, and the menfolk posed in their three-piece suits, sippin' whiskey and waiting for Daddy's latest phone call. "Momma, that's Daddy, callin' from the space shuttle. Seems like the Gumint is sendin' him to a distin' galaxy, t'look fer new sources uh energy." Miss Ellie and the rest sighed apprehensively. *Dallas* was indeed in the doldrums. New characters would pop in and out, barely having time to introduce themselves before they were tossed on the scrap heap. The plots were scattering off in a dozen different directions, all of them bad. Too many of the characters' conflicts had been (apparently) resolved, leaving the viewer little dramatic meat to chew on. Sue Ellen had found eternal platonic bliss with Dusty, Ray seemed destined to follow in Jock's footsteps as a high-rolling businessman, and idealistic Bobby had found his niche in politics. The Ewings seemed on the verge of becoming just one big happy family, like the Waltons with money.

Worst of all, the show's big emotional climaxes turned into sputtering misfires. Even worse than the swimming pool denouement was J.R.'s vain attempt to use Miss Ellie to abduct John Ross from Sue Ellen at Southern Cross. It would take too long to explain the logistics of this fiasco, so let me just say that it involved the aforementioned characters, Dusty and Clayton Farlow, a helicopter, a lot of rednecks bearing shotguns, and the dopiest plot contrivance since Jane Fonda made like a statue for five minutes in *Coming Home*.

Given this season's pathetic beginning, *Dallas* has made a remarkable turnaround. J.R. is his old obsessive-compulsive self again, bringing Ewing Oil to the brink of bankruptcy and gleefully destroying the lives of those around him. Sue Ellen has gone through some serious changes this season. After breaking off her relationship with Dusty (a dramatic necessity), she has taken up with some bad company. After a brief fling with *Dallas*' snarling bitchy society set, she has been spending a lot of time at home, staring at whiskey decanters and waiting for dinner invitations from Cliff "Killer's Eyes"

Barnes. Then, for a week, it seemed she was falling under J.R.'s spell again. Hopefully, we have not seen the last of TV's Sickest Relationship.

The rest of the cast is humming smoothly as well. Pam has been rescued from insanity by her "adopted" baby, the product of J.R.'s evil seed. Bobby is approaching systems overload from his frantic efforts to make the adoption legal. Donna, this season's Tower of Strength, has become a best-selling author, while Ray has been steeped in a masochistic funk since a big land deal fell through. Miss Ellie, who in previous times has resembled a bobbing-head doll, seems to have found some backbone this year, rescuing Ewing Oil from financial ruin and rallying the family to recover from Jock's death.

Once again, the show's dramatic climaxes have become worth waiting for. Sue Ellen's tearful breakup with Dusty, and Miss Ellie's bailout of J.R. (in which she lectures Cliff Barnes and other corporate heavies as if they were teenage thugs who had rolled J.R. for his lunch money) were standout moments. But the season's highlight was the moment when Pam, fresh from the mental hospital, discovers the baby that Bobby had planned to confront J.R. with, and mistakes it for the child they had been trying to adopt. At that moment, Bobby realizes he is trapped into a pattern of deceit. His aghast expression made for a perfect episode-ending freeze frame.

The season's most irresistible teaser preview occurred when Jock was reported missing in the South American jungle. Immediately after Miss Ellie receives the tragic phone call, we see the highlights from next week's episode, in which J.R., wearing a hat made from an endangered species, leads a search party into the heart of Jim Jones country. God forbid I should miss that episode, and I was not disappointed. The program turned out to be a remarkably heartfelt tribute, much of it shown in very effective flashbacks, to the memory of Jock (and to actor Jim Davis). The flashbacks, to the writers' credit, revealed as much about the other characters through their attitudes toward Jock, as they did about Jock himself.

J.R., wearing a hat made from an endangered species, led a search party into the heart of Jim Jones country.

Despite its recovery, *Dallas* still suffers mightily from the continued presence of Lucy and Mitch. Charlene Tilton's Lucy must be the most painfully unwatchable pout-princess since the heyday of Sandra Dee. Mitch, in an effort to give the show a little moral weightiness, has decided to set aside his hairshirt and take up plastic surgery. But despite the plot machinations, Lucy and Mitch defy any efforts to round out their characters. Their bad acting deflects dramatic impact like an invisible force-field.

Aside from this dead weight, *Dallas* is once again becoming one of the most interesting shows on television. One complaint: lately, because of Jock's death and other domestic concerns, the series has neglected the business end of things. In the future, I hope we can see a little more of the corporate malevolence that has made *Dallas* a household word. Surely J.R. won't let me down.

Montenegro

A sultry, erotic comedy.



IN ENGLISH
Showtimes for Montenegro:
Mon - Thurs: 7:00, 9:30
Sat & Sun: 2, 4, 6, 8, 10
Fri. Mar. 12: 12, 7, 9
Two free passes to Montenegro
to the first five people to call
after 7 p.m. Sat., Mar. 6

EG JOHNSON presents a SUSAN MAKAVELY film "MONTENEGRO"
SUSAN ANSPACH ERLAND JOSEPHSON PER OSCARSSON 2402 GUADALUPE 474-4351

STARTS FRIDAY

MAR 5-8

upstairs

ASHRAM
A film by WOLFGANG DOBRWOLNY
about the controversial "free sex" guru Bhagwan Shree Rajneesh

Also **ZAP 102**

MAR 9

And

GLENDA JACKSON
MAR 10-11
As **Stevie**

THE **VARSITY**

★ THE AUSTIN ★

Chronicle

and

VARSITY THEATRE

are proud to invite you to
A SPECIAL SCREENING
of an important new independent film
starring

**Paul Bartel
&
Mary Woronov**

This is a rare opportunity to see this unique film. Seating will be limited, however, and on a first come, first served basis, until the theatre is full. Please come, and please come early.

THIS PASS ADMITS ONE
to a special screening
at the **VARSITY THEATRE**,
2402 Guadalupe
at 11 p.m. Friday, March 12

AUSTIN TEXAS SOUNDS

AND THE BANDS WE REPRESENT
MANAGEMENT AND BOOKING

*Marcia Ball
Band*

ALVIN CROW
And The Pleasant Valley Boys

**BRANDON
Savage**

**Rank
and
File**

BOOKING

THE
W.C. CLARK
BLUES REVIEW



KINGPINS

RUSTY WIER

... wish to thank Austin's clubgoers and music lovers for supporting live music in Austin. We all look forward to performing for you tonight, tomorrow & on down the road!
Carlyne Majer

3300 HOLLYWOOD, AUSTIN, TX. 78722 (512) 476-8195

THE ANGELA STREHLI BAND BEST FEMALE VOCALIST



Angela Strehli

Roddy Colona

David Murray

Pat Whitefield

Derrick O'Brien

WE WANT TO SAY THANKS

to you who support music in Austin, to the Austin Chronicle and to all its readers

Angela Strehli

APPEARING EACH THURSDAY AT HUTS!!

For Booking information call David Murray, 441-0084

A Critical View

The penultimate word on 1981

As we all know, the best music comes from Austin. However, we decided to be charitable and make a token effort to recognize some of those music-makers who aren't fortunate enough to be eligible for competition in a Best Austin Music poll. So, in our lovingly unscientific way, we asked several Austinites who make it their business to stay informed about state-of-the-art sounds to tell us what they considered the best music of 1981 — even if it was produced by non-Austinites.

Ravel — *Daphnis and Chloe*. (Montreal Symphony Chorus and Orchestra/Dutont; London LDR-71028).

Ruggles — *Complete Works*. (CBS M2-34591).
R. Strauss — *Ariadne auf Naxos*. (Schwarzkopf, Siefried, Straich/Karajan; HMV mono RLS 760).

Wolf — Reissue of songs recorded by the Hugo Wolf Society in the 1930s (HMV mono RLS 759).

Penny Reeves, KVET

John Anderson, "I'm Just An Old Chunk Of Coal" — Great dance number!

Roseanne Cash, "Seven Year Ache" — One of the best cross-over artists and Johnny Cash's greatest contribution to country music!

Merle Haggard, "My Favorite Memory" — Merle has kept the true country sound alive in his writing and singing style.

Terri Gibbs, "Somebody's Knocking" — Great song; an even greater new female artist!

George Jones, "If Drinkin' Don't Kill Me" — How true — especially for Jones! Still truly one of the greatest in country music.

Charly McClain, "Surround Me With Love" — One of the most requested love songs for '81.

Ronnie Milsap, "Am I Losing You" A remake of a classic by the late Jim Reeves. I wouldn't have thought anyone could do Jim Reeves justice, but Milsap has!

Barbara Mandrell, "I Was Country When Country Wasn't Cool" — For obvious reasons! She's done more to promote country music in '81 than anyone.

Dolly Parton, "9 to 5" — What a crossover hit! Another goodwill ambassador for country music.

Other artists to watch for: Ricky Skaggs, George Strait (from San Marcos), Steve Wariner, Rodney Crowell (Roseanne Cash's husband), Earl Thomas Conley, Kieran Kane, Ed Bruce, Janie Fricke, Sylvia, Louise Mandrell, David Frizzell & Shelley West, Tompall & the Glaser Brothers.

Bob Cole, KOKE

1. "Ms. Emily's Picture," John Conlee. (Pure country, emotion, and great lyrics.)
2. "My Baby Thinks He's A Train," Roseanne Cash. (Super production, an infectious song that gathers momentum. If a song could sound like a train... this is it.)
3. "I'm Just An Old Chunk of Coal," John Anderson. (Great country music, happy and positive, proving all country isn't sad.)
4. "Texas In My Rear View Mirror," Mac Davis. (Mac's writing and style make this one just plain entertaining.)
5. "Unwound," George Strait. (A breath of fresh air for country music.)
6. "Country When Country Wasn't Cool," Barbara Mandrell & George Jones. (Tells it like it is. George's cameo part makes it a killer.)
7. "Step By Step," Eddie Rabbit. (Rabbit's style was made for a song like this... but the production and lyrical content are in the top 10, too.)
8. "Smoky Mountain Rain," Ronnie Milsap. (This song just feels good. It doesn't seem to burn out, either.)
9. "Killin' Time," Fred Knoblock & Susan Anton. (I don't know why, but it's pretty! Maybe because it's MOR-ish and country-ish, too.)
10. "You're the Reason God Made Oklahoma," David Frizzell & Shelly West. (Duets were designed to mesh like this... even though the lyrics mean nothing to me, it just sounds good.)

Clark Ryan, KLBJ-FM Program Director

1. Rickie Lee Jones, *Pirates*
2. Rolling Stones, *Tattoo You*
3. Genesis, *Abacab*
4. Dire Straits, *Making Movies*
5. Steve Winwood, *Arc of a Diver*
6. Police, *Ghost in the Machine*
7. Icehouse, *Icehouse*
8. Moody Blues, *Long Distance Voyager*
9. Tom Petty, *Hard Promises*
10. The Sheros, *The Skill*
11. Greg Kihn, *Rockinroll*
12. Manfred Mann, *Chance*
13. Steely Dan, *Gaucho*
14. Stevie Nicks, *Bella Donna*
15. Little Feat, *Hoy Hoy*

Leonard Masters,

- KMFA Program Director
- Beethoven — *Piano Sonatas Nos. 16-32*. (completing reissue of Anton Schnabel's cycle; HMV mono RLS 755 and 762).
- Brahms — *Chamber Works*. (Busch Quartet; World Records mono SHB 61).
- Bruckner — *Symphony No. 3*. (Berlin Philharmonic/Karajan; DG 2532 007).
- Dowland — *A Pilgrimes Solace*. (Consort of Musicke/Rooley; L'Oiseau-Lyre DSLO 585-6).
- Franck — *Sonata for Violin and Piano*;
- Szymanowski — *Myths*. (Kaja Danczowska and Krystian Zimerman; DG2531 330).
- Haydn — *The Seasons*. (Edith Mathis/Siegfried Jerusalem/Dietrich Fischer-Dieskau/St. Martin-in-the-Fields Orchestra and Chorus/Marriner; Philips 679068).
- Mahler — *Symphony No. 9*. (Berlin Philharmonic/Karajan; DG 2707125).

Ken Rush, KNOW

1. John Lennon, *Double Fantasy*
2. Kim Carnes, *Mistaken Identity*
3. Quincy Jones, *The Dude*
4. Roseanne Cash, *Seven Year Ache*
5. Steve Winwood, *Arc of a Diver*
6. Grover Washington Jr., *Winelight*
7. Alabama, *Feels So Right*
8. Neil Diamond, *The Jazz Singer*

More than anything else, 1981 meant "variety" — all kinds of music being bought, played and heard by all kinds of people. The term "crossover" became almost meaningless, because any given piece of music had the possibility of appealing to many groups of people, all at once. With this in mind, any listing of the "best of '81" would cover the widest-ranging list of tastes, lifestyles, ethnic groups and ages.

Susan Jarrett,

- Austin Record Distributors
- Top-selling albums/artists, 1981:
1. Austin Christmas Collection, Felicity 02
 2. At Last!, Bugs Henderson, Armadillo 78-1
 3. Butch Hancock catalogue
 4. Flatlanders, Charly 30189
 5. The Lotions, Stork 2001
 6. Love Rustler, Delbert McClinton, ABC 991
 7. Genuine Cowhide, Delbert McClinton, ABC 959
 8. Nobody But Me, Gary P. Nunn, Turnrow 01
 9. For The Record — Austin Country 1973-78, Maverick 01
 10. The Music is Everything, Gary Powell, PSP 42081

Louis Black

- Not in order!!
1. "O Superman," Laurie Anderson
 2. "The Adventures of Grandmaster Flash on the Wheels of Steel," Grandmaster Flash

3. *Busting Out, Material*
4. *Musta Notta Gotta Lotta and Live Shots*, Joe Ely
5. *Controversy*, Prince
6. *The Pressure's On*, Hank Williams, Jr.
7. *Nightclubbing* and *Club Foot* appearance, Grace Jones
8. *Standing Waves*, *Brave Combo*, Joe "King" Carrasco & the *Crowns* — anywhere, anytime.
9. *Give the People What They Want*, The Kinks
10. *Roseanne Cash* and *Marianne Faithful*, anything they record.
11. *Jonathan Richman* and the *Shaggs* — if it wasn't too perverse, I would claim they were in my top ten every year.

E.A. Sreer

1. *Pretenders*, *Pretenders II*
2. *U2*, *Boy*, *October*
3. *Gang of Four*, *Solid Gold*
4. *Go-Gos*, *Beauty & the Beat*
5. *Duran Duran*, *Duran Duran*
6. *Psychedelic Furs*, *Talk, Talk, Talk*
7. *John Cale*, *Honi Soit*. God guests on viola on "Streets of Laredo."
8. *Big Boys*, *Where's My Towel?*
9. *Joe Ely*, *Musta Notta Gotta Lotta*
10. *Abba*, *Super Trouper*

Jody Denberg

1. *Yoko Ono*, "Walking on Thin Ice," "It Happened"; *John & Yoko*, "Hard Times Are Over" (D.J.-only 12-inch EP)
2. *Bob Dylan*, "The Groom's Still Waiting at the Altar" (single)
3. *Rank & File*, "Not In Love," "Coyote," "Amanda," "Ruth," "Sundown" (demo tape)
4. *Yoko Ono*, *Season of Glass* LP
5. *King Crimson*, *Discipline* LP, and concert (Austin Opry House)
6. *Tom Verlaine*, *Dreamtime* LP, and concert (Club Foot)
7. *Sir Douglas Quintet*, *Border Wave* LP
8. *Ian Hunter*, concert, Club Foot
9. *Joe Ely*, *Live Shots* LP
10. *Clash*, *Sandinista!* LP
11. *Willie Nelson/Asleep at the Wheel*, Austin City Limits taping
12. *Squeeze*, "Tempted" single
13. *Kinks*, "Better Things" single
14. *Grateful Dead*, *Reckoning* LP, and concert (Manor Downs)
15. *Gang of Four*, *Another Day, Another Dollar* EP

Chris Walters

- Ten Best Music Whatever, in no order.
1. *Blasters* at Club Foot and the *Whiskey a Go Go*.
 2. *Flestones* at Club Foot
 3. *Was (Not Was)* LP.
 4. "O Superman," *Laurie Anderson*
 5. "Our Lips Are Sealed," *Go-Gos*
 6. *Re.Ac.Tor*, *Neil Young & Crazy Horse*
 7. "Trans Am," *Morells*
 8. *Stands For DeciBels* and *Repercussions*, the dBs
 9. *Rank and File*
 10. "When You Were Mine" (yes, I know it came out in December '80, but so what) and *Controversy* (Prince)

The 1981 poll

Don't blame me, I voted for Buddy Holly

By Jeff Whittington

The people — that's you — have spoken, and the final tally is in: for better or worse, here are the Best Austin Musicians of 1981. In a city with such a phenomenal amount of musical activity, it is only fitting that as many as possible of our best music-makers be recognized; in the next two pages, we have listed as many winners as we could without starting to look like the phone book.

A few preliminary notes, before you turn the page. First, some of you are bound to be unhappy because some of the "wrong" people scored while some of the "right" people didn't. Before you complain, ask yourself this: did you vote? The paper is free, and we published the ballot repeatedly; so, if you passed up the chance to put in your two cents' worth, you have only yourself to blame if your favorite band didn't do as well as you had hoped.

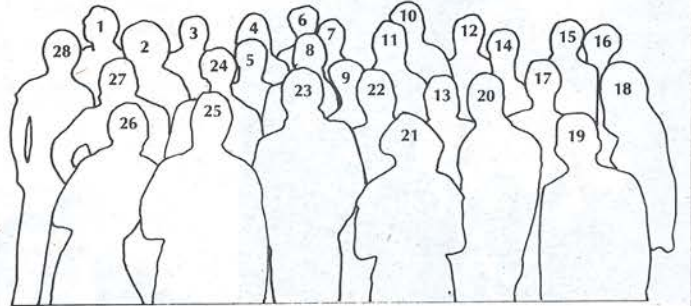
Second, apologies in advance to anyone whose name is spelled wrong. Actually, you should blame your fans, because we took a lot of these spellings off their ballots. (Austinites are amazingly resourceful at coming up with new ways to spell "Strehli"). Apologies, also, to anyone who is attributed to a group in which he or she no longer plays. We checked as many of these as we could, but musicians in this city are known for jumping from band to band like electrons leaping from orbit to orbit in the quantum-theory model of the atom.

Thirdly, whenever a number in our top-ten rankings appears twice, it indicates a tie. Either that or a typographical error.

Fourthly, we're gonna do this again next year, so you might want to start keeping score. Make sure your vote goes to someone deserves it.

Before we get into the particulars of Austin music circa 1981, it might be worthwhile to examine some of the general impressions our correspondents had of the Austin scene. We ended the ballot with an essay question: "What does the Austin music scene need most?" — a nice, vague query designed to give us an inside view of the audience's priorities as well as the status of the scene itself.

Granted, the responses were so varied that it was difficult to tabulate them (let's see, should "more jazz clubs" be counted with



Here's why (and who) those people are on our cover

- | | |
|---|--|
| 1. <i>Phill Ritcherson</i> (<i>Extreme Heat</i>) | 15. <i>David Cardwell</i> (<i>The Lift</i>) |
| 2. <i>Vince Bryant</i> (<i>Extreme Heat</i>) | 16. <i>Paul Ray</i> (<i>KUT-FM</i>) |
| 3. <i>Mike Barnes</i> (<i>Extreme Heat</i>) | 17. <i>Larry Seaman</i> (<i>Standing Waves</i>) |
| 4. <i>Neil Pederson</i> (<i>Extreme Heat</i>) | 18. <i>Terri Lord</i> (<i>Jitters</i>) |
| 5. <i>Danny Ruppa</i> (<i>The Pool</i>) | 19. <i>Mike Ramos</i> (<i>The Lift</i>) |
| 6. <i>Bruce Spelman</i> (<i>Extreme Heat</i>) | 20. <i>Kim Wilson</i> (<i>Fabulous Thunderbirds</i>) |
| 7. <i>Van Wilks</i> | 21. <i>Angela Strehli</i> |
| 8. <i>Kyle Brock</i> (<i>X-Spand-X</i>) | 22. <i>Jimmie Vaughan</i> (<i>Fabulous Thunderbirds</i>) |
| 9. <i>Bruce Henderson</i> (<i>Standing Waves</i>) | 23. <i>Joe Ely</i> |
| 10. <i>Craig Niefeld</i> (<i>Van Wilks Band</i>) | 24. <i>Fran Christina</i> (<i>Fabulous Thunderbirds</i>) |
| 11. <i>Max Crace</i> (<i>Van Wilks Band</i>) | 25. <i>Keith Ferguson</i> (<i>Fabulous Thunderbirds</i>) |
| 12. <i>Jon Dee Graham</i> (<i>The Lift</i>) | 26. <i>Jimmie Gilmore</i> |
| 13. <i>Patrick Keel</i> (<i>The Pool</i>) | 27. <i>Tomas Ramirez</i> |
| 14. <i>David Dage</i> (<i>Standing Waves</i>) | 28. <i>Eddie Cantu</i> (<i>Extreme Heat</i>) |

"more clubs" or "more jazz"? Both?) Anyway, as best we can calculate the responses, here are the things Austin music needs most:

1. **More clubs.**
2. *Armadillo World Headquarters.*
3. *More local music on the radio.*
4. *More jazz.*
5. *Soap Creek, Antone's, Split Rail, Rome Inn, Raul's, Duke's, One Knite, After Ours, Third Coast, et al.*
6. *More investment dollars.*
7. *More listener support and cooperation.*
8. *A new punk club.*
9. *More varied radio formats.*

10. *An open-minded audience.*
11. *Better pay for musicians.*
12. *More and better media coverage.*

The most common answer to our essay question might indicate that Austinites can't tell feast from famine; the city already has, by one count, more live-music joints per capita than any other city in the country.

Other recommendations: bigger dance floors; better acoustics and lighting in clubs; fewer fern bars; honesty; power; nothing; an all-night club; a future; more concert posters; a record store where you can rent albums; more beer gardens; clubs with entry for minors; and "audiences that'll listen to ME."

Congratulations 1982 Austin Chronicle Music Poll Contestants and Winners.

Guitars, Banjos, Mandolins, Accessories, Lessons, Guitar & Amp Repair, Expert Advice



Austin's Fretted Instrument Specialty Store
1402 South Lamar 444-4365

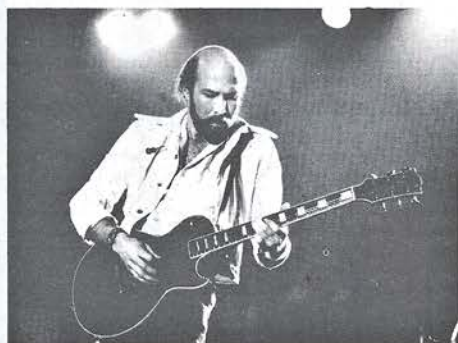


Austin Music Umbrella:

- **Information and Referral**
- **Technical Assistance**
- **Austin Songwriters Festival**
- **Mellow Pages**
- **A non-profit organization**

For more information or to join the Umbrella
Call 476-1324

MUSTA GOTTA HELLUVA LOTTA



BEST HARD ROCK/HEAVY METAL BAND

1. Van Wilks Band
2. Skunks
3. Nasty Habits
4. Rockin' Devils
5. Heyoka
6. Eric Johnson
7. Jet
8. Stevie Ray Vaughan & Double Trouble
9. Roky Erickson
10. Stephen Doster & Scissors

Other vote-getters included Rabbit, the Explosives, Agent I, 14K, and 36 more.

BEST COUNTRY BAND

1. Rank and File
2. Joe Ely Band
3. Asleep at the Wheel
4. Alvin Crow & the Pleasant Valley Boys
5. Willie Nelson
6. Kenneth Threadgill & Bill Neely
7. Jess DeMaine
8. Tex Thomas & his Danglin' Wranglers
9. Supernatural Family Band
10. Gary P. Nunn & Sons of the Bunkhouse
10. Bert Rivera & the Nightriders

Also in the running: Jerry Jeff Walker, Doug Sahm, Steven Fromholz, and 23 more.



Photo by Roger Morgan

BEST JAZZ BAND

1. Passenger
2. Extreme Heat
3. Beto y los Fairlanes
4. Dan Del Santo & his Professors of Pleasure
5. Christy Palumbo & Jazz-Me Blues
6. Tomas Ramirez
7. Asleep at the Wheel
7. New Visions Ensemble
9. Eloise Burrell
10. Suzie Stern & the Austin Jazz All-Stars

Plus, the Rich Harney Trio, the Creative Opportunity Orchestra, Minor Miracle, and 14 others.

BEST BLUES/R&B/SOUL BAND

1. Fabulous Thunderbirds
2. Extreme Heat
3. Stevie Ray Vaughan & Double Trouble
4. Cobras

5. W.C. Clark Blues Revue
6. LeRoi Brothers
7. Angela Strehli Band
8. Kingpins
9. Diana Cantu & the Southside Band
10. Big Boys

Not to mention Delbert McClinton, the Mighty Souls, Omar & the Howlers, George Underwood and Blues Groove, the Night Cats, and 21 more.



BEST NEW BAND

1. The Lift
2. X-Spand-X
3. Jitters
4. Rank and File
5. Octave Doctors
5. Pressure
7. Max and the Makeups
8. Jerryskids
9. Nasty Habits
10. The Pool

Plus, Macumba Love, Minor Miracle, Diana Cantu and the Southside Band, the Kingpins, Agent I, the LeRoi Brothers, the Bats, and 36 more.

BEST NEW WAVE/PUNK BAND

1. Standing Waves
2. Big Boys
3. Jitters
4. D-Day
4. X-Spand-X
6. Skunks
7. Explosives
8. Joe "King" Carrasco y los Crowns
9. Jerryskids
10. Rank and File

Also, the Dark, the Uranium Savages, the Judys, Brave Combo, the Dicks, Radio Planets, Butthole Surfers, and 22 others.

BEST ACOUSTIC/FOLK BAND

1. Butch Hancock & Jimmie Gilmore
2. Uncle Walt's Band
3. Rank and File
4. Grimalkin
5. Shake Russell & Dana Cooper
6. Eric Johnson
7. Eaglebone Whistle
8. Lucinda
9. Caravan
9. Kenneth Threadgill & Bill Neely

Also heard from: Jerry & Nancy Stevens, CPR, Bobby Bridger, Don Sanders, Nanci Griffith, Vince Bell, Cheezmo Schmalz, and 30 others.

BEST SOFT ROCK/EASY-LISTENING BAND

1. Christopher Cross
2. Shake Russell & Dana Cooper
3. Uncle Walt's Band
4. The Pool
5. Backbone
6. The Stains
7. Judy Price Band

8. Blue Mist

For some reason, this category drew quite a bit of the wiseass vote: if you've ever seen the Stains, for instance, you're aware that they are the *opposite* of easy listening. Other vote-getters included Passenger Trio, 40 more.

BEST CHICANO BAND

1. Beto y los Fairlanes
2. Little Joe, Johnny y la Familia
3. Ruben Ramos & the Mexican Revolution
4. Frank "Jalapeno" Rodarte & the Del-Kings
5. Joe "King" Carrasco & the Crowns
6. Flaco Jimenez
7. Salaman
8. Big Carlos & the Minority Machine
8. Los No. 2 Dinners
10. Esteban Jordan

There was some confusion about this category, the idea of which was to salute bands whose music has Latin roots as well as bands with primarily Spanish-surnamed members. Other vote-getters included Johnny Degollado, Street People, Latin Image, Joe Bravo, Bert Rivera, and 17 others.

BEST NONE-OF-THE-ABOVE BAND

1. Extreme Heat
2. The Pool
3. Brave Combo
4. Octave Doctors
4. Dan Del Santo & His Professors of Pleasure
6. Rank and File
7. Lotions
8. LeRoi Brothers
9. The Lift
10. Uranium Savages

As well as Delta, Pressure, Jerryskids, the Jitters, the Supernatural Family Band, Radio Free Europe, the Judys, UHF, and 41 indescribable others.



Photo by Dana Koffler

BAND OF THE YEAR

1. Fabulous Thunderbirds
2. Joe Ely Band
3. Extreme Heat
4. Standing Waves
5. Jitters
6. Rank and File
7. X-Spand-X
8. Jerryskids
9. Skunks
10. Nasty Habits
10. Big Boys

Also in the running: the Lift, Joe "King" Carrasco, the Pool, Passenger, Beto y los Fairlanes, the Judys, Octave Doctors, Eaglebone Whistle, Brave Combo, the Cobras, and 40 others.

BEST SONGWRITER

1. Butch Hancock
2. Larry Seaman/Bruce Henderson (*Standing Waves*)
3. Janice Hargis/Tom McMahon (*X-Spand-X*)
4. Chris Wing (*Jerryskids*)
5. Jill Fuller
6. Neil Pederson (*Extreme Heat*)
7. Jesse Sublett (*Skunks*)
8. Patrick Keel (*the Pool*)
8. Christopher Cross

10. David Bean (*the Judys*)

Followed closely by Pringle/McClothlin/Reames (*Jitters*), David Cardwell (*the Lift*), Chip and Tony Kinman (*Rank and File*), John Reed (*Octave Doctors*), Delbert McClinton, Bobby Bridger, Joe Ely, and 56 other scribes.

BEST MALE VOCALIST

1. Billy Pringle (*Jitters*)
2. Ty Gavin (*the Next*)
3. Joe Ely
4. Bruce Spelman (*Extreme Heat*)
5. Kim Wilson (*Fab T-Birds*)
6. Randy "Biscuit" Turner (*Big Boys*)
7. Phil Ritcherson (*Extreme Heat*)
8. Chris Wing (*Jerryskids*)
9. David Cardwell (*the Lift*)
10. Joe "King" Carrasco
10. Larry Seaman (*Standing Waves*)

Plus the voices of Jesse Sublett (*Skunks*), Tony Kinman (*Rank and File*), Christopher Cross, Bevis Griffin (*Bats*), Alan Monsarrat (*Lotions*), Jimmie Gilmore, Willie Nelson, Dana Cooper, Gary P. Nunn, and 61 others.



Photo by David Sprague

BEST FEMALE VOCALIST

1. Angela Strehli
2. Janice Hargis (*X-Spand-X*)
3. De Lewellen (*D-Day*)
4. Miss Lou Ann Barton
4. Lucinda
6. Julie Christensen
7. Paula Helene (*Octave Doctors*)
8. Lisa Gamache (*Max & the Makeups*)
9. Marcia Ball
10. Carla Epler (*Toxic Shock*)

The chorus also includes Carmen Bradford (*Minor Miracle*), Lisa Gilkyson, Cevin Cathell (*Radio Planets*), Tina Marsh, Diana Cantu, Nanci Griffith, Melissa Cobb (*Stick Figures*), Chris O'Connell, Lorenda Ash (*F-Systems*), Christy Palumbo, Pat Mears, Lisa Hattersley, Lisa Rhodes, 19 more.

BEST GUITARIST

1. Jon Dee Graham (*the Lift*)
2. Eric Johnson
3. Stevie Ray Vaughan (*Double Trouble*)
4. Mike Barnes
5. Jimmie Vaughan (*Fab T-Birds*)
6. Tom McMahon (*X-Spand-X*)
6. John Reed (*Octave Doctors*)
8. Jack Pittato (*Nasty Habits*)
9. Tim Kerr (*Big Boys*)
10. Steve Sonleitner (*Jerryskids*)
10. Mitch Watkins (*Passenger*)

Not to mention Doug Murray (*Skunks*), Jesse Taylor (*Joe Ely Band*), Chip Kinman (*Rank and File*), Larry Seaman (*Standing Waves*), Cam King (*Explosives*), Van Wilks, and 45 more.

BEST BASS PLAYER

1. Kyle Brock (*Eric Johnson; X-Spand-X*)
2. Bruce Henderson (*Standing Waves*)
3. Jesse Sublett (*Skunks*)
4. Vince Bryant (*Extreme Heat*)
5. Chris Gates (*Big Boys*)
6. Steve Zirkel (*Fairlanes*)
6. Roscoe Beck (*Passenger*)
8. Keith Ferguson (*Fab T-Birds*)
9. Spencer Starnes (*Professors of Pleasure*)
10. Lee Shupp (*Droogs*)
10. Rob Hammond (*Nasty Habits*)

Plus, Cola Rodriguez (*Austin Jazz All-Stars*), David Cardwell (*the Lift*), Tony Kinman (*Rank and File*), Vic Reames (*Jitters*), Hugh Contrast (*Agent 1*), Walter Collie (*Explosives*), Kathy Valentine (*Violators, Go-Gos*), and 30 others.

BEST DRUMMER

1. Terri Lord (*Jitters*)
2. Eddie Cantu (*Extreme Heat*)

3. Billy Mansell (*the Lift*)
4. David Dage (*Standing Waves*)
5. Mambo John Treanor (*Fairlanes*)
6. Kevin Tubbs
7. Rey Washam (*Jerryskids*)
8. Greg Murray (*Skunks*)
9. Patrick Keel (*Pool*)
10. Rock Savage (*Dan Del Santo*)
10. David Fore (*D-Day*)

Also, Mike Buck (*LeRoi Brothers*), Phil Higgs, O.T. Loflin (*Dark Motive*), Mike Ford (*Southside Band*), C.C. Pinkston (*W.C. Clark*), David Moerke, and 37 more.

BEST KEYBOARD ARTIST

1. Shona Lay (*Standing Waves*)
2. Neil Pederson (*Extreme Heat*)
3. Michael Ramos (*Lift*)
4. Kris Cummings (*Crowns*)
5. Patrick Keel (*Pool*)
6. Janice Hargis (*X-Spand-X*)
7. Robert "Beto" Skiles (*Fairlanes*)
8. Reese Wynans (*Delbert McClinton*)
8. Glover Gill (*D-Day*)
10. Robert Shaw

Also, Mike Kindred (*Joe Ely Band, Macumba Love*), Rich Harney, David Roach (*Lotions*), Marcia Ball, Riley Osbourn (*Shake & Dana*), Lisa Franklin (*Dark Motive, Crowns*), Bobby Doyle, Nick Connelly, Major Burke, and 29 others.

BEST HORN PLAYER

1. Tomas Ramirez
2. Joe Sublett (*Cobras*)
3. John Mills (*Fairlanes*)
4. Paul Ostermayer (*Passenger*)
5. Nathan Gates (*Big Boys*)
6. Smokey Joe Miller (*Joe Ely Band*)
7. Janice Hargis (*X-Spand-X*)
8. Mike Francis
9. Jeff Barnes (*Jazz-Me Blues; Tex Thomas*)
10. Tony Rico (*W.C. Clark*)
10. Tim Walsh (*Brave Combo*)

Also Bill Flahey (*Papa Moon*), Mike Mordecai (*Fairlanes, Dan Del Santo*) and 15 more.

BEST MISCELLANEOUS INSTRUMENT

1. Kim Wilson (*T-Birds; harp*)
2. Patrick Keel (*Pool; everything*)
3. Dane Cessac (*Judys; pots and pans*)
4. Ponty Bone (*Joe Ely Band; accordion*)
5. Gibby (*Butthole Surfers; toilet paper roll*)
6. Derek O'Brien (*Angela Strehli Band*)
7. Austin Burnette (*Remnants; congas*)
8. Connie Hancock (*Supernatural Family Band; steel guitar*)

Accompanied by Michael McGeary (*Lotions; jawbone*), Paul Orta (*Kingpins; harp*), Michael Jackson (*Your Move; mandolin*), Lewis Cowdrey (*Legends; harmonica*), Tom Delaney (*Grimalkin; bouzouki*), and 45 more.



Photo by Dana Koffit

BEST TEXAS LP

1. Joe Ely, *Musta Notta Gotta Lotta*
2. Fabulous Thunderbirds, *Butt Rockin'*
3. Big Boys, *Industry Standard*
4. Joe Ely, *Live Shots*
5. Jerryskids, *What Can You Say? How Will They Take It?*
6. Christopher Cross
7. The Pool, *Pool 2*
8. Joe "King" Carrasco and the Crowns
8. Delbert McClinton, *Plain' From The Heart*
10. Eaglebone Whistle
11. Uranium Savages, *Radio Active*
11. Secret Science, *Pound Out*
13. Judys, *Washarama*
14. *The Austin Christmas Collection*
15. ZZ Top, *El Loco*

This year we're being charitable and counting votes for pre-1981 releases — like 1979's Chris Cross LP — but next year

we'll be stricter, so watch out.

More wax: Shake and Dana, *Coming Home*; Dan Del Santo & his Professors of Pleasure, *That's Life in the Big City*; Butch Hancock, *Firewater Seeks Its Own Level*; Kenneth Threadgill, *Silver-Haired Daddy*; Bobby Bridger, *Heal In The Wisdom*; 20 more.

BEST TEXAS EP

1. *Standing Waves, Vertigo*
2. Cobras, *Caught Live*
3. Joe "King" Carrasco y los Crowns, *Party Safari*
4. The Dicks, *Dicks Hate Police*
5. *The Lotions*
6. LeRoi Brothers, *Moon Twist*
7. Inserts, *Doctors' Wives*
8. Joe Ely, *Live Shots Bonus EP*
8. Shades, *Ward and June Never Understood*
10. Foams, *Paint Me*

Also *Aviation*; the Next, *Women Should Be Wilder*; Wommack Brothers, *Runaway Heart*; seven others.

BEST TEXAS 45s

1. The Pool, *Make It Simple*
2. D-Day, *Right To Know*
3. Skunks, *What Do You Want*
4. Offenders, *Rockin' the Town*
4. Delbert McClinton, *Givin' It Up*
6. John Reed, *The Dillo Shall Rise Again*
7. Explosives, *Headhunter*
8. Stains, *John Wayne Was A Nazi*
9. Mike Runnels, *Channel 19*
10. D-Day, *Too Young To Date*

Plus Rotunda, *Colonel Sanders Thighs*; Delta, *Diagrams of Women*; Reactors, *It's Not Important*; Gator Family, *Red Pony*; Christopher Cross, *Arthur's Theme*; F-Systems, *People*; 25 more.

BEST DISC JOCKEY

1. Paul Ray (*KUT-FM*)
2. Oz (*KLBJ-FM*)
3. Ted Jackson (*KUT-FM*)
4. Dave Jarrott (*K-98*)

Also holding forth: Larry Monroe, Sky, Jerry Dean, John Aielli, Bob Cole, John Logan, Dusty, Tom Quarles, Jody Denberg, Penny Reeves, Jack Canter, Kirby McDaniel, Hal Lane, Brad First, Kerry Dawson, John E. Dee, and 20 others.

BEST RADIO STATION

1. KUT-FM
2. KLBJ-FM
3. KHFI-FM (*K-98*)
4. KMFA-FM
5. KNOW
6. KELG
7. KVET
8. KMXX
9. KOKE/KOKE-FM
10. KCSW-FM

BEST AUSTIN CONCERT BY A TOURING BAND

GO-GOS, *Club Foot*

The remaining votes in this category were scattered so widely that it was impossible to rank them meaningfully in a top-ten format. Alphabetically, here are some of the other concerts that received appreciable numbers of votes:

Black Flag, Raul's; *Bruce Springsteen*, Erwin Center; *Devo*, Coliseum; *Earth, Wind and Fire*, Erwin Center; *Elvis Costello*, Austin Opry House; *King Crimson*, Opry House; *Psychedelic Furs*, Club Foot; *Spyro Gyra*, Paramount; *Squeeze*, Opry House; *Tom Petty*, Erwin Center.

BEST SHOW BY A LOCAL BAND

TORNADO JAM: Joe Ely, *the Fabulous Thunderbirds*, Delbert McClinton and friends at Manor Downs, 7/11.

Once again, the votes in this category were scattered very widely, with only the winner drawing a convincing lead. Some of the other shows that got significant pluralities were the Judys' Pajama Party at Raul's; Raul's last night, 4/1; Joe Ely opening for Chuck Berry; Joe Ely at Gruene Hall; "Woodshock '81," 14 bands in Waterloo Park; Big Boys at Texas Union, 9/20; No Nukes Benefit at Fiesta Gardens with the T-Birds, Joe "King," and Marcia Ball, 10/4; the T-Birds opening for the Rolling Stones; the Pool at the California Hotel, 12/4; and Extreme Heat at the Opry House, 12/12.

BEST SHOW TO HEAR LIVE MUSIC

1. Club Foot
2. Steamboat 1874
3. Studio 29
4. Continental Club
5. Emmajoe's
6. Paramount Theatre

CALENDAR

Film

Prepared by Ed Lowry; with Nick Barbaro, Marge Baumgarten, Louis Black and Martin Chait. All listings are subject to change. Please consult the theatre or newspaper for correct times and playdates.

Ed Lowry and Louis Black can be heard reviewing films on KUT-FM.

RATINGS

★★★★ Terrific
★★★ Pretty good
★★ Not so hot
★

First Runs

ASHRAM

D: Wolfgang Dobrowolny; with Bhagwan Shree Rajneesh.

German filmmaker Wolfgang Dobrowolny produced and directed this documentary on the cult of "free-sex" guru Bhagwan Shree Rajneesh, whose self-styled blend of Eastern wisdom, Reichian sex therapy, Tai Chi and Zen has attracted thousands of followers. Dobrowolny's camera probes the cultists, their sexual encounter groups and their fearless leader with a wry and critical eye. Not reviewed at presstime. (E.L.) Varsity, Mar. 5-8

BARBAROSA

D: Fred Schepisi; with Willie Nelson, Gary Busey, Isela Vega, Gilbert Roland.

Austin's own Willie Nelson proves once again that he's a natural, this time as the legendary outlaw Barbarosa, who's not only hunted by the law for robbing banks, but by a vengeful father-in-law who's been trying to kill him for two full decades. Surrounded by the myth of immortality, Barbarosa rides the range alone, until he meets up with Gary Busey, a farm boy with in-law trouble of his own. Written and co-produced by local native Bill Wittliff (*Raggedy Man*) and shot in the Big Bend region, *Barbarosa* is directed by the awesomely talented Fred Schepisi, the Australian talent behind the camera on *The Chant of Jimmie Blacksmith*. Unfortunately, *Barbarosa* never comes close to the impact of Schepisi's earlier film. What's there is good, but there's just not enough of it; and it's hard to tell whether the fault lies with the script, the director, or a timid studio which cut it down to its current 90-minute running time.

★★★ (M.C.) Capital Plaza, Mann Westgate

THE BEAST WITHIN

D: Philippe Mora; with Ronny Cox, Bibi Besch, Paul Clemens, Don Gordon.

In 1964, the car driven by newlyweds Ronny Cox (*Deliverance*) and Bibi Besch (*Hardcore*) breaks down on a deserted road in rural Mississippi. While Cox is away getting help, Besch is attacked and raped. Seventeen years later, their teenage son (Paul Clemens) is stricken by a strange and deadly illness. Gripped by subconscious urges, he returns to the town where the incident took place and embarks on a beastly rampage. Though the plot is often incomprehensible, the film is technically superb and consistently well acted, especially by Clemens as the boy-turned-beast. Nevertheless, it fails to develop the macabre potential of its Southern gothic locale, nor can it muster the kind of unrelenting, nerve-shattering tension of such genre classics as *Texas Chainsaw Massacre*. Ultimately, *The Beast Within* is too removed and intelligent to strand the viewer on a stormy sea of visceral emotions; but it's skillful enough to pique new interest in the work of director Mora, whose career already includes a number of clever documentary hybrids and the Australian film *Mad Dog Morgan*.

★★½ (L.B.) Riverside

THE BORDER

D: Tony Richardson; with Jack Nicholson, Warren Oates, Harvey Keitel, Valerie Perrine.

Nicholson gives his best performance in several years as a paunchy border patrolman in this bleak and brutal drama, shot mostly on location in El Paso. Disgusted by the



RECOMMENDED

MONTENEGRO

D: Dusan Makavejev; with Susan Anspach, Erland Josephson, Per Oscarsson, Patricia Gelin, Bora Todorovic, Svetozar Cvetkovic.

This sultry, surreal black comedy is the first film in seven years from the bold and bawdy Yugoslavian director Dusan Makavejev, but it is neither as dialectically experimental as his *WR: Mysteries of the Organism* nor as pointlessly excessive as his last film *Sweet Movie*. It does, however, maintain his long and pervasive obsession with the politics of sex. Sandwiched between the opening and closing bars of Marianne Faithful's "The Eyes of Lucy Jordan," the film seems at first a wry chronicle of an upper-middle class woman's mental crack-up. Susan Anspach (*Five Easy Pieces*, *Blume in Love*) plays Marilyn Jordan, an American woman living in Stockholm with her wealthy Swedish husband (Erland Josephson of Bergman's *Scenes from a Marriage*), her demented father-in-law, and her two children. She burns the conjugal bed, eats all the wienerschnitzel before supper, and decides at the last second to accompany her husband on a business trip to Brazil. But at the airport she is detained for carrying garden shears in her purse and held

in a room where she meets Tirke (Patricia Gelin), newly arrived from Yugoslavia. As soon as she is sprung, Marilyn joins Tirke and her mentor, the owner of a sleazy ethnic nightclub called the Zanzibar. In the blink of an eye, the bourgeois housewife finds herself amidst a Serbo-Croatian underworld of "guest-workers," where brothers stab one another in the forehead, where sex is open and earthy, where everyone smells of garlic and no one behaves properly — and she seems to love every minute of it, while her husband, her children and her psychiatrist worry themselves sick. But there's more going on here than the sexual rebirth of a middle-class American woman. There's politics. For Makavejev believes that, whenever there is an encounter between the classes, there is struggle and blood — even if it is nothing more than a one-night stand between Marilyn and a hot young Yugoslavian worker named Montenegro. Every time the proceedings threaten to become wistful, Makavejev's nasty sense of humor serves up another absurdist twist; and just when it seems that everyone is on the road to recovery, he delivers one of the wickedest endings ever to cross the screen.

★★★½ (E.L.) Varsity

corruption of fellow patrolmen Harvey Keitel and Warren Oates, who take money for allowing illegals to be brought across the border for cheap labor. Nicholson finds himself so financially pinched by a spendthrift wife (dumbly played by Valerie Perrine) that he too must get involved. But things take a radical turn when a Madonna-like Mexican woman Nicholson has befriended has her child stolen by Keitel's Mexican partner to be sold on the black market. *Deerhunter* screenwriter Eric Washburn provides the film with a hard-hitting, social-realist script perfectly suited to the talents of British director Tony Richardson. (Look Back in Anger, Tom Jones).

★★★½ (M.C.) Highland Mall, Mann Westgate

CANNERY ROW

D: David Ward; with Nick Nolte, Debra Winger, Audra Lindley, Frank McRae, M. Emmet Walsh, Tom Mahoney.

David Ward's faithful adaptation of John Steinbeck's episodic novel *Cannery Row* and its sequel *Sweet Thursday* is a loving tribute to the human flotsam come to rest around the bars and canneries of Monterey, California — a place where no questions are asked. Nick Nolte (*North Dallas Forty*) is perfectly cast as Doc, cannery row's mysterious patron of the bums — a former major league pitcher turned

marine biologist to escape a checkered past — who eventually falls in love with a squeaky-voiced prostitute played by Debra Winger (*Urban Cowboy*). The movie captures all the quirky humanity of Steinbeck's realist fantasy — from Doc's beer malts to the bums' epic frog hunt for the marine lab — but it does so in a setting which is pure fairy tale. Shot almost entirely in the studio by Swedish cinematographer Sven Nykvist, *Cannery Row* is something like a PBS short story episode made by Disney on the sets of *Copolla's One from the Heart*.

★★★ (M.C.) Village

CHARIOTS OF FIRE

D: Hugh Hudson; with Ben Cross, Ian Charleson, Nigel Havers, Nicholas Farrell, Dennis Christopher, Brad Davis, Nigel Davenport, Lindsay Anderson, John Gielgud.

If you enjoyed the Prince Charles/Lady Di wedding, you might love *Chariots of Fire*. This most highly-acclaimed British production in ages is indeed a handsome film, with the most gorgeous cinematography and ponderous pacing since whatever movie David Lean made last. But, frankly, this handsome and highly-touted British production about two runners in the 1924 Olympics — one a Jew (Ben Cross) and one a devoutly religious Scot (Ian

Charleson) — sports the kind of stiff-upper-lip "Britannia rules the world"/"Wars are won on the playing fields of Eton" jingoism that Monte Python and the Kinks have been making fun of for over a decade. There are some breathtaking running sequences, plenty of pomp and circumstance, and some bit roles by illustrious talents. But, Academy Award nominations notwithstanding, the film is ultimately as pointless and transparent as Queen Victoria's Crystal Palace, with its one-dimensional protagonists driven to win foot races for the glories of their separate-but-equal religions. Ostensibly, it explores anti-Semitism and the human will to triumph; but the only real issues it really confronts are whether a devout Protestant can run on Sunday and whether it's proper for a Cambridge man to hire a private trainer. Coming from a country in the midst of one of the worst social and economic crises in its history, *Chariots of Fire* is a Margaret Thatcher fantasy, steeped in a nostalgia for a time when the sun never set on the British Empire.

★★ (E.L.) Fox Triplex

EVIL UNDER THE SUN

D: Guy Hamilton; with Peter Ustinov, Jane Birkin, James Mason, Roddy McDowall, Sylvia Miles, Diana Rigg, Maggie Smith.

Another entry in the series of fairly big-budget, carefully crafted, terminally polite, star-studded adaptations of Agatha Christie's mysteries. You can't help feeling you should attend these films in formal whites, following a tennis match, with tea planned afterwards. The plots are never very ambitious, with the dramatic emphasis placed on the kind of charmingly excessive characterizations that make you wonder where the murderers find the self-control not to kill more of these precious society twits. This particular entry features music by Cole Porter (at least they've spared Scott Joplin this time), a script by Anthony Shaffer (*Sleuth*), and a starring performance by Peter Ustinov — a likeable actor in any other role except that of the intolerable Hercule Poirot, where he delivers every line as though anticipating the heavens to ring with the sound of applause instead of snores. The continued popularity of these films is just one more indication of how unhinged the world has become.

Not reviewed at presstime. (L.B.)

Lakehills, Village

FOUR FRIENDS

D: Arthur Penn; with Craig Wasson, Jodi Thelen, Michael Huddleston, Jim Metzler, Lois Smith, Reed Birney.

Arthur Penn enthusiasts will find in this film the richest exposition to date of the director's obsessive unraveling of the American Dream. From *The Miracle Worker* to *Bonnie and Clyde* and *Little Big Man*, Penn has offered an articulate voice for America's disaffected youth; and in films as dissimilar as *Alice's Restaurant* and *Missouri Breaks*, that voice has echoed with reverberations against authority and the central position of the patriarch in American society. In *Four Friends*, the disillusioned liberalism and reluctant pessimism of native son Penn confronts the nostalgic optimism and Americanized idealism of immigrant screenwriter Steve Tesich (*Breaking Away*) to create an evocatively lyric child of the coming of age of America's fatherland and of the country itself during the 1960s. Craig Wasson (*Ghost Story*) turns in a superb performance as the pivotal character in this saga of three male friends, maturing from childhood to adulthood, and their lifelong idealist quest, characterized by the girl in all their lives, Georgia Miles (Jodi Thelen) — herself an off-beat reflection of Jeanne Moreau's Catherine in *Jules and Jim*. The weaknesses in *Four Friends* may lie in its attempt to cover too much ground and its unwavering commitment to the quest for ideals; yet these hesitations may be excused as the result of an over-abundance of narrative ambition and the visionary limitations of the decade it so sensitively evokes.

★★★½ (M.B.) Northcross

LIGHTNING OVER WATER

D: Wim Wenders, Nicholas Ray.

An old man is dying; veteran director Nicholas Ray, one of Hollywood's strongest and most consistent voices of rage and

LIGHTNING OVER WATER

A film by Nicholas Ray and Wim Wenders



Austin Premier
Friday, Saturday, Sunday
Batts Hall
2.00 U.T.
2.50 Non-U.T.



Like a Turtle on Its Back

Starring BERNADETTE LAFONT and JEAN-FRANCOIS STEVENIN
Directors Luc Béraud From New Line Cinema
Austin Premier
Friday & Saturday 2.00 U.T. 2.50 Non-U.T.
Academic Center Auditorium

TEXAS RUBY RED GRAPEFRUIT JUICE

NOW AVAILABLE
100% PURE FRESH SQUEEZED JUICE
MADE IN AUSTIN



Available at:
Wheatville Coop, Whole Foods Mkt., The Juice Factory, Yellow Rose Warehouse, Mint Mart (West Lynn), Kash Karry (Windsor & San Gabriel), Zippy's (Rio Grande, San Jacinto), Texas Health Distributors, Chez Fred, Common Market Bakery, Wiley's, 606 Club, The Best of Everything, Texas French Bread, Westing Minimax, Legendary Raw Deal, The Finish Line, Sweetish Hill
Call for orders and deliveries: 472-6714

and the Swamp Thing is born. In 1972, comic book writer Len Wein and artist Berni Wrightson created the character for D.C. Comics. The stories were exquisitely crafted examples of comic art at its finest, and they soon gained a cult following. A few years after the comic ended its original run in 1976 (it has been revived in conjunction with the film), plans were begun for a low-budget film version, written and directed by Wes Craven, creator of such gore classics as *Last House on the Left* and *The Hills Have Eyes*. The film is supposed to remain fairly faithful to the comic, while developing in some new and different directions. The producers call it "a romantic fantasy, an adventure story that ends with a sword and sorcery battle in the swamps, amid rolling fog and boiling water."
Not reviewed at press time. (L.B.)
Aquarius, Northcross

VICE SQUAD
D: Gary A. Sherman; with Season Hubley, Gary Swanson, Wings Hauser.

This profoundly stupid cop film has the L.A. vice squad trying to nail a mad-dog, whore-killing pimp with the reluctant aid of Season Hubley, a prostitute who packs her darling daughter off to San Diego before walking the streets. As soon as she sets him up, the cops manage to lose the maniac, and they spend the last hour of the movie trying to find either him or Hubley, whom he's bound to torture to death. The ineptitude at work here is suffocating. The cops can't hit the side of a barn; every trick Hubley turns tells her she's a bad lay; and director Gary A. Sherman, who seemed capable of a lot more in his British horror movie *Raw Meat*, manages to make even the most sadistically violent scenes dull, dull, dull. What's more, there isn't a single good blood splatter effect in the whole film. I'd like to think this movie was a joke, but they wouldn't even use this script on *Strike Force*.
★ (E.L.) Capital Plaza, Riverside

Revivals

The following film listings are chosen from the wide variety of revivals and second runs in town. They represent our recommendations and are by no means complete.

THE HAUNTING (1963)
D: Robert Wise; with Julie Harris, Claire Bloom, Richard Johnson, Russ Tamblyn.

In this surprisingly creepy film, a group of psychics meet under "scientific" conditions in a supposedly haunted, 90-year old house in New England (though the film was actually shot in Britain). Audiences usually start out laughing at the awkwardness of the movie, but invariably end up screaming as it slowly builds an overpowering feeling of disquiet and horror. With no explicit gore and a minimum of shocks, *The Haunting* manages to startle again and again through the sheer power of its narrative, its camerawork and its editing.
(L.B.) Texas Union, Mar. 5-6

HAWKS AND SPARROWS (1966)
D: Pier Paolo Pasolini; with Toto, Ninetto Davoli, Femi Benussi, Rossana Di Rocco.

Pasolini's most accomplished film — and one of his most enjoyable — is a picaresque comedy about two men — one young, one old — on an odyssey across the spiritual and geographical terrain of Italy. You get an idea of what you're in for the moment the movie begins and an off-screen voice begins singing the credits — all of the credits. Time, space and filmic convention are cast aside as Pasolini's duo — a little like Laurel and Hardy,

a little like Chaplin and Keaton — bounce from place to place, and even from time to time. Returning to the early days of Christendom to enact a story they're being told in the present tense, they assume the roles of priests dispatched by the church to convert the hawks and the sparrows to Christ. They sit for years, waiting for God(oo) to impart to them the linguistic codes of the birds, who seem rather un-concerned once informed of their need for salvation. Neither as bawdy and vulgar as Pasolini's trilogy (*Decameron*, *Canterbury Tales*, *1001 Nights*), nor as symmetrically cerebral as his *Teorema*, *Hawks and Sparrows* is the director's most fully realized film, and one of the cleverest allegories the cinema has yet to produce.
(E.L.) CinemaTexas, Mar. 10

SALT OF THE EARTH (1954)
D: Herbert Biberman; with Rosaura Revueltas, Juan Chacon, Will Geer, members of Local 890 of International Union of Mine, Mill and Smelter Workers.

Made during the heyday of McCarthyism, *Salt of the Earth* remains one of the most important cinematic statements about American labor. Herbert Biberman, the driving force behind the project, had worked as a producer, writer and director in the film industry since the 1930s; but, when summoned to testify before the House Un-American Activities Committee in the late 1940s, he appeared as an un-friended witness and became one of the Hollywood Ten. Blacklisted and out of work in Hollywood, he began working with other blacklisted victims in 1951 on this semi-documentary dramatization of a year-long strike by Mexican-American miners in New Mexico. As the strike begins, the women of the community lend only their moral support; but when an injunction keeps the men off the picket lines, the women take their places. Although the film is sometimes awkward and not nearly as polished as a Hollywood product, it generates real feelings of pathos and exuberance, tragedy and compassion. The cast, composed largely of non-professionals, included many people actually involved in the strike. The professionals included the legendary Mexican actress Rosaura Revueltas and leftist actor Will Geer, who ended his days as TV's Grandpa Walton. Even before production began, attempts were made to stop the film, and when it was finished; few theatres were willing to risk showing it. The ultimate victory, however, belongs to *Salt of the Earth*, because it remains today as fresh, startling, eloquent and daring a work of entertainment and a tool for organizing and consciousness-raising as it was then.
(L.B.) CinemaTexas (Batts), March 11

Midnights

NORTHCROSS
Fri-Sat, Mar. 5-6, 12-13
George A. Romero's DAWN OF THE DEAD
Cheech and Chong's NICE DREAMS
HEAVY METAL
Ralph Bakshi's WIZARDS
AN AMERICAN WEREWOLF IN LONDON

RIVERSIDE
In perpetuity
Fri-Sat, Mar. 5-6, 12-13
THE ROCKY HORROR PICTURE SHOW

SOUTHWOOD
Kung-fu movies in original language with subtitles, every Saturday night at 12:30
Sat, Mar. 6
THE BONE-CRUSHING KID
Sat, Mar. 13
MASKED AVENGERS



Clothes-Out Sale at Once More With Feeling
unique clothing for men & women
17th & San Antonio
Thurs.-Sat., & Mon.

IT'S A GAS AT DOCTOR JIM'S

You are just a smile away from the happiest professional dental health care concept going. Call us — we think healthy teeth should be a pleasant, painless, and affordable experience.

Jim Yerkes, D.D.S. 4422 Pack Saddle Pass
Austin, Texas (just east of Westgate Mall)
512-442-6626

PROJECTIONS

by LOUIS BLACK

Genre sickness: Check daily for these warning signs

Most of us have preferences in terms of film genres, seeking out certain kinds of movies, tending to avoid others. Some like Westerns and comedies, and dislike gore films and war movies. Some people will watch any film in which there is a bi-plane, while others will turn the channel as soon as they see anyone in a period costume.

Personally, I have the most difficulty with the plane crash in the wilderness-/jungle/desert and the submarine adventure genres. You know the former: a plane crashes; there are six to nine people aboard, each representing a distinct personality type. After what seems like an eternity of personal soul-searching (long talks between the hero and the young female romantic interest, lit only by the moon and cigarettes) and inter-group bickering, they finally manage to fix the plane. Except that now it can't carry as many people, so two of the passengers have to remain behind. As they talk about the problem, the villain of the group grabs a gun to make sure gets get aboard. After a tense moment, the hero takes it away from him, and it seems they will leave the evildoer behind. But no: at the last minute a couple steps forward and volunteers to stay because (a) they are young and can make a life for themselves in this remote place; (b) they are old and going to die soon anyway; or (c) they have some incurable disease or are on the lam from the law. The last shot of the film is a silhouette of this couple, watching the plane fly off, holding hands and waving goodbye. Yeeeh! I'd rather sit through *The Rats Are Coming*, *The Werewolves Are Here*.



Some people will watch any movie in which there is a bi-plane.

Submarine films may be even worse. First of all, they are interminable. Scene after scene has the sub in hiding from some surface ship, and everybody has to stand around being absolutely still. Outside we can hear the depth charges falling and going off, while inside everyone is hushed and barely breathing. Inevitably, one jerk trips or drops something, making a noise like a double barrel shotgun going off in a library. The whole scene reminds me of some of the more extreme classroom rituals in elementary school (and, of course, I was always the jerk).

But the genre with which I probably have the most intense love/hate relationship is the cinematic biography. All I have to do is

figure out that this is really supposed to be someone's life and I'm hopelessly hooked. Most biopics present only the barest pretense of accuracy as they attempt to make their subject's life as interesting and romantic as possible. The sliver of veracity offered, however, is enough. Knee-jerk sucker that I am, I watch these films constantly wondering if a scene is (a) not accurate, (b) accurate, or (c) extremely accurate. Frequently an intellectual gnawing, as well as a tremendous desire to avoid the work I'm really responsible for, drives me to do further research. We live in a dangerous world when you can turn on your television at 2 a.m. only to find yourself bringing home a stack of books on President Andrew Johnson the next day.

Well, fellow suckers, Hollywood is about to make an all-out attempt to cure us. They are happily planning to swamp the movie-going public with biographies in a strategic commercial move that can probably only be fully understood and appreciated by zen masters, members of the Flat Earth Society and village blacksmiths.

The opening salvo will find the almost talented Joe Don Baker starring in a remake of *The Babe Ruth Story*, which originally starred William Bendix. Now, I should point out that the producers are claiming this new version won't be a remake — but when you're talking about a person's life, I would think your options are somewhat limited. But unless this version is being penned by the SCTV scribes who authored the marvelous take-off on the original, featuring John Candy as the Babe, I'm not interested. Admittedly, there are people (at least two of whom write for this paper) who not only regard *Kill the Umpire*, another classic Bendix vehicle, as one of the peak aesthetic achievements of the 20th century, but still light candles to Little League Mookie every time they go out to play softball.

And there's more. In a fit of perversity similar to those which have caused her husband Roger to announce periodically during the last two decades that he is planning to remake *The Birth of a Nation*, Julie Corman supposedly wants Linda Purl and Houston Astro pitcher Don Sutton to co-star in a remake of *The Grover Cleveland Alexander Story*. For those of you who were lucky enough to miss the original, it starred Doris Day and Ronald Reagan, which is not much of a recommendation, but the only one it's got.

And there are bios coming for the non-sports fan, too. In the wake of the semi-success of *Mommie Dearest*, we are about to see a school of hysterical-starlet, screaming-tragedy films. Some of these were being planned before the wire coat hangers hit, but there now seems to be nothing to stop them. Jessica Lange is set to star as Frances Farmer, a starlet of the thirties and forties who watched her life become a living hell after she suffered a breakdown and was committed to an asylum. But that's only the beginning.

Cheryl Ladd will portray Jean Seberg, the St. Joan of the French New Wave who was burned at the stake by press, public and the F.B.I. alike. Ladd has about as much in common with Seberg as Nancy Reagan has with Emma Goldman, so the possibilities are endless. Finally, Jayne Kennedy will star in the title role of *The Dorothy Dandridge Story*. Dandridge, who starred in *Carmen Jones* and *Porgy and Bess*, was one of the few black actresses ever to have anything of a Hollywood career.

Now, bear in mind that press agents love to spread hype regardless of whether or not it has any basis in reality. So there is always the possibility that none of these films will ever be made. But ever since Reagan was elected, I haven't had any faith in that kind of luck.



A PRESENTATION
OF THE
INDIAN WAY



ROLLING THUNDER SPEAKS

THE TEXAS UNION BALLROOM
UNIVERSITY OF TEXAS CAMPUS, AUSTIN

7:30 p.m.

\$5 advance \$6 door

Tickets available at INNER SANCTUM & NI-WO-DI-HI GALLERIES,
2104 Nueces
(alley parking lot)

No recorders · cameras · drugs · alcohol



MARCH 11, 1982



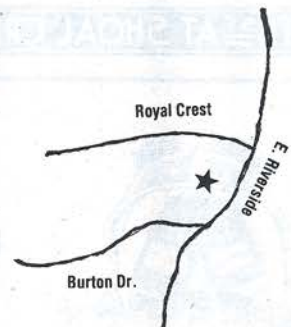
Net proceeds to Meta Tantay, a non-profit corporation to further traditional Indian ways.

COPPER DOLLAR

- 19 quality pool tables, \$3.60 per hour for 2 or more people
- Video games
- Large screen TV room

HAPPY HOUR
M-F, 10-6

\$1.00 HIGHBALLS
60¢ DRAFT BEER
\$3.00 PITCHERS



BAR & BILLIARDS

NOW OPEN For Lunch & Dinner



"Where Austin's Elite Meet To Eat"

309 W. 5th. • AUSTIN, TEXAS
512/480-9091

FREE VALET PARKING

SINCE 1939

Fri., Mar. 5
Nightcats

Sat., Mar. 6
Kingpins

Thursdays — Angela Strehli Band

Sundays — Tex Thomas & His Danglin' Wranglers

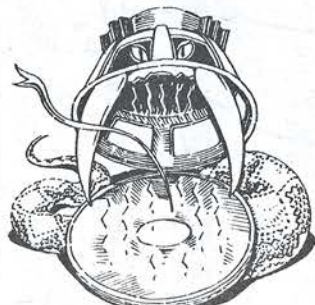
Mondays — Big Money Rhythm Section & special guests

SIXTH ST AT SHOAL CREEK 472-0693

LET
BUZZARD RECONING
PUT THE TEETH
BACK IN YOUR SOUND

Complete Speaker and
Amplifier Repair &
Modification
Custom PA & Guitar
Bottoms

111 So. Congress Ave. 443-7793



HOME OF TREASURED TRACS RECORDS

Clubs

(Chronicle listings are as complete and accurate as possible at press time. However, clubs reserve the right to make changes in their scheduling. When in doubt, call clubs to make sure who's playing when.)

- A.J.'s MIDTOWN**
2915 Guadalupe, 477-9114
FRI 5 Lotions
SAT 6 Lotions
MON 8 Austin All Stars
TUE 9 Pressure
WED 10 Cobras
THU 11 Beto y los Fairlanes
FRI 12 Stevie Ray Vaughan/Double Trouble
SAT 13 Stevie Ray Vaughan/Double Trouble
SUN 14 Minor Miracle
MON 15 Austin All Stars
TUE 16 Pressure
WED 17 Cobras
THU 18 Beto y los Fairlanes
- ALEXANDER'S**
7711 Brodie, 282-9135.
- ANGLES**
3500 Guadalupe, 453-9831.
WED 10 Comedy night with Larry Winston
WED 17 Comedy night with Larry Winston
- AUSTEX LOUNGE**
1920 S. Congress, 444-9088.
FRI 5 R.C. Banks and the Groovemasters
SAT 6 George Underwood & Blues Groove
SUN 7 Austex All Stars
MON 8 Ponty Bone and the Squeezetones
TUE 9 Papa Moon, Culture Shock
WED 10 Dollar Short
THU 11 Tex Thomas, Danny Levin
FRI 12 Tex Thomas & His Danglin' Wranglers
SAT 13 R.C. Banks and the Groovemasters
MON 15 Ponty Bone and the Squeezetones
TUE 16 R.C. Banks and the Groovemasters
WED 17 George Underwood & Blues Groove
THU 18 Tex Thomas, Danny Levin
- AUSTIN OPRY HOUSE**
200 Academy, 443-7037
- AUSTIN OUTHOUSE**
3510 Guadalupe, 451-2266
FRI 5 Dinosaurs
SAT 6 Kathy & the Kilowatts
SUN 7 Life's Hell Blues Band
MON 8 Mark Luke Daniels
TUE 9 Survivors
THU 11 Purely Physical
FRI 12 Gordee Headlee Band
SAT 13 Rock-a-dials
SUN 14 Dave Scheidel
MON 15 Papa Moon
TUE 16 Kathy & the Kilowatts
WED 17 J.D. and the Jammers
THU 18 Revolvers
- THE BACK ROOM**
2015 E. Riverside, 441-4677.
FRI 5 Dan & Dave
SAT 6 Revolvers
SUN 7 W.C. Clark Blues Revue
MON 8 Jet
TUE 9 Lewis & the Legends
WED 10 Lions
THU 11 Octave Doctors
FRI 12 Dan and Dave
SAT 13 Wommack Brothers Band
SUN 14 W.C. Clark Blues Revue
TUE 16 Lewis & the Legends

- BASIN STREET**
219 W. 15th, 478-4812
- BROKEN SPOKE**
3101 S. Lamar, 442-6189.
FRI 5 C.W. Slick
SAT 6 Night Life
WED. 10 Alvin Crow & the Pleasant Valley Boys
FRI 12 People's Choice
SAT 13 Diamondback
- BROOKS HOME-COOKED HAMBURGERS**
418 E. 6th
FRI J.D. and the Jammers
SAT J.D. and the Jammers
- CACTUS CAFE**
FRI 5 Guy Van Sickle
SAT 6 Coulee Rats
WED 10 Guy Van Sickle
THU 11 Darden Smith
FRI 12 Suzie Stern, Chuck Pinnell
SAT 13 Jerry and Nancy Stevens
- CALIFORNIA HOTEL**
407 E. 7th, 472-1332
- CASINO BALLROOM**
9111 FM Rd 812, 243-1584, 243-1584
- CHELSEA STREET PUB**
Barton Creek Square Mall
MON — SAT: Rising Star
- CHELSEA STREET PUB**
Highland Mall, 459-9986
MON — SAT: Leroy Parnell
- CHELSEA STREET PUB**
Northcross Mall, 454-6434
MON — SAT: Southern Star
- CLUB FOOT**
110 E. 4th, 472-4345.
FRI 5 Cold, Jitters
SAT 6 Cold, Take
SUN 7 Dan Del Santo & his Professors of Pleasure
MON 8 LeRoi Brothers, Omar & the Howlers
TUE 9 Explosives, Cold Cuts
WED 10 Secret Science, Max & the Makeups
FRI 12 Jitters, Blue Vipers
SAT 13 Lift, Purely Physical
SUN 14 Dan Del Santo and His Professors of Pleasure
MON 15 Maria Muldaur
TUE 16 Take
WED 17 Zilker Park Posse Benefit
- COMMON INTEREST**
4014 Medical Parkway, 453-6796
- CONTINENTAL CLUB**
1315 S. Congress, 442-9904.
FRI 5 Angela Strehli Band, Macumba Love
SAT 6 Marcia Ball Band
SUN 7 Lewis & the Legends
MON 8 Stevie Ray Vaughan/Double Trouble
TUE 9 Doug Sahn, Augie Meyers
WED 10 Tex Thomas & His Danglin' Wranglers
THU 11 Marcia Ball Band
FRI 12 LeRoi Brothers
SAT 13 Explosives, Devils
SUN 14 Major Burke Blues Company
TUE 16 Macumba Love
- COPA'S**
1112 W. Sixth, 476-9963.
FRI Passenger
SAT Suzie Stern & Austin Jazz All-Stars
SUN Barbara Amaral
TUE Boyd and Fagen
WED Cheezmoschmaltz
THU Diana Cantu & the Southside Band
- COTTON-EYED JOE**
12173 Burnet Rd., 835-2698
FRI 5 Darrell McCall
SAT 6 Geezinslaw Brothers
WED 10 Bert Rivera & the Nightriders



NOW OPEN
AT
829 BARTON SPRINGS
474-2675

Enchiladas • Nachos • Fajitas • Chili
Carne Guisada • Breakfast Tacos
plus Beer, Wine, Games & Fun

Open 7 a.m. - midnight, Mon-Thurs
7 a.m. - 1 a.m., Fri - Sat, Noon - midnight, Sun.

THU 11 John Anderson
 FRI 12 Dave and Sugar
 SAT 13 Vern Gosdin
 WED 17 Bert Rivera & the Nightriders
 THU 18 Fabulous Thunderbirds

COUNTRY SHACK
 9401 S. IH 35, 282-9118

COURTHOUSE BLUES
 9063 Research, 837-3505.

DESSAU
 Dessau Rd., 251-4421

DONN'S DEPOT
 1600 W. 5th, 478-0336.

DOUBLE EAGLE
 Round Mountain, 825-9909

DRISKILL BAR AND GRILL
 117 E. 7, 474-5911

ED'S 281 CLUB
 Round Mountain, 825-9909

EMMAJOE'S
 3023 Guadalupe, 477-7044

FRI 5 Ponty Bone & the Squeezetones, Rick Byars
 SAT 6 Lucinda, Michele Murphy
 SUN 7 International Women's Day Celebration

MON 8 Lounge Lizards, Emily Kaitz
 TUE 9 Uncle Walt's Band, Mark Luke Daniels
 WED 10 Angela Strehli Band, Bill Oliver
 THU 11 Pat Mears, Elliot Leonard
 FRI 12 Nanci Griffith, David Prather
 SAT 13 Townes Van Zandt, Mark Luke Daniels

SUN 14 Hemmer Ridge Mountain Boys
 MON 15 Mandy Mercier, Alberto Gonzales
 TUE 16 Eric Taylor, Doug and Franke
 WED 17 Mary McCaslin, Jim Ringer
 THU 18 Richard Dobson, Catfish & Company

ESTHER'S POOL
 515 E. 6th, 474-3382
 THU, FRI, SAT: Esther's Follies
 SUN 14

FILLING STATION
 801 Barton Springs Rd., 477-1022

FOLKVILLE
 2911 San Jacinto, 474-0605.

GAMBRINUS
 314 Congress, 472-0112

GAZEBO
 Sheraton Crest Inn, 111 E. 1st, 478-9611

HARPOON HENRY'S
 IH 35 & Hwy 290, 458-4114

HOLE IN THE WALL
 FRI 5 Cool Breeze
 SAT 6 Cool Breeze
 SUN 7 Carl Michael
 MON 8 Lewis & the Legends
 WED 10 Frank Zigal
 THU 11 J.D. and the Jammers
 FRI 12 Blue Mist
 SAT 13 J.D. and the Jammers
 SUN 14 Main Street
 MON 15 Revolvers
 WED 17 Frank Zigal
 THU 18 Omar & the Howlers

HUT'S
 807 W. 6th, 472-0693
 FRI 5 Nightcats
 SAT 6 Kingpins
 SUN 7 Tex Thomas & his Dangler Wranglers

MON 8 Big Money Rhythm Section
 THU 11 Angela Strehli Band
 FRI 12 Major Burke Blues Company
 SAT 13 George Underwood & Blues Groove
 SUN 14 Tex Thomas & his Dangler Wranglers

MON 15 Big Money Rhythm Section
 WED 17 Tex Thomas
 THU 18 Angela Strehli Band

LA VILLITA INN
 5510 S. Congress, 442-9119.

LOCK, STOCK & BARREL
 2700 W. Anderson Lane, 451-7521.

LUMBERYARD
 9200 Burnet, 837-3418.
 FRI 5 Family Tradition
 SAT 6 Bert Rivera & the Nightriders
 SUN 7 Texas Fever
 MON 8 Almost Brothers
 TUE 9 Bert Rivera & the Nightriders
 WED 10 Country Gold
 THU 11 Bert Rivera & the Nightriders
 FRI 12 Roadrunner
 SAT 13 River City Rounders
 SUN 14 Texas Fever
 MON 15 Almost Brothers
 TUE 16 Bert Rivera & the Nightriders
 THU 18 Bert Rivera & the Nightriders

MAGGIE MAE'S
 323 E. 6th, 478-8541.
 FRI 5 Lounge Lizards
 SAT 6 Note Ropers
 SUN 7 Bach to Bach

MON 8 Steam Packet
 TUE 9 Mark Lang
 WED 10 Ed Miller
 THU 11 Steve Cicchetti
 FRI 12 Jazz-Me Blues
 SAT 13 Third Rail
 SUN 14 Lost Austin Band
 MON 15 Sillocks and Tatties
 TUE 16 Jerry & Nancy Stevens
 WED 17 Grimalkin
 THU 18 All-Person Band

MOTHER EARTH
 1907 E. Riverside, 443-1695.

O'HENRY'S
 504 E. 5th, 478-0411.

THE OTHER SIDE
 21st and Guadalupe, 473-0351.

THE PARK
 1820 Manor Rd., 472-4269

PHASES
 2222 Rosewood, 474-8305

PIGGY'S
 310 Congress, 472-2789

FRI Rich Harney Quartet
 SAT John Mills, Carmen Bradford
 SUN Rich Harney Quartet
 MON Michael Munday Quartet
 TUE John Mills Trio with Carmen Bradford
 WED Bobby Meyer Trio.

SHORTHORN LOUNGE
 5500 N. Lamar, 451-5822.
 FRI 5 Country Lovin'
 SAT 6 Wild West Show
 SUN 7 Southern Rain
 MON 8 Texas Outlaws
 FRI 12 Country Lovin'
 SAT 13 Wild West Show
 SUN 14 Southern Rain

SILVER DOLLAR
 9323 Burnet, 837-1824
 FRI 5 Alvin Crow & the Pleasant Valley Boys
 SAT 6 Maines Brothers
 SUN 7 T. Gosney Band
 WED 10 Wommack Brothers
 THU 11 Texas Fever
 FRI 12 Jess DeMaime
 SAT 13 Texas HighRiders
 TUE 16 Beto y los Fairlains
 WED 17 Alvin Crow & the Pleasant Valley Boys
 THU 18 Texas Highriders

STEAMBOAT
 403 E. 6th, 478-2912.
 FRI 5 Shake Russell & Dana Cooper
 SAT 6 Shake Russell & Dana Cooper
 MON 8 Monday Night Live
 TUE 9 Lotions
 WED 10 Extreme Heat
 FRI 12 Johnny Dee & the Rocket 88s
 SAT 13 Cobras, J.D. & the Jammers
 SUN 14 Cobras
 MON 15 Monday Night Live
 WED 17 Extreme Heat
 THU 18 W.C. Clark Blues Revue

TEXAS TAVERN
 Texas Union, 24th & Guadalupe, 471-5651

THREADGILL'S
 6416 N. Lamar, 451-5440.
 WED 10 Kenneth Threadgill and Bill Neely
 WED 17 Kenneth Threadgill and Bill Neely

WATERLOO ICE HOUSE
 906 Congress, 474-2461
 THU 11 Dark Mesa

ZEEDER'S TOO
 10900 Fm. Rd. 2222, 266-2204
 SAT 6 Wiz Brothers
 WED 10 Ron Coleman
 WED 17 Chris Kingsley
 SUN Every Sunday: Lake Jam hosted by Max Shepherd
 J. Michael every Thursday and Friday

Roadshows

MARCH

FRI 5 John Prine, Steve Goodman, Paramount
 FRI 5 The Cold, Jitters, Club Foot
 SAT 6 The Cold, the Take, Club Foot
 SUN 7 Jimmy Buffett and the Coral Reefer Band, Erwin Center

THU 11 John Anderson, Cotton Eyed Joe
 FRI 12 Dave and Sugar, Cotton Eyed Joe
 SAT 13 Vern Gosdin, Cotton Eyed Joe
 MON 15 Maria Muldaur, Club Foot
 WED 17 Molly Hatchet, Palmer Auditorium
 FRI 19 Rickie Lee Jones, Performing Arts Center
 SUN 21 Police, Joe "King" Carrasco, Erwin Center

Weekend Guide

FRIDAY, MARCH 5	SATURDAY, MARCH 6
A.J.'s MIDTOWN AUSTEX AUSTIN OUTHOUSE BACK ROOM BROKEN SPOKE CACTUS CAFE CLUB FOOT CONTINENTAL CLUB COPA'S COTTON-EYED JOE EMMAJOE'S HOLE IN THE WALL HUT'S LUMBERYARD MAGGIE MAE'S PIGGY'S SHORTHORN SILVER DOLLAR SPELLMAN'S STEAMBOAT	Lotions Groovemasters Dinosaurs Dan & Dave C.W. Slick Guy Van Sickle Cold, Jitters Angela Strehli Passenger Darrell McCall Ponty Bone Cool Breeze Nightcats Family Tradition Lounge Lizards Rich Harney Quartet Country Lovin' Alvin Crow Rock-a-dials Shake & Dana
FRIDAY, MARCH 12	SATURDAY, MARCH 13
A.J.'s MIDTOWN AUSTEX AUSTIN OUTHOUSE BACK ROOM BROKEN SPOKE CACTUS CAFE CLUB FOOT CONTINENTAL CLUB COPA'S COTTON-EYED JOE EMMAJOE'S HOLE IN THE WALL HUT'S LUMBERYARD MAGGIE MAE'S PIGGY'S SHORTHORN SPELLMAN'S STEAMBOAT	Lotions Blues Groove Kathy & the Kilowatts Revolvers Night Life Coulee Rats Cold, Take Marcia Ball Suzie Stern Geezinslaw Brothers Lucinda Cool Breeze Kingpins Bert Rivera Note Ropers John Mills Trio Wild West Show Maines Brothers Omar & the Howlers Shake and Dana
Stevie Ray Vaughan Tex Thomas Gordee Headlee Dan & Dave People's Choice Suzie Stern Jitters LeRoi Brothers Passenger Dave & Sugar Nanci Griffith Blue Mist Major Burke Roadrunner Jazz-Me Blues Rich Harney Quartet Country Lovin' Rock-a-dials Rocket 88s	Stevie Ray Vaughan Groovemasters Rock-a-dials Wommack Brothers Diamondback Jerry & Nancy Stevens Lift Explosives Suzie Stern Vern Gosdin Townes Van Zandt J.D. & the Jammers George Underwood River City Rounders Third Rail Curtis Voelkel Trio Wild West Show Omar & the Howlers Cobras

Dreams For Sale!!

Your musical fantasies will come alive when you choose an instrument from Austin's largest selection of quality guitars. A fine assortment of amps and accessories are also offered, and all at prices that even dreamers can afford.



GUITAR RESURRECTION

AUSTIN'S NATIONALLY KNOWN MUSIC STORE

3004 GUADALUPE (REAR)
 AUSTIN, TX. (512) 478-0095

COME LISTEN TO
 THE INCREDIBLE
 SPECTRA AMP LINE

EGGS TO SEE



OMELETTY WEST

Breakfast, etc.

Mon 7 am—3 pm
 Tue-Thurs 7 am—9 pm
 Fri & Sat 7 am—4 am
 Sun 7 am—9 pm

2304 LAKE AUSTIN BLVD.
 478-8645

COME IF YOU ARE

THE WAY IT IS NOW...

Last week one of my editors, who shall remain unnamed, saw fit to insert an In One Ear paragraph about the alleged "concert of the year" being either the B-52s or the Police. I didn't write that item; I'm bringing this up because my idea of Show of the Year is the one I saw at the Continental Club after the Cars' concert at the Erwin Center.

There, on stage at one time or another last Wednesday night, with Doug Sahn and Augie Meyer and the Westside Horns, were Joe Ely, Elliot Easton of the Cars, George Thorogood, Little Charlie, and Joe "King" Carrasco, whipping through oldies like "Wooly Bully," "Lucille" and whatever of the hundreds of songs Doug Sahn can play at the drop of a hat, cowboy or otherwise; the incredible mix of musicians packed the house like I haven't seen in Austin since Bob Dylan, Joni Mitchell, and the Rolling Thunder crew swept through town.

Whether it was the T-Birds' Fran Christina or Tornado George Rains on drums, or Kim Wilson guesting on harmonica, or getting squashed by Nick Lowe and company at the bar or bumping into various Cars, it was such an exhilarating night. "Only at the Continental!" someone yelled at the end.

Then, of course, we have the attack of the B-52's at the Coliseum with the fab little Judys opening. I'd seen them the night before the Austin show at the Rock Saloon in San Antonio, one more reason why Austin has it all over San Antonio clubs. This was a joint that sported a dress code which specified No Headbands. No headbands? Probably leads to listening to Ted Nugent or something...

Anyway, the B-52s were wonderful, as to be expected; even though I'm not quite as wild about *Mesopotamia* it sounded just fine in concert. The addition of the horns was a welcome surprise, courtesy of the New York band Swollen Monkey (great name). Their choice of the Judys as an opening act for the Texas leg of their tour was a good one; I think their musics complement each other well.

Update on new bands. Cheezmoschmaltz are back on the scene. After establishing themselves doing opening acts at the Armadillo and headlining places like Liberty Lunch, the band was down for a while but is back running in full gear these days.

Singer/songwriter Robbie Thiem came by with the Arturo Garza-produced tape they made at Earth and Sky and they sounded like a delightfully Texan Steely Dan, if that's not too silly. Marianne Harden still has that cool style that helped define their sound so well. Hope they do well with their recording.

Recently I mentioned that the Silver Dollar was expanding its bookings, having begun by featuring Joe Ely and Rank and File and continuing with Rabbit, Crystal Image and Sneaks. A little later this month they'll have the Wommack Brothers Band, still going strong with "Runaway Heart"; Beto y los Fairlanes, and the Lotions.

But the Silver Dollar isn't the only club that's making a crossover. Cotton Eyed Joe, once the Country Dinner Playhouse, will have the Fabulous Thunderbirds on the 18th of this month, and although this is the only date of its type set so far, they'll likely be trying some other bands out, too.

A.J.'s, you remember, was once Hondo's, and when they started out they booked a fairly heavy country schedule, but they made the change (and the name change too) a couple of months ago. This is interesting because there was a time in Austin not so long ago when the situation was the opposite: rock clubs booking country and progressive country acts to draw crossover.

Macumba Love kicked off the Saturday night Thunderbirds show at Club Foot with their very danceable jazz-rock mix. As mentioned before, they're headed up by Ely keyboard wizard Mike Kindred, but also feature the oh-so-fine guitar of Jesse Taylor and the sweet sax of Smoky Joe Miller (both Ely sidemen) along with longtime Austin musician the mild-mannered Tony Murillo on drums. Lately they've been joined by Booka Michel, whose congas give their sound a distinct edge.

All this offshoot-band business is one of the best things to happen to the music around here. T-Bird Keith Ferguson has been known to put together bands at Hut's with names like Gars From Mars and Crawfish Ate My Face (no kidding). I'm not just referring to one-shot, get-up-onstage-one-night-between-major-gigs bands (although neither Gars nor Crawfish have played again that I know of), but about bands like Ponty Bone and the Squeezetones and Macumba Love that give the other band members a chance to play their own material and showcase their talents.

Now that the Ritz is back and the Uranium Savages have a home again, will the Ritzettes re-form? Ask Shirley Beaman, she was the one who put the high kickers. And it may be the time for the return of the famous Geranium Cabbages to terrorize the Savages. "But only," says Cabbage member Selma Body, "if Joe Ely and Butch Hancock will sing 'She Never Cooked Spinach For Me' with us."

Confidential to Tex Zaire: your mother is no stranger to the embraces of barnyard animals.

Margaret's hotline number is 473-8995. Call if you have any good info, gossip or comments.

KNOW

1490 AM-AUSTIN RADIO

THE TOAST OF THE TOWN

THE OMELETTY

Featuring
omelettes, sandwiches,
salads, soups,
gingerbread pancakes,
homemade desserts
and scones,
freshly ground coffee
and breakfast
all day long.

Open every day
7 a.m. to 9 p.m.
4811 Burnet
453-5062

Dance

Compiled by Dance Umbrella

- Sun. 7 **Bellydancing** Barhoum presents bellydancing by Gypsy Fire, Khiera, Gail and Amaya at 8:30 p.m. in Copa's, 1112 W. Sixth. Call 458-4077 for more information.
- Sun. 7 **Sunday Afternoon** Diana Prechter and Beverly Bejema serve tea and dances at the California Hotel, 407 E. Seventh, from 4-5 p.m. Admission is free.
- Sat. 13 **The Best of Austin Dance** The Dance Umbrella presents its premier showcase performance of Austin dance companies. Featured companies are: Austin Repertory Dancers Co., Austin Ballet Theatre, and Invisible, Inc. At 8 p.m., at the Paramount Theatre, 713 Congress. Tickets are \$7.75 to \$4.75 and are available at the Paramount box office, Joske's in Highland Mall, and Oat Willies.

Literary

Compiled by Hedwig Irene Gorski

HALF-PRICE BOOKS' OPEN READING welcomes all fiction writers and poets and people angry about something or people who know how to shout well or people who shout with pictures or movement instead of words; if you fit this description or can make up a new one, come by 1514 Lavaca, 7 p.m. Saturday, March 6. Call Greg at 474-5209 for more info or encouragement.

THE TEXAS CIRCUIT'S DOWNTOWN LITERATURE SERIES will feature two writers who have been extremely influential in the New Wave community, and have matured their creative efforts beyond their own peer considerations. Pat Gihle, one of the original originators of the missed MODA Magazine, and British born fiction experimentalist Joe Roberts will perform their recent works in precision and non-tradition, on the full moon night, March 9, Tuesday, 9 p.m., at the Capital City Playhouse, 214 W. 4th.

THE AUSTIN WRITER'S LEAGUE will hold its monthly meeting on Thursday, March 18, at 7:30 p.m. at the UT Alumni Center, 2110 San Jacinto. They usually have speakers of interest to the professional (professional . . . who's that? Who can make their entire salary from writing!) and semi-professional scribblers, (who can write what they really want to and make a part-time income from that? . . . I'd like some advice . . .) who gather together to find answers for some of the back-breaking technicalities of the writer's life.

THE GREEN STUFF April 1 deadline for PLUMBER'S INK AWARD Chapbook Competition. Original manuscripts to Plumber's Ink Poetry Award, Plumber's Ink Press, Box 233, Cerrillos, N.M. 87010. June 1 deadline for '82 SIGNPOST Poetry Chapbook Competition. Write c/o J. Green, 2619 Orleans St., Bellingham, Washington, 98225. September 15 deadline for Earthwise First Annual Poetry Chapbook Competition. Cash and publication. Write to Earthwise Competition, P.O. box 680-536, Miami, Florida, 33168.

YOUR WRITING IN PRINT . . . Malintzin, a new Chicana newsletter is seeking female and male contributors, discussants, readers, distributors, co-workers for this bi-lingual publication. Write: Malintzin, M&A Editions, Route 5, Box 332, San Antonio, TX 78211. Call 628-1440 for info.

THIRD WOMAN, one of the more excellent literary journals, focuses on the work of Latinas and Third World Women, is seeking poetry, fiction, essays, letters, drama, graphic arts, reviews and literary criticism in English and Spanish. Write to *Third Woman*, c/o Chicana-Riqueno Studies, Ballantine Hall 849, Indiana University, Bloomington, Indiana, 47405.

LUCHA BARRIO ART CLASSES benefit will be held at the Noel Therapeutic Center on Sat., Mar. 6, at 7 p.m. The festivities include fine poetry by barrio poets, musica, refin y pisto, a chicano literature book sale, and a \$1 art sale. THE BARRIO NEEDS YOU.

POET DAVID WAGONER is the author of ten novels, the last of which will soon be released in a film version produced by Francis Ford Coppola. He has received many national

honors including a fellowship from the Guggenheim Foundation. Wagoner is the author of twelve books of poetry, and is Chancellor of the Academy of American Poets. X. J. Kennedy says, "A powerful, forthright, and beautifully disciplined writer, Wagoner is both a poet and born storyteller. . . . To read him is to live in a larger world." See the larger world of David Wagoner on Wednesday, March 3, 8 p.m. at the Academic Center Auditorium, on the UT Campus.

Classical

Compiled by KMFA-FM, 89.5 MHz.

- FRI 5 "Sir John In Love," Ralph Vaughan Williams' opera presented at the Drama Center on the campus of Southwest Texas State University in San Marcos. 7:30 p.m. 1-245-2147.
- SAT 6 "Sir John In Love," Southwest Texas State University.
- SAT 6 **An Evening In Old Vienna**, with the Austin Community Orchestra. Texas Union Ballroom, 9 p.m. 471-1444.
- SUN 7 **Houston Symphony Orchestra**, at the Concert Hall of the Performing Arts Center. 8 p.m. 471-1444.
- FRI 12 **Austin Symphony Orchestra**, with the Austin Choral Union; Concert Hall of the Performing Arts Center. 8 p.m. 471-1444.

Theatre

Compiled by Cyndi Williams

BETTER THAN TV PLAYERS

The BTTV Players continue their comedic skits for a measly \$2. Saturdays, March 6 and 13 at 10:30 p.m. Learn more about Lady Di's private life, Barton Springs' fate in "Scummertime," the goings-on of Dr. Money and Dr. Bucks in Genital Hospital, the schoolroom antics in Miss Scrumkat's class, the campaign of Chaste Twitchell, and Radio Magic. Inside Liberty Lunch, 405 W. Second, 477-0461.

CAPITOL CITY PLAYHOUSE

The Gaslight has passed on, but has been reincarnated as the Capitol City Playhouse! The Gaslight was my favorite theatre, and I hope Capitol City Playhouse becomes as good. Under the guidance of Michel Jarowsky and Lee Duran, the theatre won't be producing until September, but diverse acts will be brought in, such as one of the country's leading mentalists, dance, & music. "Lucky" Jewell Taylor, a one-woman band, performs March 14 at 7 and 9 p.m. At 4th and Lavaca. 472-2966

CHARLES DICKENS

For upwards of 20 years, internationally renowned actor Emlin Williams has been portraying author Charles Dickens. As Dickens, Williams reads aloud from Dickens' novels, slipping in & out of the novel's well-known and loved characters. Dickens, incidentally, was a bit of a ham himself . . . At UT's Hogg Auditorium March 5 & 6 at 8 p.m. 471-1444

ESTHER'S FOLLIES

Esther's March Follies feature Can-Can at the Moulin Ritz, the Ukranian Savages in a Cupboard Full of Curses, Ronco's Babymaker, Dame Della Diva, a Tupperware Party, Psychic Babs and special guest Kerry Awn. Thurs. at 9 p.m.; Fri. at 9 and 11 p.m.; Sat. at 8, 10 p.m. and midnight. At Esther's Pool, 515 E. Sixth, 474-9382.

LITTLE MURDERS

Fifth Street Playhouse is rapidly establishing a reputation for doing satirical theatre, and *Little Murders* is in that vein. Jules Feiffer's savagely comic look at violence in American society is directed by Ken Webster. Opens Mar. 5. Wednesday through Saturday at 8 p.m. at the Fifth Street Playhouse, 120 W. 5th. 472-9733.

THE RITZ

What happens when an Italian heterosexual garbage collector with a contract on his life ends up hiding out in a gay bath house in New York City? Does he meet Barry Manilow? Bette Midler? Find out at Zachary Scott Theatre Center. Terence McNally's bawdy farce, directed by Bill Pfuderer, opens March 12. Wednesday through Saturday at 8 p.m., Sunday at 2:15 p.m. Through April 4th. Zachary Scott Theatre Center, at the corner of Riverside & South Lamar. 476-0541.

THE MAGIC

Ed Guinn • Stan "Rock" Coppinger
Hank Alrich • Joe Gracey • Andy Murphy
David Hough • Fletcher Clark • Jay Hudson
Sarah Light

MAKES THE MUSIC

The Lotions • The Leroi Brothers • Jerry Jeff Walker • Rank and File • Kimmie Rhodes • Wes McGee • Tex Thomas • Jimmie Gilmore • The Jackalope Brothers • Los Rabies • Macumba Love • Guanella Pass • Angela Strehli
The Midnight Angels • Rotunda • Jupiter Uncle Walt's Band • Jill Fuller • Jay Aaron Jim Chestnut • Arthur Brown • Alex Coke
Rich Harney • Dan Ross • Austin Texas Honky Tonk Band • Lindsey Haisley
David Perkoff • Supernatural Family Band

LONE STAR

RECORDING STUDIOS

A Complete, State of the Art Recording Facility
478-3141

ALL DAY AND MOST OF THE NIGHT

SAM'S BAR-B-Q

Ribs • Beef
Sausage • Mutton • Chicken
Until 4 A.M.

Mr. & Mrs. Dan Mays & Family Appreciate Your Patronage

"MY FAVORITE IN-TOWN BARBECUE"

—Margaret Moser
Austin Chronicle

2000 E. 12th

478-0378

Cochran's Book Shoppes

Practical Guides for Musicians and Songwriters



Congress Ave. Booksellers
705 Congress Ave.
478-1157

Cochran's Book Shoppe
Westgate Mall
892-0303

Cochran's Books
2302 Guadalupe
474-2982

HALF PRICE BOOKS RECORDS MAGAZINES

we buy and sell
anything printed
or recorded

1514 LAVACA
mon-sat 10-10
sun 12-6

6103 BURNET Rd.
1914 E. RIVERSIDE
mon-sat 10-9, sun 12-6



TRINITY HOUSE

♥ - Heartspace ♥
Ticket: 45-
"The woman
who fell to
Earth"
m-s 12-9
607 Trinity St. 474-9904

The Fifth Street PLAYHOUSE

Presents
Jules Feiffer's
LITTLE MURDERS
Opens March 5
Performances Wed-Sat 8 pm
Call for Reservations

120 W. 5th St. 472-9733

SWEENEY TODD

A melodrama with lots of violence, presented comically, of course. The tale of the Demon Barber of Fleet Street, and the ways in which he dispatches his victims. Thursday through Saturday at 8 p.m. At the Austin Cabaret Theatre, 2700 West Anderson Lane, in the Village. 454-2591.

TINY BOAS

Look out, Austin Citizens for Decency! A controversial gay comedy by Roger Gorton, on stage every Sunday through March. After that, they go on tour to Houston and San Francisco. Catch it while it's still at Esther's Pool, 515 E. 6th, at 8 p.m. 474-9382.

VERY GOOD EDDIE

The marital mishaps of two mismatched couples by Jerome (Showboat) Kern. A light comic musical farce based on mistaken identities. Through March 6, at 8 p.m. in the Winship Drama Building. 471-1444

Galleries

Compiled by Joy Stick

ATRIUM GALLERY, Moody Hall, St. Edward's University, 3001 S. Congress, 444-2621. Exhibition of A.I.S.D. Art Students at the junior and senior level. Through Mar. 21st.

AUSTIN PHOTO CENTER, 3409 Guadalupe, 453-0047. B&W and some color photographs by Bill Kolberg whose recent work will reflect artistic changes caused by what he saw this summer. Lots. Through Mar. 13. Then photos by Jerry Sullivan go up Mar. 15.

AUSTIN PHOTOGRAPHIC GALLERY, in Precision Camera, 3004 Guadalupe, 477-3841.

"Mexico's Walls," color photos by Larry Gilman, go up Mar. 3.

RUTH BORENSTEIN GALLERY, 1701 West Ave, 472-6943. The gallery collection of 20th Century masters remains on view until an April Chagall exhibition.

THE DARKROOM, 4228 Duval, 454-4036. B&W and some color photographs by Dennis Fagan, through Mar. 12.

DOUGHERTY CULTURAL ARTS CENTER, 1110 Barton Springs Rd., 477-5824. "Mud and Water Man," a free film about the working life of one of the world's great potters, Michael Cardew, shows Mar. 4, at 7 p.m. Exhibition of art work by students and artist-faculty of the Center opens Mar. 5, 6-9 p.m. Up through March 21.

EL TALLER, 723/725 E. Sixth, 473-8693. Amado Pena, Jr. and Liese Scott and gorgeous furniture. American Southwest manifestations. Ongoing.

GALERIE RAVEL, 1210 W. Fifth, 474-2628. Gallery collection of contemporary Latin American painters until next scheduled exhibit.

GALLERY 104, 104 Congress, 474-6044. Beauty to be durable should be slightly flawed. This maxim comes to mind on viewing the 11x14 archival contact prints of Colorado photographer Ray Whiting. He has chosen the technique that allows "the

paragon of photographic image quality" as is obvious in his incredibly clear prints. For once high, middle and dark values exist. Black is black and grey is possible. But the images are so stale. How many birches, waterlilies, reflected pond scenes can we stomach? Everything he does he does well, but he's like a factory. Where is the human element? We sense he will be doing exactly the same thing five years from now, perfectly correct, imaginatively devoid. These are prints for lobby walls. Upstairs, the Gallery shows selected images from Austin photographers in varying stages of experience and reckoned. Overall, the emphasis on print quality, formal structure, classical composition, and the grand nature sweep enervates. We craved ugliness, crudity, incipience. At best, we got David Kennedy's images of Mexican people, allowing emotion and drama into the refined company of landscapes. By themselves, these might not be so impressive but compared to the sterile sameness of 95% of the other photos they stood out. So did Peg Runnels' "Iced Tea," which remains the sole abstraction. Jeff Rowe, who shoots in a formal, classical manner transcends the obvious and banal. Rowe reminds us of things we cannot see and of order we're too careless to note. Well, this is definitely a must for all camera buffs, freaks, addicts, wielders. Photographers should contact the gallery to see if their work qualifies. Through April 2.

GARNER AND SMITH GALLERY, 509 W. 12th, 474-1518. George Segal, a great Dali, Daryl Howard, new ones from Doug West, Tamayo, and Harold Altman. A comfortable art library, too.

THE HOTEL, 407 E. Seventh, 472-1332. Photographer Kirk Tuck shows his work through Mar. 20. Opening reception Mar. 13, 8-11 p.m.

HUNTINGTON ART GALLERY, Art Bldg (23rd & San Jacinto), 471-7324. Over at the HRC, corner of 21st and the Drag, it's some 17th Century Dutch and Flemish Landscape Drawings, including some Rembrandt and Jan van Goyen, which we only glimpsed, having sated ourselves on the taxing "Next to Nature: 19th and 20th Century American Landscape Paintings" from the National Academy of Design. See RECOMMENDED. We're going back to have a gander at all of these phenomenal offerings. Take advantage of these freebies, folks. I mean, who hates the outdoors? See what painters did to it. The drawings depart Mar. 7; the paintings are up through Mar. 14. Mar. 10, the 43rd Annual UT Art Faculty Exhibition opens, 5-7 p.m. Up through April 11.

KERBEY LANE GALLERIES, 3706 Kerbey Lane, 454-7054. Their stable of crafts artisans with an emphasis on jewelry until a solo show of the celebrity potter, Ishmael Soto, opening Mar. 9, 7-9 p.m., up through Mar. 23.

LBJ LIBRARY & MUSEUM, 2313 Red River, 397-5279. It's here — the highly touted "Texas Women, A Celebration of History" exhibit organized by some Austin women. Over 150 women's lives are documented in an attempt to show history has a her in it. Obviously, this is bound to arouse, stimulate, educate. Closes May 16. Do fit it in.

LAGUNA GLORIA ART MUSEUM, 3809 W. 35th, 458-8191. Kites from different cultures and periods drawn from the private collection of Pat Wilcox-Hammond of San Antonio are on display through April 10. Chosen to exemplify elements of art such

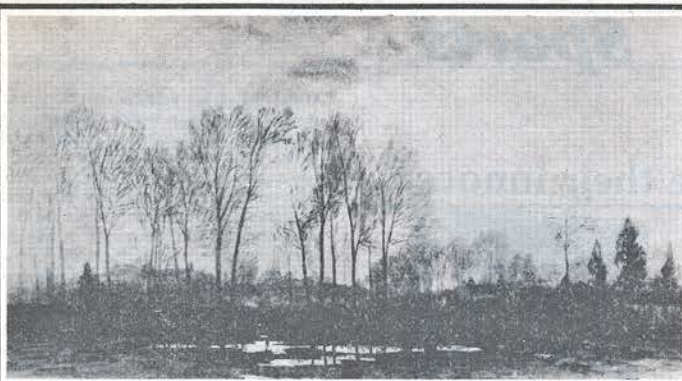


Here at last, is Jerzy Kosinski's eagerly awaited forceful new novel of genius and evil. A story of music and suspense and violence set in New York, California and Tijuana.

Hardback: 14.95/Paper: 7.95

UNIVERSITY CO-OP BOOKS

JERZY KOSINSKI



RECOMMENDED

HUNTINGTON ART GALLERY

"Next to Nature: Landscape Paintings from the National Academy of Design," focuses on the years 1840 through 1890. The exhibition features almost 80 works by many of America's foremost landscape artists: Albert Bierstadt, Ralph Blakelock, Charles Burchfield, Frederic Church, Asher B. Durand, William Trost Richards (see his "Untitled" moonlight scene

above), and more. Also included are works by those who are not known as landscapists, such as N.C. Wyeth and John James Audubon. "Next to Nature" is on a national tour of seven museums. The Huntington will display these works through Mar. 14 on the second floor of the Harry Ramsden Center, 21st and Guadalupe. Gallery hours are 9 a.m. to 5 p.m., Mon. through Sat. and 1 to 5 p.m. on Sun. Admission is free.

as line, shape, and color and to trace the history of kites, the exhibition also explores kites as a scientific symbol and as a universal symbol of humankind's desire to soar. Numerous workshops are offered, e.g. a kite-making class for children ages 9-12, Mar. 6; a kite class for the handicapped and children with special needs, Mar. 7; a family kite-making workshop for ages 5-adult, Mar. 13;

and on Mar. 19, a joint class held with the Austin Natural Science Center. If you intend to enter the Parks and Recreation Department's Annual Kite-Flying Contest, Mar. 14 in Zilker Park, do go by and be inspired.

DANA LOY GALLERY, 204 W. 13th, 478-8773. This new, handsomely housed, well-located, high-ceilinged gallery expands the horizon of contemporary art significantly. The grand opening show was impressive. The frames were of beautiful woods and identified. Museum mats were used. The art deserved such care. Clever variety. Paintings, drawings, photographs, ceramics, masks, bead work. Overall, a southwest theme but such manifestations! The range is so wide, you'll find an artist to celebrate. Ours was David Bradley who applies a Pop, near-cartoonist's eye to his part-Indian heritage and to the larger imperialist world. Several Austin artists included. Priscilla Robinson's well thought out, color perception works are well-wrought, cerebral, sensuous. Pat Brown's paintings were fun. Do go by.

MATRIX, 713 E. Sixth, 479-0068. Mar. 5 through 31, 8 National Endowment for the Arts recipients exhibit the glass that made them grantees. Slide presentation by one of them March 5th, 6 p.m.

NI-WO-DI-HI GALLERIES, 2104 Nueces, 472-3049. Contemporary American Indian Art, rugs, pottery, antiquities, and some jewelry. Hours 9-6, Mon. through Fri.; Sat. 10-6.

PATRICK GALLERY, 721 E. 6th, 472-4741. Solo exhibition of Helena de la Fontaine, "Serial Notations—Compositions on Paper," through April 3. See page 3.

PUERTA DEL SOL, 606 W. 12th, 472-7542. Peruvian artist C. Ostolaza in his first U.S. show. The exhibition consists of inks, watercolors and gouaches. Also shown are photographs by Austinite Blaine Pennington. Both shows up through Mar. 30.

1601 RIO GRANDE. This gallery calls itself a "fantasy craft gallery." Tools of Magic by Rick Dodson include wonderful, powerful wands. Cheryl Shepard Elms exhibits her sculpture, "Fancy Hats." Also glass work, jewelry, hair ornaments, etc. Hours Wed.-Sat., noon to 6 p.m.; Thurs. noon to 8 p.m.

SID RICHARDSON HALL, Unit 2, Barker Texas History Center. "Through Women's Eyes: A Women's History of Texas"—written materials and photographs documenting the roles of women in Texas history on display.

TEXAS MEMORIAL MUSEUM, 2400 Trinity St., 471-1604. "Early Implements Used in Women's Work: U.S. Patent Models of the 19th Century." Yet more herstory in conjunction with the big blowout at the LBJ.

Misc.

HOLLYWOOD ACTING COACH Eric Morris, who helped to develop the talents of Jack Nicholson, Linda Ronstadt, Michael Parks, and many other major stars, is returning to Storefront Studio to conduct an acting marathon March 10, 11. Cost is \$125.00 per person. Call 472-2827 or 452-3963 to register.

ROLLING THUNDER, legendary Cherokee prophet, will speak on Thursday, March 11 in the Union Ballroom at U.T. Advance tickets are available at Inner Sanctum and Ni-Wo-Di-Hi Galleries. For further information, see the article on page 3 of this issue.

AVON FUTURES CHAMPIONSHIPS tennis tournament at Lakeway World of Tennis features world-class women's tennis, with the winners of earlier events meeting at Lakeway for the finals, and proceeds going to Big Brothers/Big Sisters of Austin. March 17-21. Tickets start at \$3. For more information, call 474-1951.

U.S. NATIONAL CYCLING TEAM is in town, training for the 1984 Olympics. Saturday and Sunday, March 6-7, they will race in the Primavera race series at Hays High School and Camp Mabry. Also, there are twilight training races each Tuesday night at Camp Mabry. For more information, call the South Austin Slow-Ride Bicycle Club at 444-4819

WILCOX AWARD CONTEST, sponsored by the Wednesday Morning Music Club (NFM, FMFC) will be held Saturday, March 13 from 1-6 p.m. in the U.T. Music Bldg., Studio 2.608. The 37-year-old contest features the best of Travis County high school musicians. Public welcome. For more information, call Aline Speer at 472-9355.

THEATRE CLASSES for both youth and adults are now registering at the Zachary Scott Theatre Center. Six separate classes are planned, for ages 5 to adult. Registration continues through March 17. For more information, call 476-0594.

NATIONAL WOMEN'S HISTORY WEEK will be celebrated Thursday, March 11, 7-9:30 pm at the Barker Texas History Center, next to the LBJ Library. There will be a film, *Talkin' Unions*, a documentary on 1930s women's labor movements, and an exhibit: "Through Women's Eyes," a women's history of Texas. Call 471-5961 for more information.

DANCE FOR SURVIVAL on Sunday, March 21 with the Austin All-Stars, the Cobras and Pressure at AJ's Midtown, 7 pm. Your \$4 will benefit the "March for Survival: Bread Not Bombs" on April 17.

CENTER FOR BATTERED WOMEN had 239 crisis calls in the month of January.

CONGRATULATIONS

to **PAUL RAY**
TWINE TIME HOST & WINNER OF
THE AUSTIN CHRONICLE
1982 MUSIC POLL
DISC JOCKEY OF
THE YEAR
KUT 90.7 fm

Our Custom Color Prints Will Keep Uncle Henry's Prize Redfish Red

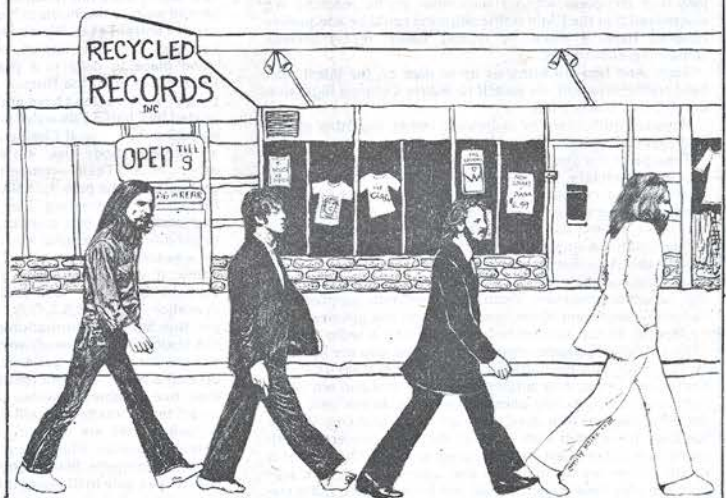


Custom Photographic Labs

At the corner of MLK and Nueces. 474-1177

Color: Develop and contact overnight, enlargements in three days. One hour E-6. Black and White: Develop and contact overnight, enlargements in two days. Old photos copied in our lab in three days. We handle everything with care.

BUY SELL TRADE



TEXAS CUSTOM CONTACT

SPRING SPECIAL
\$129⁰⁰

Complete Standard
or Micro-thin
Astigmatic Lenses &
Custom Lenses Extra

Includes:

- ★ Soft Contact Lenses prepared from your written prescription.
- ★ Heat Disinfection Unit
- ★ All Needed Solutions
- ★ Professional Fees
- ★ Follow-up Exams (No Limit)
- ★ 1-yr Contact Lens Insurance

Optician

Steve Hollingsworth

1201 W. 24th
(Longview Terrace Office Bldg.)
478-2370 Closed Mondays

Sports

Collecting collectables

Baseball cards lose their innocence

By Scott Bowles

The new baseball cards are out, and while there aren't nearly as many goof-ups as last year, the '82 cards are a disappointment.

You see, they don't have bubble gum in them this year. At least not in the Fleer or Donruss sets. Not even a stale cookie or a nauseating glob of candy. Sure, the slab of gum you used to get with baseball cards was horrible. If it was more than a month old, it'd crumble in your mouth when you bit into it, and you couldn't get it to congeal into a solid wad of gum, so you'd sit there spitting it like sour milk, only you'd never quite get rid of it. Truly dreadful stuff.

But hell, that was part of the charm. A big part of the thrill of buying more baseball cards than you could afford was stuffing 12 sticks of gum into a 10-stick sized mouth and drooling sugary slobber down your shirt while sorting all the neat new cards you'd just bought. The gum was for the kid.

Except nowadays, baseball cards aren't kid's stuff any more.

Like comic books or old records or anything else your mother threw away one day while you were at school, baseball cards are expensive collectors' items. The first Mickey Mantle rookie card goes for about \$200 now. If you can figure out who the next Mickey Mantle is, buy a bunch of his rookie card at a nickel a pop and hold onto the stack for about 25 years, you can turn a profit of about 400,000%, which is a little better than what you'd do with gold or a Merrill Lynch ready assets account.

Also, these days lawyers litigate over



The most conceptual baseball cards ever

baseball cards for huge legal fees. Last year, Donruss (Super Bubble) and Fleer (Double Bubble) came out with sets of baseball cards because they'd just won an anti-trust suit against Topps (Bazooka Joe). In the suit, Donruss and Fleer claimed that Topps had monopolized the market by systematically signing all minor league players to exclusive lifetime contracts. This year, Donruss and Fleer aren't including bubble gum because Topps won an appeal: whereas those contracts don't give Topps exclusive rights to market baseball cards, they do give Topps exclusive rights to market baseball bubble gum cards. So this year Donruss has jigsaw puzzle pieces; Fleer has team logo stickers.

But it doesn't really matter. Donruss and Fleer didn't have to put anything in to sell their cards — collectors will buy anything.

At the first of last year's season, Topps was worried about the increased competition; by the end of the season, they found that the market was seemingly limitless — and so they'd put out a set of stickers, and sets of "high-number" cards, "scratch-off" cards, "big-hitters" cards, plastic "credit cards," a large-format set of superstar cards and several matching team sets, most of which sold. And none of which had anything to do with bubble gum.

Topps, of course, is still including bubble gum with their cards. And I'm sure Fleer and Donruss would do so if they were legally allowed to. But there's no innocence left in a package of baseball cards, and I miss that.

Nevertheless, there are some real gems among this year's cards.

Donruss' biggest draw is a set of 26 "Diamond Kings" cards, water color portraits of a star from each major league team. Admittedly, the choices seem a bit weird: no Blue Jay or Padre merits the accolade of "Diamond King," and though Dwight Evans could be the best player in baseball, sentimentality would seem to dictate that Carl Yastrzemski be the Sox representative in the set. The paintings aren't great, either, but then, bad art is a refreshing switch from out-of-focus photography.

Among the Fleer cards are a couple of wonderful portrait shots. The Gaylor Perry card uncannily captures Perry's personality: a grumpy, sneering Perry rocking back in a metal folding chair. But the best card in the bunch is the Pete Falcone card. The picture itself isn't so great — no depth of field and poor framing — but what makes it a great card is that Falcone can clearly be seen to be holding a 1981 Pete Falcone card. It's the most conceptual baseball card ever — not that baseball cards are generally very conceptual.

As for the Topps set, they've got by far the best bubble gum.

I suppose the question we get more often than any other around here is, "what time is it?" So let me just begin by saying that it is 3:17 a.m. This is probably a good place to drop in some suggested answers for that particular question . . . (It is a firm belief of mine that nobody . . . rich or poor, black or white, large or small deserves a straight answer.) Two of my favorite answers to "what time is it?" are: 1. You mean right now? 2. Quarter 'til (with any luck at all, the asker will say, "quarter 'til what?" and you can say, "I don't know, the little hand fell off." In this newsletter, we will do our best to supply you with smart answers to common questions. The second most frequent question we get is, "ALRIGHT, WHO STOLE MY TWINKIES!" We always blame that on whoever isn't around to defend themselves. The question we get thirdly the most is, "What in the world is The Mule Team?" The standard answer to that is, "The Mule Team is a state of mind." Since that answer doesn't satisfy anyone, I will attempt to explain it . . . from now on, anyone who asks that question will be greeted with, "What's the matter? Don't you ever read *The Austin Chronicle*?" In reality, The Mule Team is more than a state of mind . . . it's a state of confusion. First there was the mule. Elgin is too small a town to warrant a helicopter to report the rush hour traffic. (As you well know, a radio station just isn't complete without rush hour traffic reports.) We discovered that the Elgin traffic situation could be adequately covered from a mule. A typical traffic report sounds something akin to this:

Tom: And now, to bring us up to date on the latest rush hour traffic situation, we switch to Walter Cobppie high atop the K-E-L-G Traffic Mule.

Walter: Tom . . . traffic is flowing rather smoothly at this hour in the Sausage City.

Then came the Team. We had accumulated a rather bizarre cast of characters and we needed something to bind us together in a common purpose. We considered joining a bowling league in our spare time, but we couldn't afford the shirts. We started picking up bowling shirts at garage sales and secondhand stores. None of the shirts matched and they looked so snazzy that we wore them all the time and they were never clean on the night we needed them. So we started calling ourselves the Mule Team. Our common purpose? To honorably represent Mom, lemon pie and the girl next door . . . and to do our utmost not to sound like a radio station. "This is Walter Cobppie reminding you that you are listening to Tom Hale and the Cast and Crew of The Mule Team on Radio Free Texas. Any similarity between this and any other radio program is purely coincidental." We do not care what the other stations (if indeed there are any) are doing. We are too busy having fun with what we do to be concerned with music fads or the latest trends in programming. Our format is simple. There are no rules. We play country music. We support and play local music. We do not believe it is a radio station's responsibility to sling out any and everything that

KELG 1440



Radio Free Texas Mule Team Newsletter #1 Join Now Bray Later

Billboard Magazine says is good. We would rather concern ourselves with what the people who can hear us want to hear. Our signal does not reach New York or Los Angeles so why should we give two hoots in Hades what they want to hear? We reach Central Texas. We also believe that it's a sorry radio station that does not support its local talent. This would be a good place to drop in a plug for County Line hosted by Charlie Edwards (the Human Q-Tip) every Thursday at 6:05 p.m. . . . but we don't have enough space to plug County Line hosted by Charlie Edwards (the Human Q-Tip) every Thursday at 6:05 p.m. . . . so if Charlie wants publicity, let him buy an ad like everybody else. We will try to explain some of the other Mule Team characters: **Screamin' Eddy Demo** graduated, as he puts it, "vallium dictorial" from the Bob Star School of Broadcasting. The B.S.S.O.B. offers an extensive two week course that teaches everything one needs to get into the wonderful world of radio for fun and profit. Eddy was told that if he put a "dazzlin' prefix" in front of his name, it would make him sound like a real D.J. . . . he thought "Screamin'" would fill the bill. How does a scam-bag operation like the B.S.S.O.B. find jobs for its graduates? Simple. Bob Star has information and pictures that some of us are not anxious for our friends and loved ones to have occasion to witness (for their own good of course). Bob does us a favor/we do Bob a favor. The fact that Eddy can't read or string more than five syllables together without screwing up does not mean that someday he will not make a fine programming consultant. We are presently training two other B.S.S.O.B. honor graduates: Rhinestone Danny LeMay and Laid Back Scott Toothpaste. **Walter Cobppie** is a Network news veteran who retired only to discover that he could not face life without some kind of media exposure. He does a fine job reporting

the rush hour traffic even though he occasionally gets indignant over having to ride a mule. He has tried numerous times to train Eddy to take over the job on Mobile Mule Two. But Eddy is such a "Pencilheaded ignoramus" that the results have been far from satisfactory. Walter has no patience with Eddy, resents having to work with him and is outraged that we cannot get rid of him. Walter has fired Eddy several times, but a phone call from Bob Star is all it takes to get Eddy back on the payroll. Eddy and Walter share the same hometown of Pencilucy (a cozy burg on the Pennsylvania/Kentucky border where the temperature is always 69 below. The bank clock and thermometer froze there in the winter of '72. It is also always high noon.) **L.B. Nesbit** is one of our staff meteorologists. He has no training in this field, but is usually as accurate as the ones who spent many years of their lives learning to second guess Mother Nature. The other atmospheric ace is: The assanant vaticinator . . . The Prince of precipitationary poesy . . . **Alex Celcius** and the Rhythmi' Weather. Accompanied on the drums by Ole Yeller, the weather wonder-dog. Alex's motto is: "Don't talk about the climate if you ain't gonna rhyme it." **Dan Plangent** is our studio announcer and a most jovial fellow. Dan is so happy he can hardly stand it. Adjectives are his life.

Biff: Tell us about that bumper sticker, Dan Plangent.
Dan: Not just a bumper sticker Biff . . . it's a K-E-L-G bumper sticker! The All-American country chrome connection! A vehicle-vigilating, truck-tingling, sedan-shimmering red, white and blue bumper beautifier! Tells the world you are a tuner with good taste!

No country station would be complete without a staff preacher. We have the **Reverend Lonnie Mertz**. Rev. Mertz tells religious jokes and offers special prayers for special occasions and holidays. His Thanksgiving prayer may be short enough to include here as an example of his work: "May the spirit of a thousand festive pilgrims warm your gullets and fan the flames of frosty pumpkins for you and yours during this, the most poultry of holidays. Let there be an effluvium of sanctimonious expressions of gratitude spewed forth as free men and women all across this great land gather together for the ceremonial biting of the bird. Let us be grateful that we can spend more money on alka seltzer than 3/4 of the earth's population makes in a lifetime. Let us be thankful that we are not among the starving millions who scavenge the earth in search of a crust of bread or a healthy lizard. And let us be even more grateful that these people don't show up at our houses and rain on our festivities. Remember children: you are what you eat. Therefore you may be anything you chew, amen." And let's not forget **Little Sally Manders** reporting on the school lunch menus (when they don't leave her too weak in the knees to talk about it.) The cast is constantly growing with the recent addition of **Down Home Homer Comelinz** and **Howard Costello**. Join Tom Hale, Little Jimmy Mercer and the Cast & Crew of the Mule Team weekdays on Radio Free Texas . . . A.M. 1440.

THE NEW ROCK-N-ROLL SCENE OF AUSTIN

OPENS WITH
THE BAND OF THE YEAR
THE FAB T-BIRDS



Thur. March 18 — Tickets \$6⁰⁰ at the door

ALSO APPEARING IN MARCH

WED LADIES NIGHT	THURS ROCK'N'ROLL	FRI C & W	SAT C & W
3 Bert Rivera & the Night Riders 10 Bert Rivera & the Night Riders 17 Bert Rivera & the Night Riders 24 Bert Rivera & the Night Riders	4 Bubba Cox & Easy Goin' 11 ★ John Anderson 18 ★ Fab T-Birds 25 ★ Elvin Bishop	5 ★ Darrell McCall 12 ★ Dave & Sugar 19 ★ Gary Stewart 26 ★ Johnny Duncan	6 ★ Geezinslaw Bros. 13 ★ Vern Gosdin 20 ★ Randy Barlow 27 ★ Jim Ed Brown

★ CALL 835-2698 FOR COVER

ENJOY AUSTIN'S FINEST MUSIC
plus

NATIONAL RECORDING ARTISTS EVERY WEEK!!
WITH PLENTY OF SEATING
AND A TEXAS-SIZED DANCE FLOOR.



THE NATIONAL MUSIC SHOWCASE OF TEXAS
12173 BURNET RD.

835-2698