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Butch Hancock: A wide-eyed West Texas original comes to town

HANCOCK from C1

Rainlight label. Collections like 1978's *West Texas Waltzes (And Dust Blown Tractor Tunes)* and 1985's *Yella Rose*, that further displayed his gift for wrapping down-home profundities in the most ridiculous rhyme schemes you've ever heard.

Hancock's songs have since been covered by Gilmore, Emmylou Harris, Jerry Jeff Walker and the Texas Tornados, and he's won the Austin Music Awards Songwriter of the Year Award seven of the last 11 years. A broad selection of songs from that period are gathered on *Own & Own*, a compilation album released last year by Sugar Hill.

But Hancock's most bizarre project — and the one that best demonstrates his unique talents — has to be the *No 2 Alike* tape series. In February 1990, Hancock played 140 of his own songs over a six-night stand at Austin's Cactus Cafe, never repeating himself once.

With the assistance of a who's who of the Austin roots music scene — everyone from Ely and Gilmore to Townes Van Zandt, the Tejano Dames, musical saw players Spyder Johnson and Steve Wesson, songwriters Alejandro Escovedo and David Halley — Hancock writes an audio autobiography that argues eloquently (and unpretentiously) for his inclusion among the greatest of idiosyncratic American songwriters.

The whole extravaganza is available on 14 tapes, which can be purchased together or by Tape of the Month subscription (for $12 per month) from Lubbock or Leave It, 406 Brazos, Austin, Texas 78701, 512-478-1536. Buyers of all 14 tapes will receive a booklet with complete lyrics and photos by Hancock, which will be available just as soon as he finds time to finish it, maybe by summer's end.

"When I was younger, I listened to Dylan, Woody Guthrie and all those old country guys like Jimmie Rodgers," Hancock says. "But my songwriting comes from not just other songwriters. There's a lot of the architectural things I've done in there — and ideas from people like Buckminster Fuller. The idea is to think more comprehensively. . . . To work on the complete person. Which means everything from being able to drive a nail without smashing your thumb to pieces, to fasting or meditating or whatever you do in a spiritual realm. You know, I don't consider myself a songwriter or a photographer — it's a mixture of all that stuff."

The week of South by Southwest, Hancock was working at all that stuff, and more. Rather than participate in the festival proper, which showcased 350 bands at 20 Austin clubs over three nights, Hancock decided to hold his own festival, featuring Robert Earl Keen Jr., himself and Kevin Welch. Hancock's own performance was slated to begin the same hour as the festival's most hyped event, the American premiere of the supergroup Little Village.

The site was Lubbock or Leave It, Hancock's gallery-headquarters that sells everything from tapes and CDs of Texas music to barbecue sauce to poetry to prints of his sharp and whimsical black-and-white photos.

On the first day of the festival, Hancock was converting the storefront's workroom into a performance space, hanging an exhibit of his photos of Austin musicians, and getting ready to act as soundman for Keen.

The next night, he was on stage himself, performing two sets, including such classics as "Boxcars" and "Firewater" as well as a batch of freshly minted, unrecorded songs that sounded stunningly good. And the full house was dotted with scribes from several national music magazines, a sign that, after all these years, Hancock's hipness quotient is on the rise.

Not that the slow pace of well-deserved recognition is of any particular concern to Hancock.

"It would be nice to be able to tour the U.S. playing bigger clubs, but I understand that the American music industry is a creature that doesn't have much to do with the music itself. So what can you do?

"I've never really tried to push and be commercial. . . . And I'm always ready to go out and solo, anyway. Give me a guitar and a camera," he says, grinning, "and, baby, I'm gone."

Water puppets of Vietnam stage a show

PUPPETS from C1

the interplay between the puppets and the water, the puppets would have a complete life of their own even if their manipulators were in sight.

In fact, I was startled when at the end of the show the puppeteers stepped from behind the panels of the pagoda to take a bow. This acknowledgment of behind-the-scenes life seemed almost an intrusion upon the reality the puppets had created.

This reality is drawn from nature, and draws its strength from the universal fascination of watching aquatic life — from the real to the imagined — and the effect water creatures have on water's motion — from serene ripples to oceanic tidal waves. The show also arises out of the importance that water plays in the everyday life of the Vietnamese peasantry, but not once does this culture-specific fact narrow the events that transpire in MTI's pond of life.

A little vignette called "Agriculture" best sums up the idea of water as a metaphor for the life of a people. First a tiny waterlily sprouts from the dark depths of the water. Then come fish, always elusive, as they dip and dive over the water's surface. Next to swim into view is a water buffalo, guided by a flute player who sits on his back. Two rice pickers harvest in perfect synchrony. A butterfly darts, a water snake prowls, a fisherman swishes through the water and eventually catches what he came for. And so little by little a whole world is revealed. That so inclusive a picture is drawn in miniature — by puppets no more than half a foot high — adds a special delight and, at times, poignancy.

The puppet show is often as rambunctious as it is exquisite. It opens with a spectacular display of homemade fireworks, which is engineered for each performance by the troupe's resident expert in what the program calls "pyrotechnics." Even more sensational is the dance of the dragons, who spew flames and water from their mouths as they polka through the water. Well, they don't exactly polka, but it's the best way to describe the robust, rollicking commotion they make on the water's surface.

Much more happens in the pond. In one of the most charming moments of the show, a phoenix is born. A fisherman outwits a fox. Fairies dance. Water buffaloes wrestle, cheered on by real musicians who accompany the puppets from their stand on one side of the pagoda and by puppet musicians who glide sweetly through the water.

The pond is also a hangout for kids as well as dragons and fairies, and the puppets pay fond respect to them too in a skit called "Children Playing in Water." The children, in their rackus, don't quite match the dragons — what mortals could? — but they do a pretty good job in the department of commotion.

This show could have amounted to no more than a novelty act, although the novelty factor should not be underestimated. The mere sight of seeing theater in the medium of water is fascinating. But the show's breadth of spirit, its magnanimity toward creatures large and small, mundane and supernatural, transcends the physical particulars and even the technical virtuosity of the puppeteers behind the scenes.

Radio highlights

6 a.m. Echoes A two-hour soundscape of music drawing from a multitude of cultures, traditions and genres. **WHYY-FM (90.9).**

11 a.m. The Return of the Shad A one-hour special tracing the 40-year cleanup of the Delaware River through the perspective of the American Shad, which uses the river for spawning. Narrated by Charles Hardy of West Chester University. **WHYY-FM.**

9 p.m. Swingin' Years Highlights: Hits of 1938: Glenn Miller 1942 radio broadcasts from New York City, Chicago and the Great Lakes Naval Training Station; 1974 interview with Artie Shaw. **WPEN-AM (950).**

11 p.m. Jim Bohannon Topic: The good and bad programs on television. **WIP-AM (610).**

Midnight Big Band Countdown Hosted by Chuck Cecil. **WPEN.**

CLASSICAL MUSIC

9-11 WFLN (95.7) Morning Concert
2:05-5 WFLN Opera
12:05-6 WFLN Sleepers Awake

TALK SHOWS

6-7:30 WHAT (1340) Man About Town Stanley Green.
7-8 WHYY; 11-Noon WXPN Car Talk
7:30-8 WCHE (1520) The Giant Carrotman Show Children's variety.
9-10 WHAT Beauty Talk
11:05-Noon WSSJ (1310) Managing Your Money
11:30-Noon WKDU (91.7) Dialogue
Noon-2 WWDB Dining Around
Noon-1:30 WHYY Family Matters
2-3 WDAS-AM (1480) The Way It Is
5-8 WWDB Frank Ford
6-8 WHYY West Coast Weekend
8-11 WWDB Tom Marr

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