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LIVE MUSIC

SAT. JUNE 29 **JOHN HAMMOND**

FRI. JULY 5 **JOHN HIATT (solo)**

FRI. JULY 12 **JONATHAN RICHMAN**

SAT. JULY 13 **KENNY RANKIN**

FRI. & SAT. JULY 19-20 **BLOSSOM DEARIE**

FRI. JULY 26 **TOWNES VAN ZANT
LUCINDA WILLIAMS**

ROCKERS RALLY 'ROUND FLAG

Continued from 49th Page
 "To be an artist, I think you have to sort of understand where you come from," he said. "You have to feel some sort of bond to your blood—if that's the word—or at least your country. I started reading about the country and listening

to the music of people like Hank Williams and Bob Dylan and Woody Guthrie, and I could see a tradition there . . . a history and idealism and striving for personal freedom. It made me realize that I'm part of something."
 He points to "Border Radio," a song on the Blasters' first Slash album, as his first political song—though many might not see anything political in the tale of an

abandoned woman who turns to the music from a distant radio station at night for her only comfort.
 "That song was political to me because it was just about alienated people, and to me the biggest problem today in the United States is alienation," Alvin explained. "I've read about the mood the country was in during the Kennedy Administration, when it didn't seem so selfish. But I think people eventually lost it. One thing is, there weren't very many good leaders or charismatic leaders . . . on either the left or right." That theme of alienation was expanded in the Blasters' subsequent albums, "Non-Fiction" and "Hard Line."
 "When I was writing songs for 'Non-Fiction,' we had been on the road for about two years, and for the first time I sort of saw the country."
 "Take a song like 'Boomtown.' When you travel in the Sun Belt

cities, you see that kind of scene—that line about 'skyscrapers rising from the desert floor, 18 people in a shack next door.' It's the same in downtown Houston. There's also the alienation. It can really make you depressed because people don't seem to be pulling together at all. You go to New York, and it's like a different country from Texas."

Much of today's music has an understated feel rather than the angry us-against-them attitude of so much '60s protest music. In many ways, that's a continuation of the tradition associated with John Fogerty's songs for Creedence Clearwater Revival.
 Though the group was not considered a political band, several of Fogerty's songs—including "Who'll Stop the Rain"—remain telling reflections of the national character in the late '60s and early '70s.

In fact, many of his songs are played today as protest songs. Springsteen opened many of his concerts last year with "Who'll Stop the Rain," while Lone Justice
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JULY 20 TOWER OF POWER BRUNETTES

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JULY 31 SCREAMIN JAY HAWKINS

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