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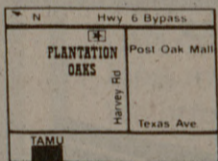
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PROGRAM: SPEAKERS FROM
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**Reivers finds crowd appreciates
its showcase of progressive rock**

By Shane Hall
Music Reviewer

The Reivers brought their progressive rock sounds to Eastgate Live Friday night in a 90-minute show that was well received by the large crowd on hand. The Austin quartet performed songs from their two albums: "Saturday" and "Translate Slowly" (which the band recorded under the name Zeitgeist). "Secretariat" and "Wait For Time," both from the "Saturday" album, were two of the best songs of the night as guitarist John Croslin churned out some solid lead lines, accompanied by the rhythm guitar and lead vocals of Kim Longacre. Meanwhile, the rhythm section of drummer Garrett Williams and bassist Cindy Toth (with right hand in a cast) kept a frantic beat.

Croslin and Longacre traded lead vocal chores throughout the night. Clearly, Longacre is the superior of the two. Her performance Friday night was spectacular as she demonstrated dynamic vocal range. Croslin's vocals, on the other hand, often were rendered inaudible by the instrumentation. Not that it mattered, because Croslin suffers from a voice that is terminally flat. The show's best songs were usually those giving Longacre the lead vocal.

Nevertheless, while not much of a vocalist, Croslin is a superb guitar player, capable of combining gutsy roots-rock with a progressive Southern sound. He stands as another example of the wealth of six-string talent in Austin.

The Reivers premiered several songs slated to appear on their next album. These received a decidedly positive response from the audience, but it was the material from "Saturday" that received the most enthusiastic response. Overall the crowd seemed to have a great time as it flocked to the dance floor for almost every song.

The band's sound is in the vein of other Southern rock bands such as the DBs and Fetchin' Bones, but it



John Croslin and Kim Longacre from the Austin quartet The Reivers, perform songs from their

two albums: "Saturday" and "Translate Slowly" Friday night at Eastgate Live.

Review

Friday night's performance showed the Reivers to be another of Texas' great rock bands.

has a heavier guitar sound than its contemporaries. It definitely has moved beyond the esoteric, folk-rock sound that led to inevitable comparisons to REM back in 1985.

While the Reivers put on an outstanding show, opening act the Killbillies did not fare so well. The College Station band (formerly the Rain) performed 30 minutes of original material that was hampered by a

lack of diversity. Many of the songs sounded too much alike. However, all three members are talented musicians, particularly guitarist Ardoin.

What the Killbillies need is a vocalist. Ardoin is fine on songs, but bassist Mark Darnell's voice lacks strength.

**One-woman show tells history
of black experience in America**

By Lesa Smith
Reporter

Actress Vinie Burrows led a captivated audience through a collage of voices on the history of the black experience in America with "Walk Together Children" Friday night in Rudder Forum.

The one-woman show of poetry, prose and song filled the bare stage with more than 20 people, and it was well deserving of the standing ovation it received.

Burrows appeared from the depths of the stage in a vibrant red dress singing "Somebody's Knocking on Your Door" and then began her transformation into many people.

Burrows began with a painful narrative of an aged slave woman who recalled the beatings she received as a child who stole a biscuit from her slave master's kitchen and who still carries the scars of the lashes on her back.

Burrows transformed into a Dutch woman named Sojourner Truth, who spoke out against slavery and for women's rights in "Ain't I a Woman?"

Burrows then injected marvelous humor into the show with a rendition of folk poet Paul Laurence Dunbar's "The Party" — which involved portrayals of many different people and the comical events that occurred at a party — and with Langston Hughes' "Madam Alberta K. Johnson" where she portrayed a woman who

refused to change her name because a man from the Census Bureau thought her name was too short.

Burrows then transformed into one of the most emotionally moving people on the stage: Anita Eckford. "I Walk Alone" dramatically detailed the young black girl's attempt to attend Central High School in Little Rock, Ark. in 1957 only to be refused entrance by soldiers with guns and bayonets and a mob calling her obscene names.

Burrows closed her performance silhouetting the Statue of Liberty singing "I forgive you America" with Langston Hughes' "Let America Be America Again".

Burrows said she generated the idea of the one-woman show herself.

"The idea grew out of my rage of acting companies not allowing me to do what I wanted to do," she said.

She told the audience how she took her own money and financed the show, which is intended to expose people to many black writers, poets and composers.

Burrows has seven different programs, has traveled throughout the world performing her one-woman show and has appeared on "The Today Show".

Burrows' performance at A&M ended with the curtains closing in Rudder Forum Friday night, but thanks to her talent and sensitivity, the doors of black history are kept open with the cries of black voices yearning to be heard.

**Six injured
after truck
explodes**

SAN ANTONIO (AP)—A tanker truck carrying 800 gallons of gasoline flipped, swerving to avoid a wreck, exploded in a giant fireball, killing six people, authorities said.

The spectacular explosion on Interstate 35 at 3:40 a.m. Friday shook nearby homes and was visible in the early-morning for miles around, witnesses said.

The driver, Robert Henry, 39, of New Braunfels, was in serious condition Sunday. Brooke Army Medical Center officials declined to disclose injuries, but firefighters at the scene said it appeared to be a second and third-degree burn from the waist up.

Witnesses said Henry crawled to safety by smothering the truck's windshield. A chain-reaction wreck destroyed three vehicles and injured other people. No one was in the accident.

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