



This is the second of a two-part review of recent releases by Texas bands.

Dr. Love penetrates tape release scene

By Rob Newberry

Dr. Love and the Erogeuous Zones
Dr. Love and the Erogeuous Zones

Local act Dr. Love and the Erogeuous Zones penetrate the tape release scene with their self-titled demo tape. The foursome has been a comedy hit in the local scene with their raunch-rock songs dealing totally (explicitly?) with sex.

For the most part, the tape is just a sampling of songs from their laughriot live sets. The release was recorded in the studio, so the feel of the drunken performances isn't quite there. But Dr. Love's lyrics are cleverly funny, and for laughs, the tape holds its own.

Musically, the Zones leave a few things to be desired. Heavy on mostly distorted guitar from Guido and Dr. Love's own uneven voice, the mix also sports a lot of fake drums and synths. But the music's second-rate quality doesn't keep me from laughing out loud when I listen to the tape.

Better tunes on the release, as in their live shows, are "The Thrust" and "Hefty, Hefty, Hefty." The latter half of "Inflatable Woman" is the climax of the album — when Dr. Love says his girl never has a headache, it's a hoot.

The whole album is a hoot, really.

Don't look for any outstanding music, but the laughs are there if you want 'em.

Retarded Elf
RESPEC

One of the movers on the crowded Texas funk scene, Austin's Retarded Elf throws four tracks onto their demo tape, *RESPEC*. Though short, the tape will leave listeners wanting to hear more of the band's very fancy funk, which I suppose is what the band had in mind.

Heavily influenced by rap, frontmen Wubba Dis and Twink rhythmically rhyme on top of the Hell Horns Dave Savage and Ricky Dis. Wonderbred's wah-wah pedal on his guitar stands out, too.

The Elf's live set includes dancers, so obviously that part of the show can't be captured on tape. But for the most part, the rest of the energy in their set survives intact.

Bouffant Jellyfish
Six Month Shelf Life

Though just past the six-month deadline, the hottest funk act in Texas, Bouffant Jellyfish, still gets play on my

tape deck with their second release. Capitalizing on the guys' rocking mix of funk and metal, *Six Month Shelf Life* shows a strong band with a strong recording.

Opening with the blaster "Go and Tell Your Mother," Bouffant takes off with plenty of umph, and doesn't quit. "War Peace Guilt Fuck," "Whatever" and "Meat and Power" finish out the list of hard-driving bashes, and the humorous rap-metal "Coach" makes my list of faves in Texas music.

Recorded last June before singer George Mack replaced David McIntire, the tape is not exactly what you'll see at a live Bouffant show — no tape could capture the energy of their live set. But the release shows a band that can bring it together in the studio as tightly as they do on stage.

Dream Horse
Primitive Dreams
Horseplay Records

Rounding out the local music releases is the acoustic guitar duet of Stacy Leider and Cristy Claxton, better known as Dream Horse, and their debut cassette *Primitive Dreams*.

It's impossible to not make the comparison to the Indigo Girls, so I won't

try to avoid it. The tunes on Dream Horse's cassette are blends of acoustic rhythm guitar and harmonies between Leider and Claxton that are so similar to the live sound produced by the Georgia duet it's unreal.

The one thing that saves the music from being too much like the Indigos is Claxton's added harmonica parts. While "Mind of the Madness" sounds like either band could have done it, the harmonica on "I'll Give You More" makes it sound much more original.

Musically, Dream Horse is solid. The acoustic melodies are pleasant, and the vocal harmonies come across strong. Lyrically, the songs are folksy and poppy, from the protest style of "Mind of the Madness" to relationship songs like "Don't Say You Love Me." Religious influences are present, too — Leider's version of "Jesus Loves the Little Children" (my favorite track off the cassette) opens the release, and their arrangement of "Humble Thyself" closes it.

Fans of the Indigos' style will find a lot they like here, and so will others who enjoy good harmonies set against acoustic guitar. But if you already know you're not a fan of folksy music, I wouldn't mess with this one.

February 21, 1991

The beauty of autumn in Tuscany, as well as the ever-changing light and colors of Venice, inspired Dr. Edwin Hoag's series of watercolors, ink and ink and wash drawings.

Charles Smith, a second year medical student from Dicksonson, looks at one of the quilts made by Mary Jane Hoag on display at the Joe H. Reynolds Building.



SONDRA N. ROBBINS

Stay in Italy inspires local artists

By Julia Spencer

Sporting a denim vest quilted by his wife, Mary Jane, Texas A&M landscape architecture associate professor Dr. Edwin Hoag chatted Friday about the inspirations for the couple's artwork, currently on display in the lobby of the Joe H. Reynolds Medical Building.

Hoag said their 25th wedding anniversary prompted him and his wife to spend four months at Castiglion Fiorentino, Italy, as part of the College of Architecture's Study Abroad Program. There, the beauty of autumn in Tuscany especially, as well as the ever-changing light and colors of Venice, inspired his series of watercolors, ink and ink and wash drawings.

An ink drawing of the church near the study center, the Chiesa Della Collegiata, being sold as a limited edition print, was originally going to be a "protest" work. Hoag said he wanted to color all the buildings in the drawing except the new facade of the church, because he objected to its clashing style, but the print turned out so well in black and white, he decided to leave it that way and abandon the protest.

An ink drawing delicately washed in

dusty green, brown and terra cotta depicts one of the many steep, narrow streets of the town. A watercolor shows the town fortress, much under siege by the Florentines and the Pisans in the days when Italy was made up of warring city-states. Hoag said that soldiers and families would take refuge in the immense tower, which along with the Castello Montecchio, seen in the background, is currently being restored by A&M architecture students.

Other works, rendered with a marvelous eye for detail, depict different views of the church, which was a welcome landmark for students returning from field trips. An abandoned villa, a farm courtyard with a massive wooden cart and tiny white chickens, and a sunrise complete with a rooster pheasant peeking out from behind a tree, are likewise given perceptive, detailed watercolor treatments.

A series of watercolors done in Venice masterfully captures the fickle moods of that magical city. Two of its most famous churches, San Marco and Santa Maria Della Salute, are portrayed at night and in the fog, respec-

tively. A palace designed by Pietro Lombardo, the Palazzo Dario, was the subject of another watercolor which more than overcame the "challenge" of setting down the elusive Venetian colors before the light changed. As the artist pointed out, with watercolor, "once it's down, it's down."

Mary Jane Hoag, already an accomplished quilter, found her Italian inspiration in the marble patterns on the floors and walls of churches, her husband said. Interested in the preservation of quilting as an art form, she was fascinated to discover that many popular geometric designs used in quilting today could be found in churches dating back to the 12th century.

One wall hanging in the exhibit, an Amish design of a house done in primary colors, she has titled "Rosetta House," because it was instrumental in explaining to Italians unfamiliar with her craft what kinds of fabrics and materials she needed and for what purpose. Once supplied with the help of this "codebreaker," she went to work on a quilted hanging no bigger than most of the watercolors, but made up of 952 individual pieces,

one-inch triangles in green, red and white, the colors of the Italian flag. This staggering task should change the minds of people who think quilting is not an art requiring considerable talent and skill.

A brown and white star design on another quilt was inspired by patterns in Santa Maria Novello and in the Duomo in Siena. Teal, mustard and terra cotta colors in another design, based on patterns from the church of St. Francis in Assisi, evoke the unique hues of the Italian landscape. The showpiece of Mary Jane's collection is a quilted jacket and matching tie featuring a beautiful and costly printed fabric from Italy's Lake Como region. She stitched around the orchids in the pattern to make them stand out. Hoag says to watch for him and his wife wearing the jacket and tie at an upcoming OPAS performance.

Hoag, who was previously a professor at Oklahoma State University, has been at A&M for 11 years. He is represented locally by the Local Color Gallery. The A&M exhibit runs through February, and a reception for the artists will be held at the College of Medicine Wednesday from 3-6 p.m.